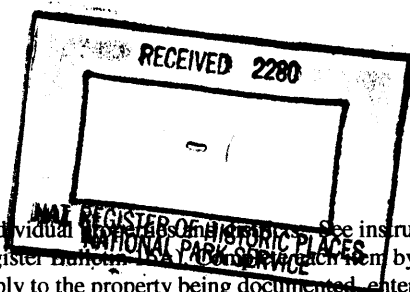


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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM



This form is for use in nominating or requesting determinations for individual properties. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 38). Mark each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Salisbury House (amended)

other names/site number Weeks, Carl and Edith C. (Van Slyke), House; Salisbury House & Gardens

2. Location

street & number 4025 Tonawanda Drive not for publication N/A
city or town Des Moines vicinity N/A
state Iowa code IA county Polk code 153 zip code 50312-2909

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this x nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant X nationally X statewide X locally. (See continuation sheet for additional comments.)

Howell J. Soike, DSHPO, November 1, 2005
Signature of certifying official Date

STATE HISTORICAL SOCIETY OF IOWA

State or Federal Agency or Tribal government

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

 Signature of commenting official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

- entered in the National Register
- ~~Additional Documentation Accepted~~
- See continuation sheet.
- determined eligible for the

Edson A. Beall
Signature of Keeper

Date of Action

12.1.05

- National Register
- See continuation sheet.
- determined not eligible for the

National Register
 removed from the National Register

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___ other (explain): _____

5. Classification

Ownership of Property (Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property (Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

Contributing	Noncontributing	
___	<u>1</u>	buildings
<u>1</u>	___	sites
<u>1</u>	___	structures
___	___	objects
<u>2</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 2

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.)

N/A

6. Function or use

Historic Functions (Enter categories from instructions)

Cat: <u>Domestic</u> <u>Commerce/Trade</u> <u>Industry/Processing/Extraction</u> <u>Landscape</u> _____ _____ _____	Sub: <u>single dwelling</u> _____ <u>communication facility</u> <u>garden</u> _____ _____ _____
---	---

Current Functions (Enter categories from instructions)

Cat: Recreation and Culture Sub: museum

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Landscape

garden

7. Description

Architectural Classification (Enter categories from instructions)

Late 19th and 20th Century Revival/Tudor Revival

Materials (Enter categories from instructions)

foundation stone

roof terra cotta

walls brick

stone/limestone

other stone/marble

metal/copper

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

A Property is associated with events that have made a significant contribution to the broad patterns of our history.

B Property is associated with the lives of persons significant in our past.

C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

D Property has yielded, or is likely to yield information important in prehistory or history.

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9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

 preliminary determination of individual listing (36 CFR 67) has been requested. previously listed in the National Register previously determined eligible by the National Register designated a National Historic Landmark recorded by Historic American Buildings Survey # _____ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

 State Historic Preservation Office Other State agency Federal agency Local government University OtherName of repository: Salisbury House

10. Geographical Data

Acreage of Property 9.4

UTM References (Place additional UTM references on a continuation sheet)

Zone Easting Northing Zone Easting Northing

1 15 440040 4603080 3 _____

2 _____ 4 _____

 See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Paula A. Mohr, Architectural Historianorganization _____ date 7/20/05street & number 532 29th Street telephone (515) 288-2839city or town Des Moines state IA zip code 50312-4024

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Criteria Considerations (Mark "X" in all the boxes that apply.)

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

Commerce
Industry
Architecture

Period of Significance 1923-1954

Significant Dates 1923
1928

Significant Person (Complete if Criterion B is marked above)
Weeks, Carl

Cultural Affiliation _____

Architect/Builder Boyd, Byron Bennett
Rasmussen, William Whitney

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

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Additional Documentation

Submit the following items with the completed form:

Continuation Sheets**Maps**

A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Salisbury House Foundationstreet & number 4025 Tonawanda Drive telephone (515) 274-1777city or town Des Moines state IA zip code 50312-2909

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.). A federal agency may not conduct or sponsor, and a person is not required to respond to a collection of information unless it displays a valid OMB control number.

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to Keeper, National Register of Historic Places, 1849 "C" Street NW, Washington, DC 20240.

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Section 7 Page 1

Salisbury House
Polk County, Iowa

MATERIALS (continued)

roof: brick

DESCRIPTION

Overview

Salisbury House, a Tudor Revival mansion built by Carl and Edith Weeks in 1923-28, is located in a wooded and hilly residential neighborhood approximately 2.5 miles west of downtown Des Moines in Polk County, Iowa. The house, situated on 9.4 acres, sits on the northwestern quadrant of the lot which is the highest in elevation (see Section 7, Page 26 for site map). The lot is largely covered with mature woodland except the area immediately around the house including the grass lawn and driveway north of the house and the formal garden (contributing) and terrace walls (contributing) to the south. The house is a two-and-a-half-story (plus ground floor) building containing 42 rooms and approximately 28,800 square feet. Also original to the house is a hyphen which connects the original four-bay, two-and-a-half-story garage to the main house. The cottage, a freestanding Tudor Revival building adjacent to the garage, was also constructed at the same time as the house. The hyphen, garage, cottage and a brick wall form an exterior service courtyard. The house replicates elements from the King's House (15th-17th centuries) in Salisbury, England using salvaged materials as well as new material treated to look old. The exterior is load-bearing Bedford (Indiana) limestone, flint and red brick construction and the roof is clad in clay tiles. The interior floors are reinforced concrete slab and the interior walls are load-bearing construction of brick and hollow clay tile. The interior is outfitted with salvaged antique and reproduction paneling, and other architectural elements of the late medieval period.

Minimal post-historic changes have been made to the property. In 1954, a one-story brick addition was added on the west side of the original garage by the Iowa State Educational Association (ISEA) which acquired the property earlier that year. In 1962, the ISEA added a 1-½ story, three-bay brick garage (noncontributing) at the northwest corner of the property. Both of these structures are constructed of red brick and limestone and use similar architectural details found on the house and cottage and thus are visually compatible with the original property. In 1954, a parking lot was constructed southwest of the house and parallel to the original service driveway. At the same time, a limestone retaining wall, steps, walkway and railing were added to connect the parking lot with the south entrance of the house. A small parcel (less than one acre in size and located north of the formal driveway) was sold in 1972. Otherwise, the house, cottage, garden and surrounding landscape retain their original character and a remarkable degree of integrity.

While the museum collection is not part of this nomination, its quality, breadth and integrity are worth noting. The collection contains nearly 10,000 fine and decorative art objects collected by the Weeks at a cost of more than \$1.5 million to complement the design of the house. Included in the collection are paintings, drawings, prints, sculptures, rugs, tapestries, and late medieval furniture. Highlights in the collection are three works by Joseph Stella, portraits by Van Dyck, Sir Thomas Lawrence and George

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Section 7 Page 2

Salisbury House
Polk County, Iowa

Romney and paintings by Lillian Genth and Leon Kroll. Additionally, Carl Weeks' rare book and manuscript collection (including letters from Abraham Lincoln and D.H. Lawrence) survives in the house. The archives, which contain the original architectural drawings for the house, related correspondence, construction photographs and a large collection of photographs taken when the house was completed in 1928, is also owned by the Foundation.

In 1977, the Salisbury House and the cottage were placed on the National Register of Historic Places (designated for local significance and for architectural significance at the state level). This nomination amends the 1977 listing in two ways. First is the inclusion of the formal garden and retaining walls as contributing resources and the 1962 garage as a noncontributing resource. Secondly, this amended nomination documents the property's state and national significance under criteria A, B, and C.

Neighborhood

Salisbury House is located in a residential neighborhood south of Grand Avenue—the most prestigious residential area in the city. The topography of this neighborhood is hilly and while most of the streets are oriented orthogonally, others (especially immediately around Salisbury House) are curvilinear. Housing stock in the neighborhood dates from the late nineteenth century to the late twentieth century and was built for an upper middle class clientele. The neighborhood represents a variety of nineteenth and twentieth-century revival styles including Queen Anne, Colonial Revival, Tudor, Prairie and Moderne designs. Houses are typically set on large city lots. Two city parks, Greenwood Park (which includes the Des Moines Art Center) and Ashworth Park, are located approximately five blocks west of Salisbury House. Linden Heights Historic District, an architecturally eclectic neighborhood platted in 1913 as a speculative development, is located southwest of Salisbury House.¹ The Raccoon River is approximately 3/4 mile south of the property.

The area immediately surrounding Salisbury House shares many of the characteristics of the larger neighborhood in terms of topography and housing stock; however, it is more heavily wooded. The Tonawanda Drive ravine immediately south of Salisbury House was designated by the City of Des Moines as a bird and wildlife sanctuary. A wooded ravine also runs parallel to the western boundary of the Salisbury House property. Evert Weeks, the Weeks' third son, built a Lustron home (outside the boundaries of this nomination) just to the west of this ravine. Several early twentieth-century houses border the property on the north. To the east of Salisbury House is a more recent residential development—largely from the mid and late twentieth century.

Site

Tonawanda Drive curves around on the southern and eastern boundaries of the property. (see site plan, Section 7, Page 26) Originally, the formal entrance to the property was accessed from Tonawanda Drive

¹ The Sylvan Theater Historic District (located within Greenwood Park) was placed on the National Register in 1995 and the Des Moines Art Center was placed on the National Register in 2004. Linden Heights was designated a historic district in 2003.

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Salisbury House
Polk County, Iowa

east of the house (today this entrance is only used for special events). This curvilinear driveway is lined on both sides by a retaining wall constructed of limestone block courses topped with a course of alternating blocks of limestone and flint. The original concrete driveway winds up the hill and emerges onto a large flat grassy area in front of the house. At the point where the driveway crests the hill, the paving transitions to asphalt (originally crushed cinder with stone trim, now covered with asphalt) and continues in a large oval immediately in front of the house. Located in the center of the oval is a pedestal for a sundial set on a large circular plinth (the bronze dial is missing). A non-original parking area for seven cars is located off the northeast quadrant of the oval.

An exterior service courtyard at the west end of the house is formed by the hyphen on the south, the original garage on the west and the detached 1½ story brick cottage on the north. A wall approximately five feet high on the east side of the courtyard is constructed of brick (the eastern or "public" face of this wall has panels of brick and flint laid in a checkerboard fashion.) The wall is topped with a limestone cap. An opening in the center of the wall, framed with two octagonal limestone posts, allowed members of the Weeks family to drive their vehicles through the courtyard and into the garage. The courtyard is paved with brick-shaped blocks of rough pink granite. A narrow driveway, originally for the use of service vehicles and located between the cottage and original garage, is also paved with these granite blocks.

The original service driveway for the property is extant (now paved with asphalt but originally paved with crushed cinder) and is accessed from Tonawanda Drive at the southwest corner of the property. It runs parallel to the west property line and originally was used to access the lower garage and the small driveway to the service courtyard.

The house is positioned on a raised terrace on the east and south sides of the house. The southern terrace, which offered a view of the garden below, was used by the Weeks for informal entertaining and outdoor dining. The retaining walls for these terraces are brick with limestone quoining, piers and cap (the retaining wall on the east also has flint panels set into the brick wall). The terrace at the east is grass while the terrace along the south elevation of the house has an area at the eastern end paved with stone. A smaller stone paved patio is located outside of the breakfast room door. The remainder of the terrace is grass. An areaway near the east end of the south terrace contains a staircase which was created to provide access from dressing rooms in the basement to the outdoor swimming pool which the Weeks planned for an area southeast of the house but never built.

The north and south grounds are connected by a walkway which wraps around the east end of the house. This stone walk runs parallel to the north elevation of the house and turns south at the northeast corner of the house. The walk continues parallel to the east elevation and then turns west (note that some of the pavers in the north walk and all the pavers on the east have been replaced with similarly shaped concrete pieces). The walk connects with a semicircular staircase located at the eastern end of terrace on the south side of the house. This semicircular staircase, inspired by one illustrated in a 1925 issue of *Architectural Review*, has stone treads and flint risers. The upper platform of this staircase is cut with grooves radiating from the center. On this circular platform, the Weeks originally displayed a copy of the Apollo Belvedere

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Salisbury House
Polk County, Iowa

(severely damaged and presently in storage) which they acquired in 1925 from Bryanston House in Dorset.

Other garden ornaments include a lead English cistern dated 1760 which was originally located on the southwest corner of the terrace but is currently displayed in the exterior service courtyard at the west end of the house. Historic photographs also document terracotta olive oil jars (some of which also survive in storage) used as planters, an English lead cistern used by the Weeks as their mailbox (extant) and unidentified sculpture. Finally, west of the house within the woods is a limestone cross (c. 1500) marking the grave of the Weeks family dog.

Formal Garden (contributing)

The formal garden, which lies to the south of the house, is an Edwardian garden characterized by its formal plan and informal plantings. In elevation, the garden is terraced on two levels with a small but higher terrace closest to the house. Ten steps lead down to the lower terrace which composes the largest portion of the garden. The ground slopes away on the east, south and west sides of the garden.

In plan, the garden is a long rectangle arranged perpendicular to the house. The garden is organized around a central axis which extends from the southern entrance to the Great Hall to the southernmost end of the garden. This axis is reinforced by a double walkway composed of irregularly shaped stone pavers set with joints of varying widths. In between the two walkways is a series of planting beds. The upper level has a rectangular flowerbed as well as a round bed planted with boxwood. The lower garden has two rectangular flowerbeds and a stone baluster-shaped fountain along the main axis.

On either side of the double walkway on both levels are turf panels. In the lower garden, two thin rectangular flowerbeds are located at the east and west edges of the garden. The stone bases (the tops are missing) for English rick saddles—originally used to dry hay—are positioned near the northern end of these flowerbeds. Finally, a single row of low shrubs encloses the lower garden on the east, west and south sides.

At the southern end of the garden is a wide staircase with five steps leading down to the woods. Two Roman marble columns dating to 100 AD and purchased by the Weeks in 1929 remain in their original location on either side of the stairs. A historic photograph also shows a copy of an ancient sculpture of Andromeda located between the two columns. This statuary is severely damaged and resides in storage today.

As with all landscapes, this garden has not remained static. According to historian and landscape architect Robert Harvey, the original plant palette for this garden was limited but over time a wider variety of plant material has been added to its beds. In addition to these post-historic alterations to the garden, it should be noted that the Weeks themselves made changes particularly in the positioning of garden ornaments and statuary. Despite the changes this garden has experienced, significantly it retains its original configuration and plans are underway to restore missing features. Additionally, since 2000 the Salisbury House

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Salisbury House
Polk County, Iowa

Foundation has been working to restore the area as an Edwardian garden planted with deer resistant plant materials.

Exterior

The overall profile, massing, use of materials and details on the exterior of the house is extremely irregular, varied, picturesque and is in keeping with the Tudor Revival style in which the house was built and Carl Weeks' desire to convey the sense that the house had evolved over an extended period of time. (see elevation drawings, Section 7, Pages 31-32) The roof is essentially a gable roof with the ridge running east to west with multiple cross gable projections, dormers and six chimneys which contribute to the house's picturesque profile.

Exterior wall materials include Bedford limestone which was prepared and carved by the Rowat Stone Company of Des Moines. Stone finishes include channel cut, hatching, hammered and swirls. Red brick, flint and clay roofing tiles were also used—often in combination within a single wall surface. All of the brick in the original structure is laid in English bond. The brick used to construct the walls in the west section of the house, garage and cottage are paving bricks salvaged from High Street in Des Moines, desirable because of their worn appearance. The flint was ballast from ships bound from England and was acquired by Weeks for his house. Weeks also taught the workmen how to knapp the flint exposing its dark gray interior. Des Moines blacksmith Michael Scalise made 45,000 wrought iron nails for the house. The steel windows are either casements or fixed and are in a variety of sizes and shapes. Henry Hope & Sons, New York and Crittall Window Company, Kansas City made the windows. Leaded glass panes are in a variety of shapes including diamond, square, rectangular and geometric—sometimes used in combination within a single bay. Door openings and doors are also varied. Details include stone quoining as well as irregular pieces of stone and pieces of sculpture placed randomly in the wall elevations. Finally, Henry Hope & Sons fabricated the lead downspouts and conductor heads ornamented with cherubs.

A major exterior restoration began in 1998 with the roof which included the replacement of broken clay roof tiles with authentic replicas. (This roof restoration also entailed replacing the antique tiles from Lord Nelson's Trafalgar Estate which Weeks used on the attached garage, Friendship Hall and cottage. The antique tiles in good condition were salvaged and reinstalled on the roof of the north porch.) Window restoration (and the installation of exterior storm windows outfitted with ultraviolet filters to protect the museum collection) was finished in the summer of 2000. The exterior masonry was restored and repointed in 2001. The exterior is in excellent condition.

The main house, Friendship Hall, the original garage and the 1954 addition are described in their entirety followed by a description of the interior. Descriptions of the cottage and the 1962 garage are at the end of this section.

North façade: The north façades of the main house and Friendship Hall are constructed of limestone, red brick (laid in an English bond pattern) and flint. The north façade of the main house has seven bays.

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Salisbury House
Polk County, Iowa

The *first bay* (at the easternmost end) is random limestone block with a stone chimney (brick at top) projecting from the wall. A statue of a female figure reportedly from the Holy Land and formerly in Salisbury Cathedral is inset into the face of the chimney. The cornerstone made of Pentillic marble from Greece is at the ground level of this bay (northeast corner of house). The Weeks placed in the cornerstone examples of Armand products, family photographs, a list of the workmen who constructed the house, a copy of Hayes Druggists' *Directory of the United States* and Rotary memorabilia.

The *second bay* is constructed of flint panels and limestone block laid in a checkerboard fashion. The first story has a double fixed window with stone architrave and topped with trefoils. The second story has two thin casement windows with stone hood-moulds. The casement of the dormer window at the roof level has been replaced with louvers for ventilation.

The *third bay* is constructed of flint with randomly laid stone block and stone quoining. A two-story porch, of randomly laid stone block and flint and modeled after the fifteenth century porch at the King's House, projects from this bay. The porch has an arched opening on three sides at the first floor and buttresses on the outer facing corners. On the north side of the porch at the second story is a double casement window with stone architrave and hood-mould. Also at the second floor on the west elevation is a small window tucked into the corner where the porch meets the north wall of the house. A finial (c. 1000) from the former north porch of Salisbury Cathedral is mounted on the apex of the porch roof. Other decorative details on the porch include stone masks (c. 14th century) over the doors on the north and west sides. A sculpture of an angel (c. 16th century) from St. Thomas Church, Salisbury is over the east door. The roof is covered with clay tile salvaged by Carl Weeks from Lord Nelson's Trafalgar Estate in Wiltshire, England (these tiles originally were located on the cottage and were placed here during the 1998 roof restoration).

Within the porch, the ceiling is supported by a stone groin vault overlaid with a fan vault of ribs, bosses and quatrefoils carved by a stone carver named McKillop employed by the Rowat Cut Stone Company. The original lighting fixture of wrought iron and glass is suspended from the ceiling. The bluestone floor is laid in a radiating octagonal pattern.

The *fourth bay* is constructed of red brick with stone quoining, window architraves and hood moulds. Inserted between the second story and third story windows is a brick segmental arch with stone keystone and skewbacks. Set into the brick over the third story window is a carved stone fragment.

The *fifth bay* is also brick with stone window architraves. The door at the first floor is referred to in the original documents as a "T-head" door and was designated as the coachman's entrance. The door and the flanking windows, set in a wood architrave, have leaded lights arranged in a geometric pattern. Over the door is a large wood lintel and segmental brick arch with stone keystone and skewbacks. An iron bracket mounted over the door supports the original pendant lighting fixture which is not installed but survives in storage. A carved face of an angel set into the brick over the keystone is reportedly from St. Thomas Church in Salisbury. The second floor has one window and the third floor has a dormer window.

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Salisbury House
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The *sixth bay* is brick with stone quoining. Randomly inserted into the wall are pieces of flint and clay roofing tile. A tall window with stone architrave is located at the second story. The east elevation of this bay has a casement window at the first and second stories. A stone panel from the 15th century and carved with a quatrefoil is set into the brick wall of this elevation.

The first story of the *seventh bay* is concealed behind Friendship Hall. The upper part of this bay is brick with stone quoining and window architraves. A triple casement window is at the second story level and a single casement window is at the third floor.

The north elevation of Friendship Hall is brick with stone architraves around doors and windows. Near each end of this elevation are two pointed arch doors. This wall is also pierced with seven pointed arch windows.

East elevation: The east elevation is constructed of randomly laid limestone blocks. A 2-story bay window with chamfered corners, copied from the bay window on the King's House, is built of red brick (laid in an English bond pattern) with limestone quoins and window architraves. At the base of the bay window is a flint panel which Carl Weeks knapped and laid. The first story window in the bay has leaded lights in a geometric pattern. The second story bay window has rectangular leaded lights. On either side of the second story bay is a double casement window with stone hood-mould. The upper part of the gable has a triple window stone hood-mould. Set into the gable is a stone fragment with Gothic arch and a stone finial adorns the top of the gable. Between the upper and lower windows of the bay is a stone mask (c. 17th century).

South elevation: The south elevations of Friendship Hall and the main house are constructed of brick (laid in an English bond pattern), limestone and flint. The following description begins at the west end of the house with Friendship Hall.

While the north elevation of Friendship Hall is one story in height, the ground on the south side slopes off exposing a two-story elevation for this section of the house. The wall is brick with window and door architraves of stone. At the ground level is a door and a single casement window. Over the door is an original glass and wrought iron lighting fixture. Six pointed arch windows are on the upper story.

The south elevation of the main house is divided into six bays. The *first bay* (westernmost end) is brick with stone quoining, window architraves and hood-moulds. Roofing tile is randomly inserted into the wall. Two large casement windows are located on the first and second stories. A small window is at the third story. A brick segmental arch, with stone keystone and skewbacks, is located between the second and third floors. Between the first and second story windows is a stone sculpture of a male face and a Corinthian capital is inserted into the wall in the upper gable. A door with transom is located in the east elevation of this first bay.

The *second bay* has stone quoining and window architraves. The first story wall is flint with irregular limestone block inserted randomly and a large casement window with geometric leaded lights. Buttresses

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Salisbury House
Polk County, Iowa

are set on either side of this large window. The second story is also flint but with a greater amount of limestone block. A large casement window and two smaller casement windows are located at the second level. Three dormer windows are at the roof level.

The *third bay* is similar to the first bay but is slightly wider and taller. The third story fenestration is also different in that it has a triple casement window. The *fourth bay* is constructed out of a combination of flint, limestone and randomly inserted clay roofing tiles. Above the centrally placed pointed arch door is mounted a plaque (c. 17th century) carved with a pictorial scene and reportedly from a church in Bristol, England. Flanking either side of the door are stone buttresses. Originally mounted on the stone and flint wall to the right of the door was a large iron and glass sconce (now in storage). The large vertical window with stone hood mould lights the Great Hall and will be described in greater detail on page 13.

The lower story of the *fifth bay* is a one-story open-air porch which projects beyond the face of adjoining two bays. Constructed of limestone and flint, there are three arched door openings on the south and west elevations (which were later filled with fixed glass and wood panels and an operable door on the west elevation). A stringcourse runs across the top of the wall. The roof of this porch is flat and is paved with brick. The second story of this bay is constructed of flint panels and limestone block laid in a checkerboard fashion. Some of the limestone blocks have bas-reliefs of religious symbols including a cross and an ansate cross. Set into this second story are three windows with stone architraves topped with trefoils. A single dormer is at the third floor and its window has been replaced with louvers for ventilation. Finally, two plaques mounted on the west side of the porch at the first floors commemorate the stewardship of the house by the Iowa State Education Association and the dedication of the state's teachers.

The sixth bay is constructed of randomly shaped limestone block. Three windows with stone architraves and hood-moulds are located at each of the three levels. At the apex of the gable is a stone finial (c. 1600) from Poultry Cross in Salisbury, England. A stone parapet tops the gable roof.

West elevation: The west elevation of the main house is brick with limestone quoins and window architraves. Randomly inserted into the wall are pieces of clay roofing tile. Circa 1954, a one-story lean-to structure constructed of half timbering was added to the ground story of the elevation to provide better internal access between the new offices and the main house. Across this lower level are eight casement windows (two are concealed behind the post-historic lean-to structure; a third window has been converted into a door). Double casement windows and a large five-part casement window are arranged across the first story level. At the second story are a variety of casement windows including double casements, single and a five-part casement window. At the third story is a single casement window. Two iron anchors in the shape of an **S** are situated in the upper part of the gable at the third story.

Attached garage: The attached garage is red brick with limestone door and window architraves and trim. Four garage doors with hinged doors that swing in are located on the east elevation (these doors are reproductions made in 2001 and replicate the originals except that glass panels have been substituted for the original solid wood panels). Three original glass and wrought iron sconces are mounted in between

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the doors. Windows are casements made by the Crittall Casement Window Company in Kansas City. The upper story of each gable end also has a single casement window. Additionally, an iron animal trap is suspended by a chain on the north elevation. On the south side of the garage, the ground slopes down revealing a ground level floor which has a loading dock created c. 1954 by widening the original door, adding a concrete dock and wood porch with Tudor detailing. A single window located east of the loading dock door was added at the same time as the loading dock. Features original to this elevation include an iron anchor in the shape of an **S** in the upper gable and a wood yardarm which was recreated c. 2000. The first and upper stories have casement windows. The casement window in the southern gable has been replaced with louvers.

The west elevation of the attached garage has been partially covered by the addition constructed by the ISEA in 1954. This original elevation has three small windows, a large window on the ground level and a single garage door. All of these window and door openings are extant (although concealed by the 1954 addition). The upper level of the west elevation of the garage has five pairs of casement windows. A faux brick chimney which was constructed in 1954 to house a dumbwaiter for the addition was located on the west wall of the garage. This chimney was removed in 2001 during the restoration of the exterior and the window which it concealed was reopened.

1954 Addition

The one-story addition attached to the west side of the original garage by the ISEA in 1954 was designed by Wetherell & Harrison, Partners (Edwin Henry Wetherell and Roland G. Harrison). The ISEA used it as office space for their library services division. The Salisbury House Foundation presently uses this space for staff offices. Through a deliberate use of materials, scale and detailing, Wetherell & Harrison designed the addition to be visually compatible with the rest of the house. It is constructed of Haydite concrete block and veneered on the exterior with handmade brick laid in English bond. Limestone details include quoining at the corners, window and door architraves and the parapet on the north and south sides edges of the roof. In addition, irregular pieces of stone and architectural fragments are inserted randomly in each of the three exposed elevations. The south elevation has two small casement windows with diamond leaded lights. The north elevation has two pointed arch windows with diamond leaded lights. The entrance is located on the west elevation through a single door which is joined in the same opening with two fixed windows set in wooden frames. A similar triple window is located immediately to the left of the door.

Interior

The following is a physical description of the main interior spaces of the property. Two sets of floor plans are included as part of this documentation. The first set of plans appeared in *The American Architect* in 1928 (see Section 7, Pages 24-25). The second set of floor plans was prepared by Herbert Lewis Kruse Blunck Architecture in 2001 (see Section 7, Pages 27-30). The first room designation in this narrative refers to the historic designation of the space, known either from the historic plans or from documentation

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in the archives. The present-day use (if changed) has been indicated in parentheses. On each floor, the description begins with rooms at the westernmost end of the house moving to the east.

General comments: The interior plan is generally laid out with rooms situated along the south portion of the house with circulation space on the north side. Structurally, the floors are reinforced concrete slabs supported by steel beams fabricated by the Des Moines Steel Company and the interior walls are load-bearing construction of brick and hollow clay tile.

During the occupancy of the house by the Iowa State Education Association (ISEA) interior partitions and dropped ceilings were installed in rooms located on the second floor and to a lesser extent on the first floor. All non-historic partitions and ceilings were removed in the fall of 1999. Unless otherwise indicated, the condition of the interior is good to excellent.

First Floor

Upper Garage (visitors' center, exhibition area and gift shop): The four-bay garage was rehabilitated in 2001 and is currently used as a visitors' center, exhibition area for the museum's classic car collection and gift shop. This rectangular space has an exposed concrete floor with a mechanical pit covered with wood boards at south end. The walls are exposed brick (bonding is 1 header to 5 stretchers). On the west and north side are casement windows set into stone architraves. The brick wall on the south end of the space was reconstructed in 2001 replicating the original partition in placement and materials. In this wall is a doorway leading to a small corridor. The four garage doors (bifold doors which swing inward) on the east wall were reproduced in 2001 and replicate the historic doors except that the new doors have glass rather than solid wood panels. The ceiling has exposed wood rafters. The flooring of the attic space is made of disassembled crates which were used to ship architectural fragments from England during the construction of the house. Visible from below are stenciled shipping labels. Access to this attic space is made through a hatch located at the south end of the space. Original cast iron radiators are located under each window. Finally, as part of the rehabilitation of this space new sprinkler, smoke detection, security and lighting systems were added.

Shop and Toilet (bathrooms and hall): This area is located south of the garage and was originally one room with an adjoining bath (with a toilet and sink for the use of the mechanic). This space was also rehabilitated in 2001 and is divided by a hall into a men's restroom on the east and a women's restroom on the west. The floors are exposed concrete throughout. New partitions have been constructed of drywall with stone bases. Doors and door architraves are of new white oak. The ceilings are drywall with recessed lighting. The women's restroom has new stalls of white oak and opaque glass.

Cloister/Friendship Hall: Friendship Hall is a long, narrow corridor that connects the garage with the main house. On some early documents and plans for the house this space was referred to as the Cloister. A staircase leading down to the ground level is located in the southwest corner and is separated from the rest of the space by a low brick wall capped with stone. The floor is laid with brick-shaped stone pavers (we

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believe this to be Mankato stone).² The walls are exposed brick laid in English bond. Randomly set into the walls are various rocks and inscribed stone plaques presented to Carl Weeks by Rotary friends and business associates from around the world. For example, on the south and west walls respectively are plaques inscribed "Des Moines/Rotary/1924" and "Muscatine/Rotary." Other stones immured in the walls include a piece of the Rock of Gibraltar, an Iowa geode and a marble fragment from an ancient Roman villa in the Campagna.

A horizontal wood plate attached with wood pegs runs along the top of the south and north walls. This plate supports the exposed wood rafters for the gable roof which were made of old wood and were hand tooled to appear old. The plaster between the rafters is hand troweled. Two iron and glass pendant lighting fixtures hang from the ceiling. Non-original spot lighting provides additional illumination.

On the south wall are three pairs of casement windows and on the north side two pairs of casement windows all set into stone architraves. A pointed arched door leading to the exterior is also located on the north wall and is set in a stone architrave. The exterior door is constructed of horizontal boards which are painted and hardware includes iron strap hinges, sliding bolt, and pull ring with scalloped escutcheon. The door on the east wall is removed with only the frame remaining. The pointed arch door leading to the garage is hung by strap hinges from an oak frame set into a stone architrave. The door is made of vertical oak boards and is decorated with faceted bolt heads.

Hall east of Friendship Hall: This space is a transitional area between Friendship Hall and a service hall. The floor is laid with brick-shaped stone pavers (believed to be Mankato stone). The walls are exposed brick laid in English bond. A single clay roofing tile inscribed "George Harden" is set into the south wall. The ceiling is flat plaster with exposed wood beams that are oriented north-south. Three casement windows and a door to the exterior are located on the north wall. The exterior door is a pointed arch, hung by strap hinges from an oak frame which is set into a stone architrave. Other hardware includes a sliding bolt and pull ring with escutcheon. A large interior casement window with rectangular leaded lights is located on the south wall and provides illumination into the adjacent servant's room. A low stone pedestal is built into the northeast corner of the space. Non-original spot lighting provides the only artificial illumination in this hall.

Service hall: This service hall runs north-south and provides access to the servants' room, food preparation areas and the breakfast room. The floor is laid with brick-shaped stone pavers (we believe this to be Mankato stone). The ceiling and walls are flat plaster. The bases are stone and the oak door trim has a concave chamfered edge. All doors facing this hall are six-paneled oak doors with the exception of the door on the north end of the hall which is a pointed arch and has nine panels. The east wall has a casement

² The identification of this stone (and all subsequent references) was made based on archival documentation and visual inspection. An original drawing of the back stairs notes that Mankato stone was to be used for the treads, risers, and stringers. A visual examination confirmed that this indeed was the stone used. Although no plan has been located for the pavers in Friendship Hall, the stone in this space matches the stone in the back stairs.

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window set into a stone architrave. Door hardware facing into this hall is brass. Ceiling-mounted metal lighting fixtures are original.

Closet (Bathroom): This space, located on the east side of the service hall and north of the passenger elevator, is marked on the original plan as a closet but was converted to a bathroom at an undetermined date. The floor has white ceramic tile and white ceramic tile runs up the walls approximately five feet. The upper part of the wall and ceiling are flat plaster. The bathroom fixtures are not original.

Storage Closet: This space on the east side of the service hall (opposite the kitchen) was provided (and continues to be used) to store the Weeks family china. The flooring is narrow strip oak boards. Original floor-to-ceiling cabinets with solid paneled doors are located on the south and north walls. The ceiling is flat plaster.

Servants' Room: The servants' room is located on the west side of the service hall and was probably used as a lounge for the servants. The floor has carpeting over wood strip flooring. The walls and ceiling (ceiling is in poor condition) are flat plaster with painted oak trim. There is one door leading to the service hall, a non-original pass-through opening to the adjacent storeroom on the south wall, interior casement windows (which look out onto the small hall to the north) and casement windows on the west wall. Door hardware is nickel-plated.

Storeroom: The storeroom was originally used for food refrigeration. The floor is presently exposed concrete but was originally laid with six-inch square rubber tiles in alternating colors of white and gray with a two-inch white border (non-extant). The four walls are tiled with white glazed brick. The ceiling is flat plaster (in poor condition). The west wall has a pair of casement windows. Door hardware is nickel-plated.

Kitchen: The kitchen floor is presently exposed concrete but was originally covered with six-inch square rubber tiles in alternating colors of white and gray with a two-inch white border (non-extant). The walls are tiled with white glazed brick. The ceiling is flat plaster (in poor condition). The west wall has five casement windows. The oak door to the hall and a swinging oak door to the adjacent pantry have six panels and are set into oak frames. The door to the storeroom has been removed and only the frame remains. Door hardware is nickel-plated. The original gas range is missing but a drawing exists in the archives for the original range made by Duparquet, Huot & Monsure Co, New York. The original painted metal wall and base cabinets made by Janes & Kirkland, New York have been removed and are in storage.

Pantry: The pantry is an L-shaped space adjacent to the kitchen. The floor is presently exposed concrete but was originally laid with six-inch square rubber tiles in alternating colors of white and gray with a two-inch white border. The walls are tiled with white glazed brick. The ceiling is flat plaster (in poor condition). On the west and south walls are the original painted metal wall and base cabinets made by Janes & Kirkland, New York. A horizontal metal bar mounted on the front served as a track for a rolling

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ladder. The swinging oak door to the hall has six panels with nickel-plated hardware. Two pairs of casement windows are located on the west wall.

Breakfast Room: The flooring in this space is a herringbone-patterned parquet floor. The walls have painted wood paneling which reproduces paneling in the Christopher Weekes House (16th century) in Salisbury, England (hereafter referred to as the Weekes House). At the top of the paneling is crown molding and the ceiling is flat plaster. Four casement windows set into stone architraves are on the south wall. A six-paneled exterior door leading to the south patio and a second six-paneled door to the dining room are located on the east wall. The doors have brass hardware and their inward face is painted to match the wall paneling. The original chandelier for this room has been lost, but by use of historic photographs, a reproduction fixture was replicated in 2004.

Stair Hall/Back Stairs and Passenger Elevator: Otis Elevator manufactured the original elevator. The present elevator cab dates from c. 1970. The small foyer floor is laid with brick-shaped stone pavers (believed to be Mankato stone). The servants' staircase rises vertically from the ground floor to the third floor. The treads, risers and stringers are made of Mankato stone and are laid on a reinforced concrete structure. The staircase walls are flat plaster. The ceiling-mounted metal lighting fixture is original. The window at the landing between the first and second stories has lights of green glass.

Storage Closet: Located opposite the elevator is a walk-in storage closet with strip oak flooring. Original oak wall cabinets are extant on the south and west walls. The base cabinet on the west wall has been removed and the base cabinet on the south wall has been partially removed.

Dining Room: The dining room floor is laid with random width oak boards salvaged from the Weekes House in Salisbury, England. The walls have pegged oak paneling also from the Weekes House. On each wall, the paneling is divided into three sections by two wood pilasters. At the top of the wall is a wood cove molding with dentil molding underneath. The plaster ceiling has applied wood molding used to form coffers. Several of these coffered panels were converted into recessed lighting during the occupancy of the house by the ISEA. The silver chandelier and matching sconces, all with electrified candles, are original to the room. The stone fireplace mantel on the west wall is from the Weekes House. The firebox is lined with clay tiles set on edge in a herringbone pattern. The hearth is stone and the box has been outfitted with a coal grate. The south wall has casement windows looking out onto the terrace and garden. A radiator with cover is located immediately under the window. Doors in the dining room are eight-paneled and are constructed of oak.

Corridor: Along the north side of the main house, connecting the dining room and library with the Great Hall is a long hall running east-west. The floor is randomly laid bluestone pavers. The walls are constructed of regularly laid limestone block. The ceiling has exposed rafters with plaster infill. The door opening at the east end of the hall is a pointed arch but has no door. On the north wall is a door to the exterior with two sidelights. Over the door is a large wood beam from Canterbury, England into which is carved the date "1561." On top of this beam is a shallow compression arch with a stone grotesque as a keystone. Also on the north wall are five casement windows. Door openings to the dining room and

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library from this hall are integral with the wall with stone molding and spandrels. Mounted over the door to the library is a wooden panel from the Weekes House bearing the inscription "Leisure but." Three wrought iron sconces with electrified candles are hung on the north wall. Non-original spot lighting provides additional illumination.

Library: The library had special significance for Carl Weeks since it housed his collection of rare books, first editions and manuscripts. Two English buildings—the sixteenth-century Weekes House and the vestry of St. Thomas Church also in Salisbury—were sources for the decoration of this room. The floor is made of random width oak flooring from the Weekes House. The oak paneling on the walls is also from the Weekes House. The east wall bumps out in the center to accommodate the fireplace in the adjacent Great Hall and this wall surface is paneled with twenty vertical wood panels carved with caricatures. The fireplace wall is also paneled and the remaining walls are covered with built-in oak bookcases. The Tudor arched stone mantel was salvaged from the Weekes House and the firebox is lined with clay tiles set on edge. On the south wall are five casement windows which look out onto the terrace and garden. The center light in the upper section is fitted with a stained glass fragment of a Madonna. The wood ceiling is a reproduction of the ceiling in the vestry of St. Thomas Church in Salisbury and was made by Noyes & Green in Salisbury, England in 1926. The ceiling is divided into three sections by two large beams running east-west. These three areas are paneled with random width boards and then are further divided with molding applied to create a grid of shallow coffers. At the intersection of the moldings are carved wooden bosses. The lighting fixture, made of an axle taken from a Sicilian two-wheeled cart, is original to the room as are four sconces with electrified candles. The door leading to the hall is oak and has twelve panels.

Great Hall: The Great Hall is a two-and-a-half story space which bisects the house approximately at its middle point. Like the corridor to the west of it, the flooring is random-size bluestone paving. The walls are constructed of limestone block. The sixteenth-century arched brace roof was salvaged from the White Hart Inn in Salisbury, England which was demolished in 1924. Four primary trusses arch from east to west spanning the Great Hall. These trusses extend down onto the stone wall and are supported on stone corbels mounted on the east and west walls. Six common rafters are placed in between each truss. Running perpendicularly to the main trusses and rafters are two tiers of purlins and arched wind braces. The original six-sided wrought iron lighting fixture is suspended from the ceiling. A matching wrought iron fixture with glass panels (originally from the stair hall) is suspended over the balcony. Two large wall-mounted wrought iron lighting fixtures are hung over the north and south exterior doors. Non-original indirect lighting is mounted at the base of the rafters and spot lighting is located under the balcony.

The fireplace on the west wall has a stone mantel taken from the Weekes House. This mantel has a large Tudor arch, shields, and Tudor rose set within quatrefoils. The firebox is lined with clay tiles set on edge. A carved stone head of a bishop mounted on the wall over the mantel is from a French cathedral. To the left of the fireplace, set within a recessed area are small stone plaques taken from the Weekes House, including one that is inscribed "C. Weekes 1580." Also displayed in this recess are stones which Carl Weeks had inscribed with his name and the date 1926—the year when the Weeks family moved into

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Salisbury House. The door covering this recess is the end of an old pew. To the right of the fireplace, at the balcony level, are two decorative grills behind which is located the tone duct for the organ.

The exterior door to the north porch is on axis with the exterior door leading to the south terrace. All door openings in the Great Hall are integral with the wall with stone molding forming a pointed arch opening. Both doors are made of horizontal boards and are hung from a wood frame by strap hinges. Over the southern door is a large vertical window based on one in the King's House. It was made by Henry Hope & Sons in New York and is divided into sixteen lights by stone muntins. Four of those lights (including two with coats of arms) are stained glass from the Weekes House. An inscription in the east center light reads "Honi soit qui mal y pense" (French for "shamed by the person who thinks evil of it").³ The balcony at the north end provides an upper viewing area for the Great Hall as well as providing circulation on the second story from the west to the east ends of the house. Structurally the balcony is a reinforced concrete slab but the underside of the balcony is finished with wood beams with plaster in between. The balcony railing is composed of eleven wood tracery panels each of a different design. According to Carl Weeks, this was an altar railing which he believed to be 150 years old when he purchased it. Atop the railing are four wood statues of St. Christopher, a bishop, a saint holding a bible and St. Francis of Assisi.

Passage: A short passage connects the Great Hall to the Common Room. The flooring is random size bluestone paving identical to that in the Great Hall and four steps lead down to the level of the Common Room. Non-original metal handrails have been added on either side of stairs. The walls are regular limestone block. The ceiling of the hall is flat plaster divided into a rectangular grid with wood ribs. A single wrought iron lighting fixture is suspended from the ceiling. On the north wall is a pair of trefoil-arched windows. On the south wall is a recess for the display of sculpture and a door with linen fold panels behind which is a shaft for a hand-powered dumbwaiter manufactured by Otis Elevator Company. This shaft now holds mechanical ducts and electrical conduit.

Common Room: The Common Room is the easternmost room on the first floor with the only access to this room being from the corridor connecting to the Great Hall. This space was used by the Weeks for large-scale entertaining including musical performances. The room is rectangular in plan except for a bay window on the east side of the room. The floor is random width oak flooring from the Weekes House. Wood paneling extends up approximately 10 feet from the floor and was also salvaged from the Weekes House. Above the paneling is flat plaster with a picture rail and fifty coats of arms in polychromed plaster. On the west wall and to the north of the organ is the "coat of arms" of the Armand Company which employs the company's signature image of a silhouetted woman against a pink and white plaid background. The six wrought iron wall sconces and two standing lamps with electrified candles are original to the room. The ceiling in the Common Room is the most decorative in the house. Two plaster beams running east to west divide the ceiling into three rectangles. Applied to the ceiling is plaster strapwork done in both geometric and curvilinear designs executed by Jacobson & Company of New York.

³ This is the motto of the Order of the Garter, founded by Edward III in the fourteenth century. The motto was inspired by an incident during which the Countess of Salisbury's garter fell off while dancing with Edward.

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Opposite the bay window is an alcove containing a player organ—"Welte Reproducing Pipe Organ"—made for Salisbury House by Welte Mignon Studios, New York in 1926. Within the alcove are cabinets for the storage of the paper music rolls. Also within the cabinet and to the right is a receptacle plug for a microphone which enabled organ concerts to be broadcast live on the radio. Two doors mounted on the alcove opening are made out of double doors composed of twenty carved panels removed from the Weekes House. Mounted above the alcove opening is a large wrought iron and brass grill that allows the sound to pass into the Common Room.

At the north end of the room is the fireplace with a stone mantel taken from the Weekes House. The window on the south wall looks out onto the terrace. The bay window on the east side of the room has two stained glass roundels inserted in the upper lights. Under both windows are radiators with covers and wrought iron and brass grills which match the grill over the organ alcove.

Front Stairs/Stair Hall: The main staircase for the house is located in a stair hall immediately to the east of the Great Hall. From this stair hall is an enclosed staircase leading down to the ground floor and an open staircase providing access to the second floor. The random bluestone paving of the Great Hall continues into the space. In plan the staircase is U-shaped taking two turns before reaching the second floor. Structurally the staircase is reinforced concrete with an applied wood staircase (made of antique parts and new parts made of old oak). The stringer on the lower flight of stairs is carved with "AMH 1695" and "C•W 1926," the latter for Carl Weeks and the year the family began living in the house. The posts and newel posts are blocky and have a finial pierced with a heart on each of the four sides. The balusters are flat and urn-shaped. The ceiling of the stair hall (located at the second floor level) is flat plaster and has exposed wood beams salvaged from the cellar of the Weekes House. Two windows located in the upper part of the south wall each have lights of colored and clear glass and trefoil tops. A single wrought iron lighting fixture (non-original) is suspended from the upper ceiling.

Storage Closet: Located off the main stair hall is a coat closet with a built-in oak cabinet on the west wall and large nickel-plated coat hooks on the back wall.

Toilet: Located off the staircase landing leading down to the ground floor is a bathroom with original fixtures. The stone flooring from the stair hall is continued into this space. The walls have original gray ceramic tile approximately five feet high. Above is flat plaster. The ceiling is a shallow barrel vault and has flat plaster.

South Porch: To the south of the stair hall is a small vestibule leading to the south porch. The floor of the south porch is paved with bluestone and the walls are limestone block. The three arches which were originally open were later in filled with fixed glass and wood panels and an operable door on the west elevation. The ceiling has wood beams which were shaped with an adze and sandblasted to artificially age their appearance. A single wrought iron and glass ceiling fixture lights the space.

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Second Floor

The second floor plan is divided by the Great Hall into two wings. On the west side of the house are located bedrooms for the Weeks' sons, a guest bedroom and service space. Mr. and Mrs. Weeks occupied the east side of the second floor. A small guest bedroom is located north of the Great Hall in the second story of the north porch.

Lafayette's Chamber: Located in the northwest corner of the house is the bedroom of Lafayette, the Weeks' fourth son. The finishes include random width oak flooring with oak base, and flat plaster walls and ceiling. On the south wall is a built-in oak closet that also contains a passageway into the adjacent chamber. The door hardware in this room is wrought iron with lever-style doorknobs and the radiator covers have vertical wrought iron bars that serve as a grill on the face of the cover. On the west and north walls are casement windows.

A small room immediately east of Lafayette's chamber is shown on the original plans as a bathroom accessible only from the chamber. At some point, this bathroom was removed and the space was finished with random width oak flooring, oak base, smooth plaster walls and ceiling, and wrought iron door hardware in order to match that of the adjacent chamber. The connecting door to the chamber was removed and a new door was created to the corridor.

Evert's Chamber: Evert, the Weeks' third son, occupied the adjacent chamber. The finishes include random width oak flooring with oak base, and flat plaster walls and ceiling. On the north wall is a built-in oak closet containing the passageway into Evert's chamber. A six-paneled door on the south wall leads to a shared bath. The door hardware in this room is wrought iron with lever style doorknobs and the radiator covers have vertical wrought iron bars that serve as a grill on the face of the cover. The windows on the west wall are casements. Brass sconces with electrified candles are original to the room.

Bath: The bathroom has an exposed concrete floor, marble thresholds, no base and smooth plaster walls and ceiling. The original fixtures are missing and the door architraves are modern replacements. The windows on the west wall are casements.

Charles' Chamber: Charles, the Weeks' oldest son, occupied the chamber in the southwest corner of the house. The finishes include random width oak flooring with oak base, and flat plaster walls and ceiling. The door hardware in this room is wrought iron with lever style doorknobs and the radiator covers have vertical wrought iron bars that serve as a grill on the face of the cover. The casement windows on the south wall look out onto the garden. Four brass sconces with electrified candles are original to the room. A dressing room to the west of this chamber contains built-in cabinets and closets on north and south walls and is lit with a casement window on the west wall. The finishes match those of the chamber.

Hall: This north-south hallway provides access to the aforementioned chambers on the west side of the house. The flooring is random width oak with oak base. The walls and ceiling are smooth plaster with oak door architraves and twelve-paneled oak doors. Ceiling-mounted metal lighting fixtures are original. On

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the west side of this hall is a small utility closet with modern kitchen sink, ceramic tile floor and suspended ceiling. A second space on the east side of the hall served as a linen closet with built-in cabinets on the north and south walls, strip oak flooring and flat plaster walls and ceiling. Located off the south end of this hall is a third closet.

Back Stairs/Stair Hall: The foyer floor is laid with brick-shaped stone pavers (believed to be Mankato stone). The treads, risers and stringers are of Mankato stone laid on a reinforced concrete superstructure. The staircase and foyer walls and ceiling are flat plaster. An exterior window is located on the east wall and a large interior window on the north wall provides natural light into the adjacent hallway. Ceiling-mounted metal lighting fixtures are original.

William's Chamber and Bathroom: On the south side of the house is the largest of the boys' chambers which was occupied by William, the Weeks' second son. The floor is random width oak flooring with oak base, and flat plaster walls and ceiling. The door hardware in this room is wrought iron with lever style doorknobs and the radiator covers have vertical wrought iron bars that serve as a grill on the face of the cover. Casement windows on the south wall look out onto the garden. A dressing room accessed from this room also has random width oak flooring and smooth plaster walls and ceiling. Built-in cabinets are located on the north and south walls. Sconces with electrified candles are original to the room. The bathroom floor is tiled with gray green ceramic tile and blue tile on the walls with Delft tile inserts. The wall tile extends nearly to the ceiling and meets a plaster cove molding. The ceiling is flat plaster. All of the original fixtures (made by Meyer-Sniffen Company, Limited of New York) are in place with the exception of the toilet. Two recessed medicine cabinets are also extant on the east wall. The original sconces and ceiling fixture survive.

Corridor: A long east-west corridor extends from the hall along the boys' chambers to the balcony overlooking the Great Hall. This corridor is lit by two banks of exterior windows and an interior window looking onto the servants' staircase. All windows have square leaded lights. The finishes include random width oak flooring and flat plaster walls and ceiling. Ceiling-mounted metal lighting fixtures are original. A linen closet and a closet holding the echo organ room are located off of this hall. Finally, a small vestibule which is attached to the Queen Anne Chamber has stone quoining around the Tudor arched opening from the hall. The door architrave to the chamber is oak and above the chamber door is a wood beam with shallow relief carving and the date "1603" carved in the center. This beam is supported by two wood corbels mounted on the side walls of the vestibule.

Queen Anne Chamber and Bathroom: This room served as the Weeks' most important guest room. The floor is walnut parquet and the walls have oak paneling. The ceiling is smooth plaster. Casement windows look out onto garden. The four brass sconces are original to the space. The door hardware is also brass. A dressing room with built-in cabinets is on the west side of the room. The adjoining bathroom for the Queen Anne Chamber has blue ceramic tile on the floor. The walls are a similar blue tile extending nearly to the ceiling with Delft tile inserts. A plaster cove transitions to the flat plaster ceiling. Original fixtures include the sink, toilet, tub (all made by Meyer-Sniffen Company, Limited of New York) and recessed

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medicine cabinets on the south and east walls. Two sconces and a ceiling fixture are also original to the bathroom.

Balcony: The balcony provides circulation across the Great Hall at the second story.

Coachman's Chamber and Bathroom: This space, which was used by the Weeks as a guest room, is accessed from the balcony. The placement of this room on the front of the house with a sightline to the driveway replicates the position of a coachman's chamber in the King's House—hence the historical designation of this room. The door to this chamber has linen-fold panels. Two steps lead down into the room which is slightly below the floor level of the balcony. Period details include the arched ceiling with wood beams and flat plaster. The walls are also flat plaster with oak base. The flooring is random width oak boards. Two pairs of sconces are original to the room. On the east side of the door is a small closet and on the west side a small bathroom with original orange ceramic tile, toilet and sink. The arched ceiling in the bathroom echoes that of the chamber.

Stair Hall: The stair hall connects the balcony with the hall located outside of the master suite. A utility closet is located at the west end of this space. Adjacent to the utility closet is a linen closet with the door on the north hall.

Hall outside of Master Suite: The upper balcony leads to an L-shaped hall that provides access to Mr. and Mrs. Weeks' chambers. The flooring is random width oak boards with oak base. Walls and ceiling are flat plaster with oak door architraves. The door that separates this space from the balcony has twelve linenfold panels and three panels carved with court jesters. Ceiling-mounted metal lighting fixtures are original. A small closet located off of this space contains shelving and a ladder to the attic above.

Edith Weeks' Boudoir and Bathroom: Mrs. Weeks' suite, which was described in the original contract drawings as being in the style of Louis XV, was decorated by Jansen of Paris.⁴ Mrs. Weeks' selection of a French (and feminine) architectural style sets these rooms apart from the rest of the house. The walls of the boudoir are finished with raised paneling which is painted a pale green. On the north wall is built-in cabinetry containing drawers and closets (one containing a three-part mirror). The doors to the room and cabinetry have matching ormolu hardware. The flooring is oak parquet and the ceiling is flat plaster. The crystal chandelier and matching sconces are original to the room. The adjacent bathroom has lavender ceramic tile on the floor and walls with a Delft tile panel centered in the bathtub alcove. A plaster cove transitions to the flat plaster ceiling. Original fixtures include the sink, tub and toilet (made by the Meyer-Sniffen Company, Limited of New York) and a floor scale with the dial recessed into the wall. The original bidet is missing. Two silver-plated sconces and a ceiling fixture are original.

⁴ According to historian James Abbott who is writing a book on Jansen, the firm was established in Paris in 1880 and during its first decade of existence could list a number of European royal clients. The company opened an antiques gallery in New York City in 1915. It was not until 1934 that Jansen opened a New York studio offering decorating services. Prior to this time their clients were primarily located on the east coast. Abbott believes that having a Midwestern client in the 1920s was extremely unusual for the firm and indeed Salisbury House may be the earliest commission.

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Edith Weeks' Chamber: Adjacent to her dressing room is Mrs. Weeks' chamber. This room also has oak parquet flooring. The walls are painted Rococo paneling with silk insets made by Jansen of Paris. On the south wall is a variegated marble mantel purchased from Jansen in Paris and overmantel, also Rococo in style. The original chandelier mimicking a birdcage with a porcelain bird and flowers was purchased from Jansen. The matching sconces, with electrified candles, also survive in the room.

Carl Weeks' Chamber and Bathroom: Carl Weeks' chamber is located in the southeast corner of the house. The flooring is random width oak boards taken from the Weekes House. Inserted into the floor along the south wall is a wood panel with an inscription stating that it was removed from the Trinity Hospital founded in 1376 in Sarum (present day Salisbury). The wood paneling in this room is made of Iowa black walnut and extends to within a foot of the ceiling. The top of the paneling is topped with dentil molding. The ceiling is flat plaster and is in poor condition. Casement windows are located on the south and east walls. The north wall has built-in closets and one closet held an electrical panel (non-extant) which Weeks used to control the lights throughout the house. The original pewter and brass sconces with electrified candles are in storage. On the west wall is a door leading to the deck located on top of the south porch. Weeks' bathroom has black ceramic tile on the floor and walls. Two decorative marble panels are mounted on the wall within the tub alcove and above the sink. The ceiling is a shallow barrel vault. The casement window has panes of clear and colored glass. The bathroom retains its original fixtures including marble sink, tub (both made by the Meyer-Sniffen Company, Limited of New York), sconces and ceiling fixture. The toilet is not original.

Third Floor

Servants' bedrooms and storage (curatorial storage, archives and mechanical space): At its peak, the number of servants in the house was twelve although it is not known how many lived on the property. The third floor contained four servants' bedrooms, a bathroom and storage space for the Weeks family. Weeks dictated the finishes for this floor, including strip oak flooring, smooth plaster, stock hardware, "cottage type" trim and bull nose molding on the dormers. Today, this space has carpet, dropped ceilings and non-historic partition walls. The original oak door architraves, doors and base survive. Windows are casements.

Ground Floor

The original plan for the ground floor contained space used by the family and service space.

Office space (Foundation Offices): At the westernmost end of the ground floor is the structure constructed in 1954 by ISEA for use as office space for their library services division library. The finish on external walls is plaster and interior partitions are wood and glass. The ceiling is an acoustical drop ceiling with fluorescent panel lights. The floor is carpet laid on a concrete slab.

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Sub-garage (Lunch Room): The sub-garage space was used by the Weeks family for additional automobile storage. This space was originally accessed through a single garage door (now filled in) on what was originally the outer west wall.

Service space (miscellaneous and curatorial storage): Service space on the ground floor included a tool room, wood room, fuel room, boiler room, machine room, laundry room, drying room, cool room and trunk storage.

Playroom, Lower Great Hall and Shower Room (storage and restrooms): The playroom was for the use of the Weeks' sons and originally had built-in closets. A door on the east wall of the shower room leads to a tunnel which exits under the terrace and was intended to be the access point for the outdoor pool (not built).

Organ Chamber Room: This space contains the pipes for the organ in the Common Room. To the west is a room containing the electrical switches, motor and blower used to operate the organ.

Indian Room: The Weeks' sons used this room for entertaining and dancing. It also was where Carl Weeks displayed his collection of Indian artifacts. The room was restored in 2000. The floor is oak strip flooring laid in a concentric rectangle. The walls are constructed out of Harvard brick (three rows of stretchers alternating with two rows of clay roof tile from Trafalgar Estate) above which is a plaster entablature approximately 18 inches high. The ceiling is flat plaster. Along the south, east and north walls are casement windows with diamond leaded lights which look out into light wells. The main entrance to the room on the west wall and the orchestra alcove on the opposite wall are topped with a segmental arch. The fireplace at the north end has decorative brick tile from the Casa Grande Indian Burial Mounds in Arizona. The door leading to the adjacent kitchen has panels laid in a diamond pattern. Original lighting, including eight electrified wall sconces made out of ox skulls (a light bulb is located in each eye socket) remain in the room. Three ceiling fixtures decorated with Native American motifs were recently returned to the collection and will be restored. The adjacent kitchenette retains its original ceramic tile on the walls but the floor tile and fixtures have been replaced.

Cottage (contributing)

The cottage was constructed at the same time as the main house and was the residence of the caretaker/gardener and his family. It is a one and one-half story gable structure with a small gable wing on the north. The exterior is brick laid in an English bond pattern with the parapet, quoining, and door and window architraves of Bedford limestone. A single chimney is located slightly east of the center of the roof. The roof is clad in clay tile. Windows are casement windows made by the Crittall Window Company of Kansas City. The south façade has three windows and a single door. Lead conductor heads (which Carl Weeks purchased from Trafalgar Estate in Wiltshire, England) for the downspouts are ornamented with cherubs and are dated 1723. The west elevation has one window opening. The north elevation (including all elevations of the projecting wing) has five windows and one door. An areaway at the northeast corner of the cottage contains a staircase to the basement. The first floor of the east elevation

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has a single large window above which is a segmental brick arch. The upper story has windows on the north, east and west elevations.

The first floor plan has a kitchen, living room, two bedrooms, bathroom and stair hall. The upper story contained two bedrooms and a storage room. First and second floor rooms have carpeting laid on oak strip flooring with wood base. Walls are hollow tile and brick with flat plaster. The basement had a laundry room and two rooms for storage (all of which currently serves as mechanical space). The cottage is currently used for storage and as a staging area for special events.

Garage (non-contributing)

The garage, located in the northwest corner of the property, was constructed in 1962 and was designed by Wetherell & Harrison, Partners (Edwin Henry Wetherell and Roland G. Harrison) of Des Moines. Its overall design, materials and detailing are consistent with the main house and cottage. It is a one and one-half story brick structure with gable roof of gray slate. The garage is constructed of concrete block with brick veneer on the exterior (handmade brick on the south and east elevations; machine pressed brick on the north and west elevations). The south façade has three garage doors with stone architraves. The parapet and quoining at corners are of limestone and around doors and windows. Irregular pieces of limestone are embedded randomly within the brick walls. A carved stone mask is mounted over the center garage door opening. The Salisbury House Foundation uses the garage for maintenance and storage.

Statement on the Salisbury House's Integrity

The Salisbury House property is distinguished by a remarkably high degree of integrity. Its location, design, setting, materials, workmanship, feeling and association reflect its period of significance. While the large scale of the property has posed considerable economic hardship, community pride has been important to its preservation. Owners subsequent to the Weeks have made very few changes to the property.

The house remains on its original lot and other than a parcel of less than 1 acre in size sold in 1972, the original property is intact. While other houses have continued to be built on nearby lots, this residential neighborhood has the same density as when the Salisbury House was constructed. The Salisbury House also retains its original setting and continues to be surrounded by woods of mature trees which provide the same degree of privacy the Weeks enjoyed. The formal garden, the other significant landscape feature of the property, has also been maintained and preserved. While many of the original garden ornaments are currently in storage or are in poor condition, the Foundation has plans to restore and reinstall these elements. Similarly, the Foundation is in the process of restoring a historic plant palette to the grounds and garden. The 1962 garage was placed adjacent to the original existing roadway and on an outer corner of the property so that its visual impact is minimal. Furthermore, the garage was designed and built with materials which are compatible with the property's original architecture. The parking lot added by the ISEA is a necessary feature if the site is to function as a cultural attraction and museum. Fortunately, its

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placement preserves and utilizes the original service entrance. Moreover, because the parking lot sits at a grade below the garden, its visibility is minimized.

The exterior and interior of the original house and cottage have also been altered very little. The workmanship and aged materials which Weeks insisted upon in order to give the building patina and a sense of age have been preserved. The addition built in 1954 on the west side of the original garage represents a change to the property but like the 1962 garage, its design, scale and details were chosen to blend in with the existing architecture. The use of handmade bricks and the conscious display of craftsmanship continue the design philosophy Weeks established for the property thirty years earlier.

On the interior, the original character defining features, such as low lighting levels and dark paneling which give the house a sense of age and its picturesque quality, have been retained. The architectural fragments including mantels, doors and stained glass which Weeks acquired remain in place. Original lighting fixtures, window treatments, decorative plaster and bathroom fixtures which contribute to the overall effect Weeks intended also largely survive. Perhaps as important is the documentary and pictorial evidence for the design, construction and furnishing of the house has been retained and is available for study.

Future Restoration Work

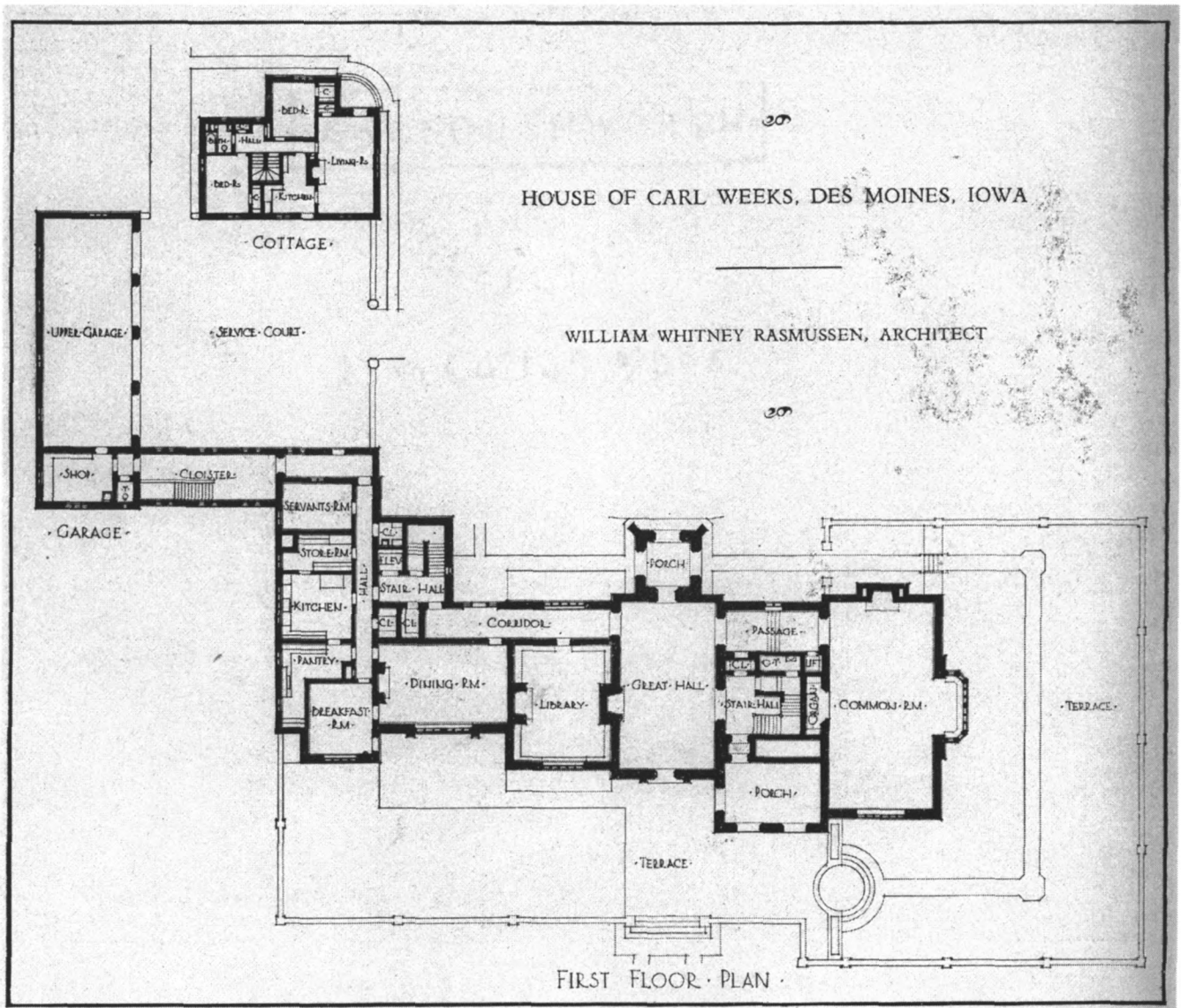
The Salisbury House Foundation is currently engaged in a capital campaign to raise funds for the interior restoration of the house. The first phase of this project, which has been designed by Herbert Lewis Kruse Blunck Architecture, began in May 2005 and includes replacement and installation of security, electrical, plumbing, HVAC, and fire detection and suppression systems. Sympathetic alterations to comply with the American Disabilities Act (ADA) are also part of the proposed work as is the restoration of interior finishes to be undertaken in a later phase of work. All work carried out to date by the Foundation and work outlined in the proposed interior restoration, has been designed in accordance with the Secretary of the Interior's Standards for Rehabilitation and has been developed in consultation with staff of the State Historic Preservation Office.

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First Floor Plan; from "A House at Des Moines, Iowa: William Whitney Rasmussen, Architect." *The American Architect* 5 (April 1928): 460.

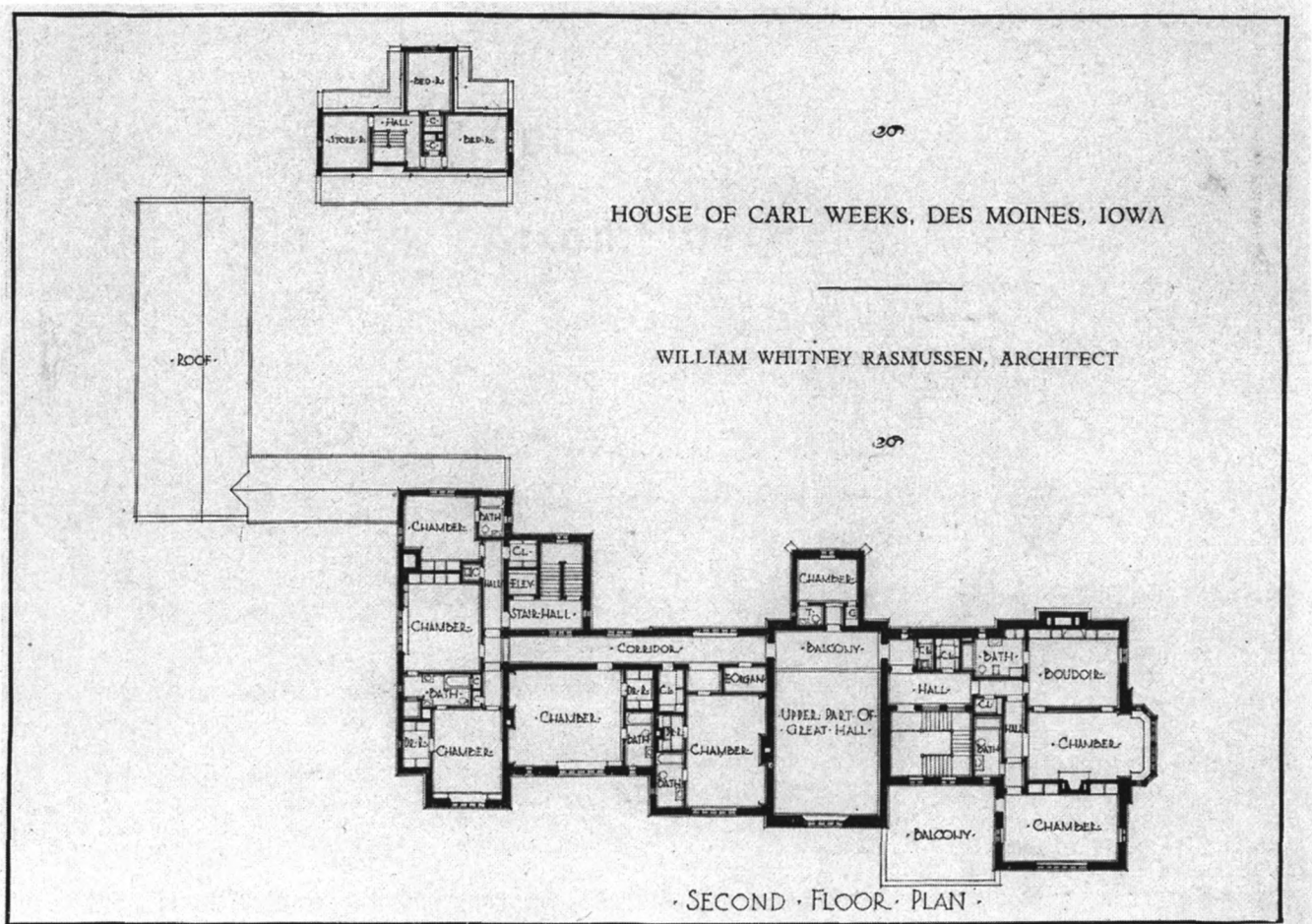


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Second Floor Plan; from "A House at Des Moines, Iowa: William Whitney Rasmussen, Architect." *The American Architect* 5 (April 1928): 461.

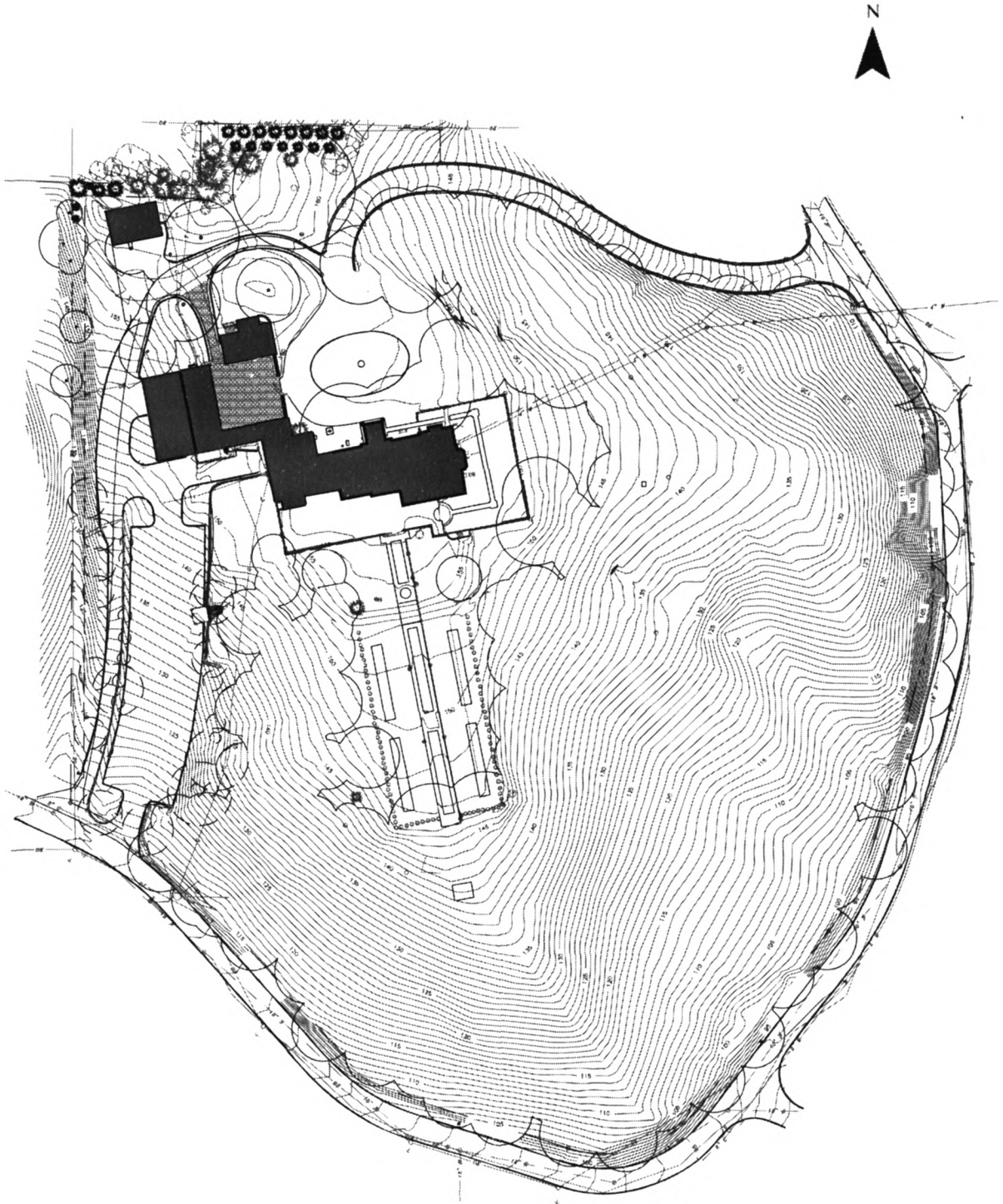


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Site Plan, September 2002 (Herbert Lewis Kruse Blunck Architecture)

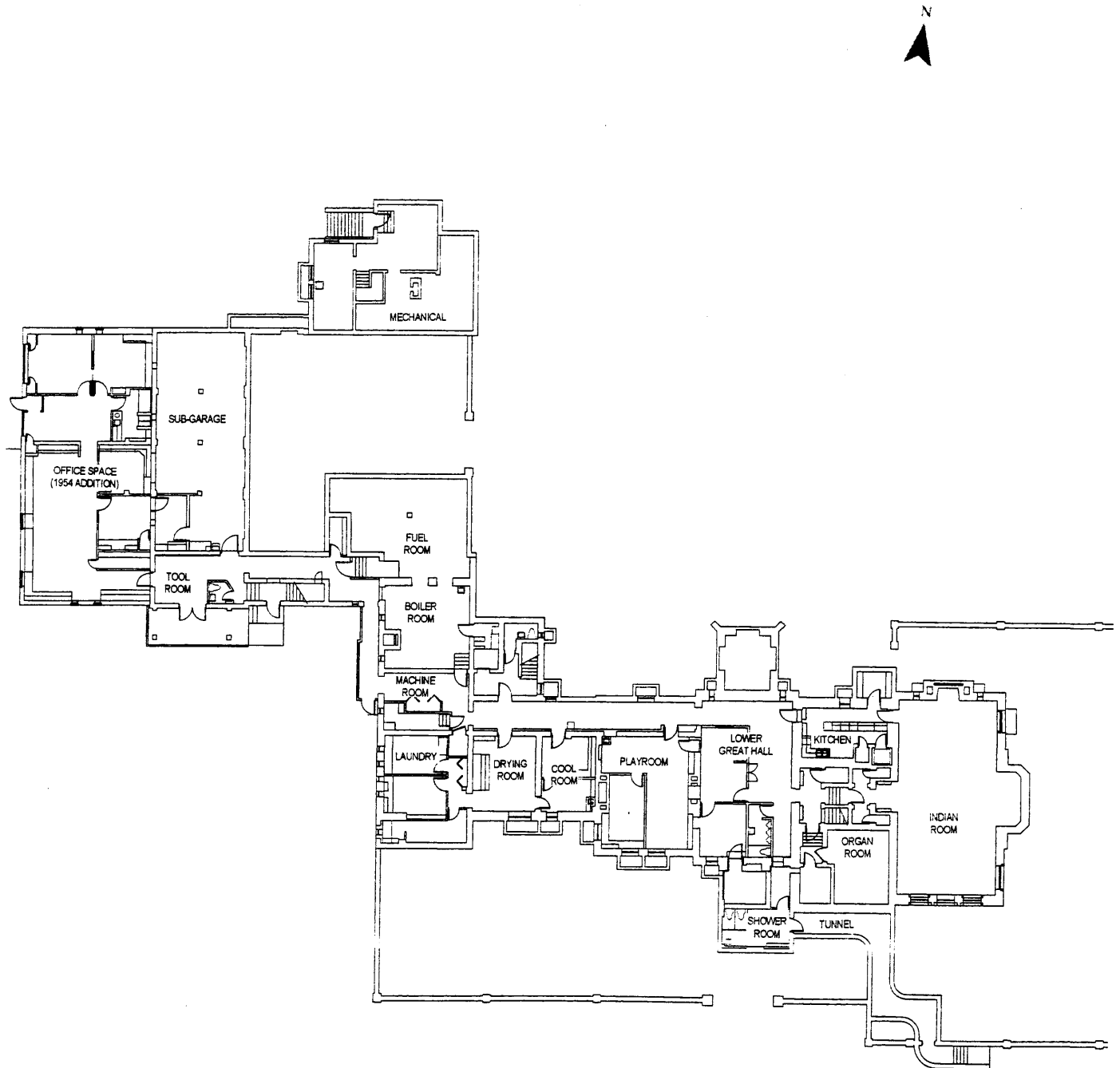


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Ground Floor Plan, August 2001 (Herbert Lewis Kruse Blunck Architecture)

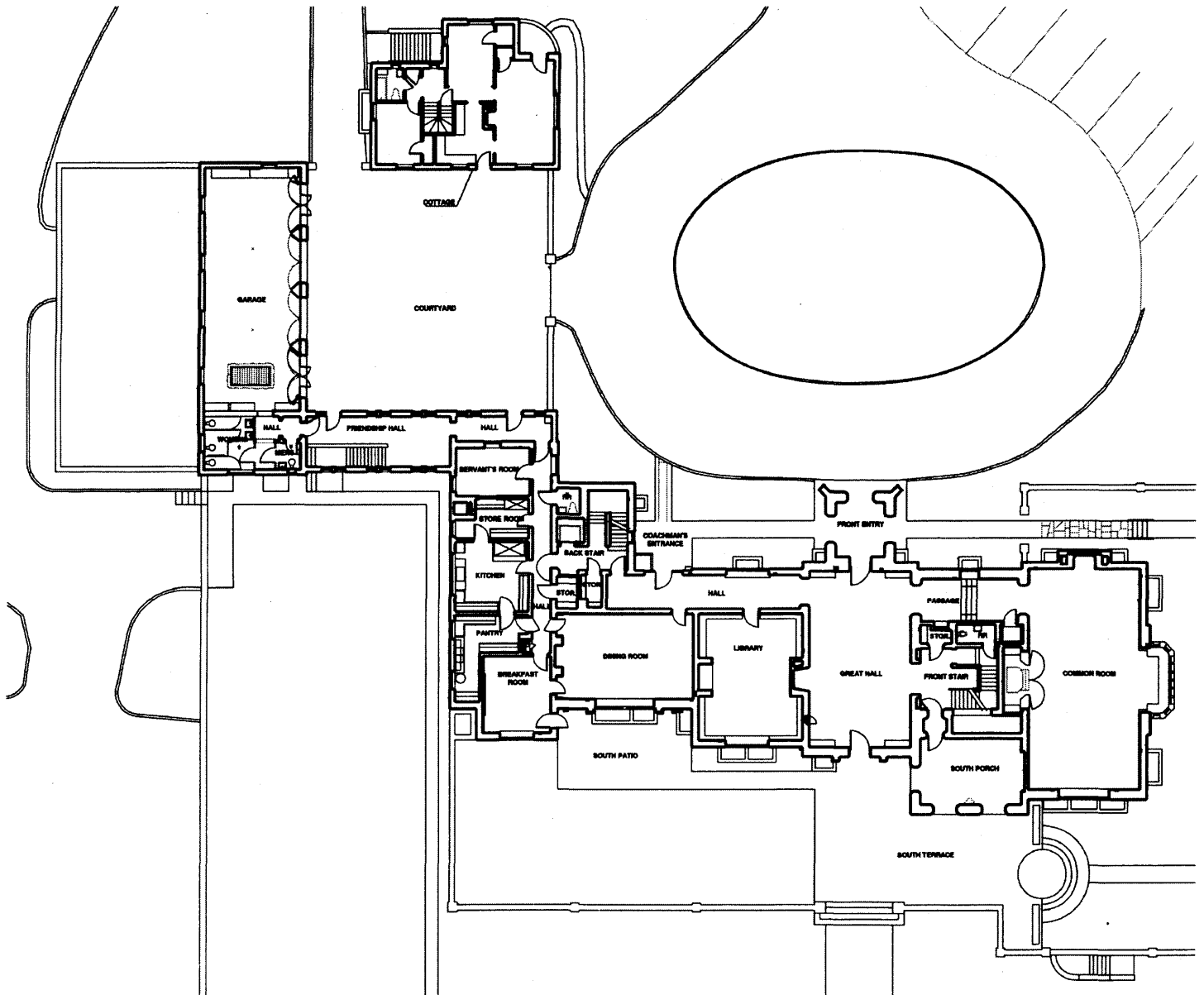


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First Floor Plan, August 2001 (Herbert Lewis Kruse Blunck Architecture)

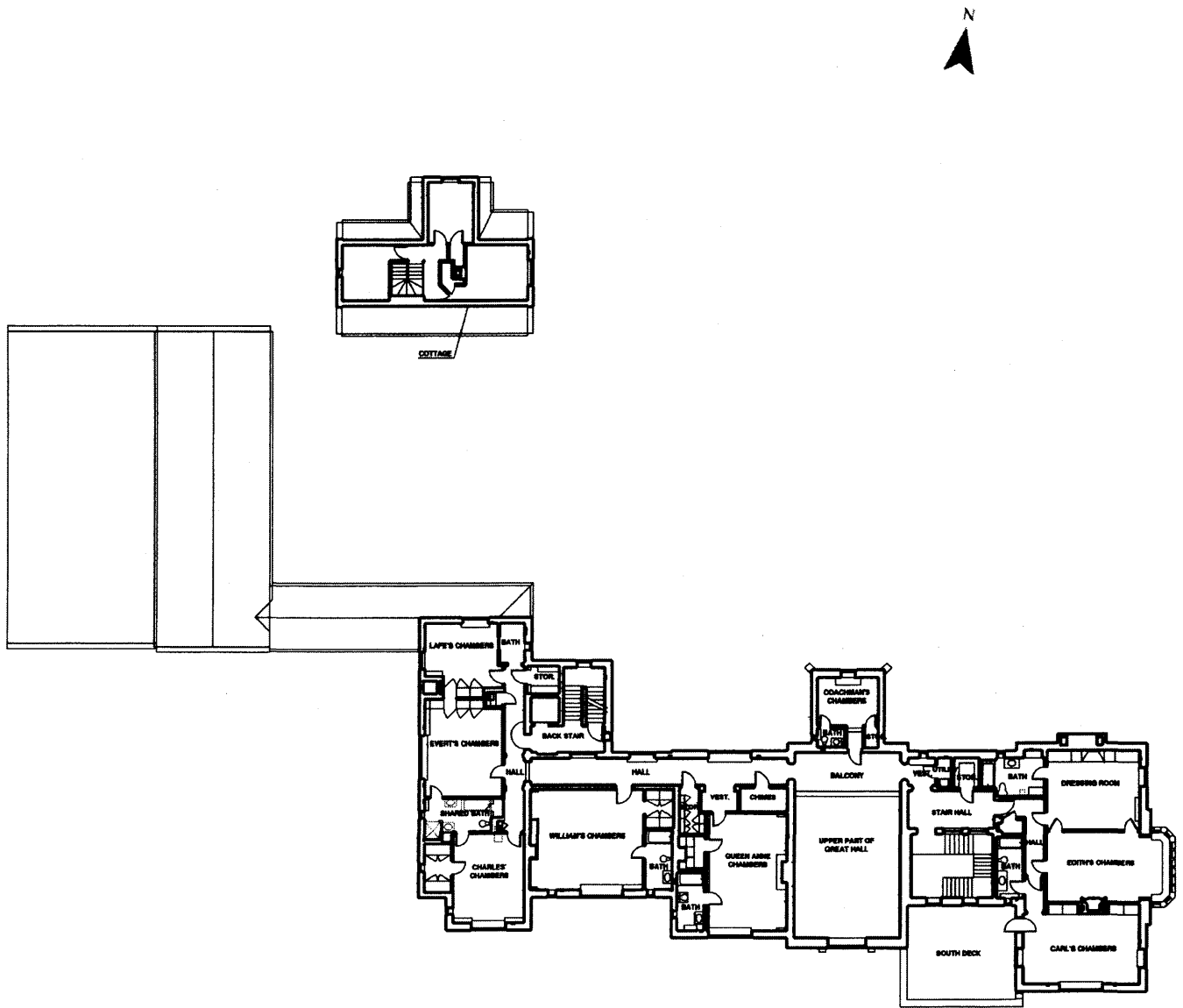


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Second Floor Plan, August 2001 (Herbert Lewis Kruse Blunck Architecture)

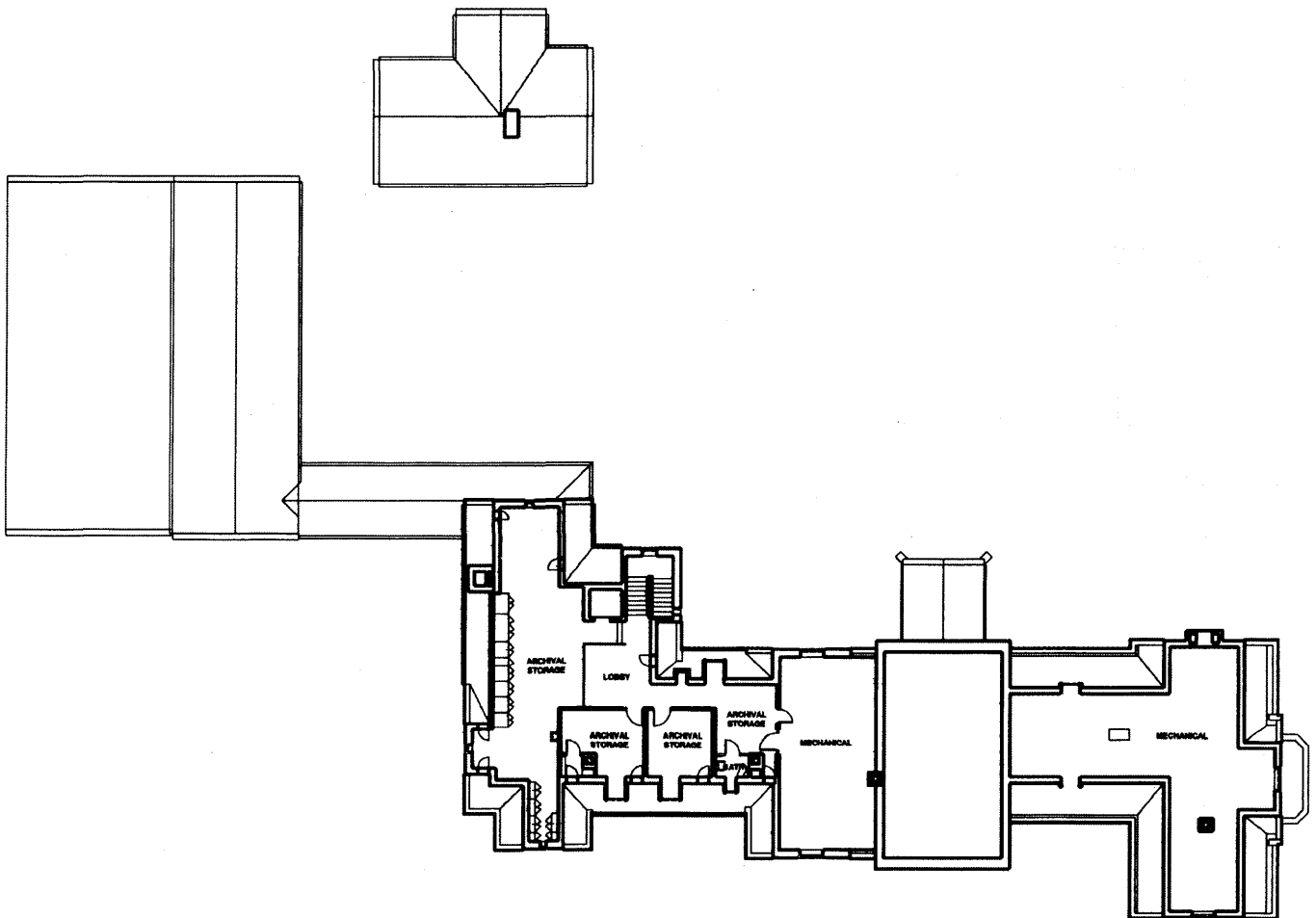


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Third Floor Plan, August 2001 (Herbert Lewis Kruse Blunck Architecture)



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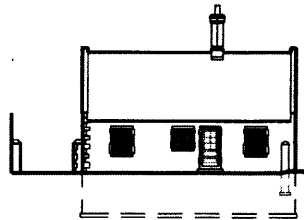
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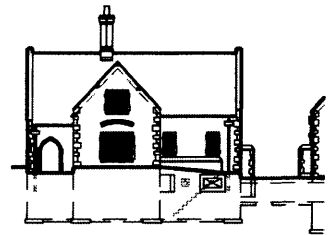
Exterior elevations, north and south, February 2000 (Herbert Lewis Kruse Blunck Architecture)



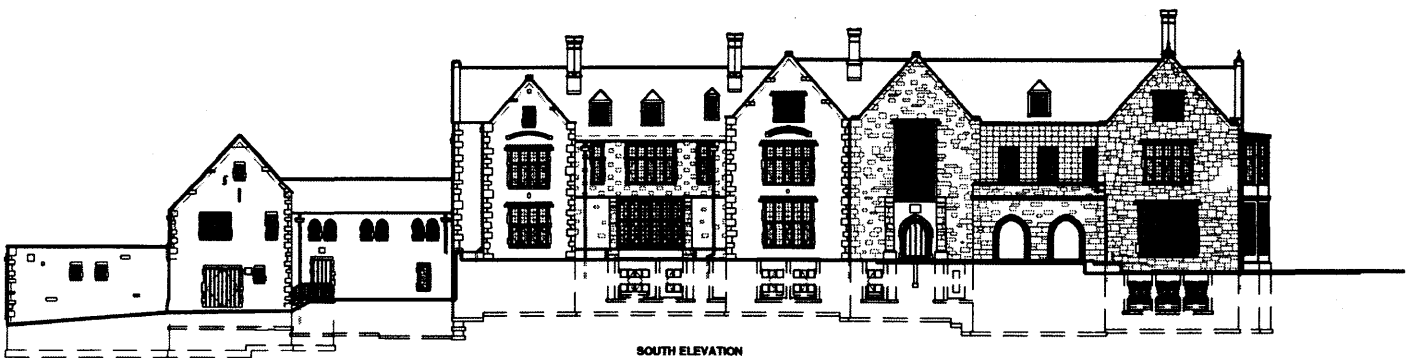
NORTH ELEVATION



SOUTH ELEVATION - COTTAGE



NORTH ELEVATION - COTTAGE



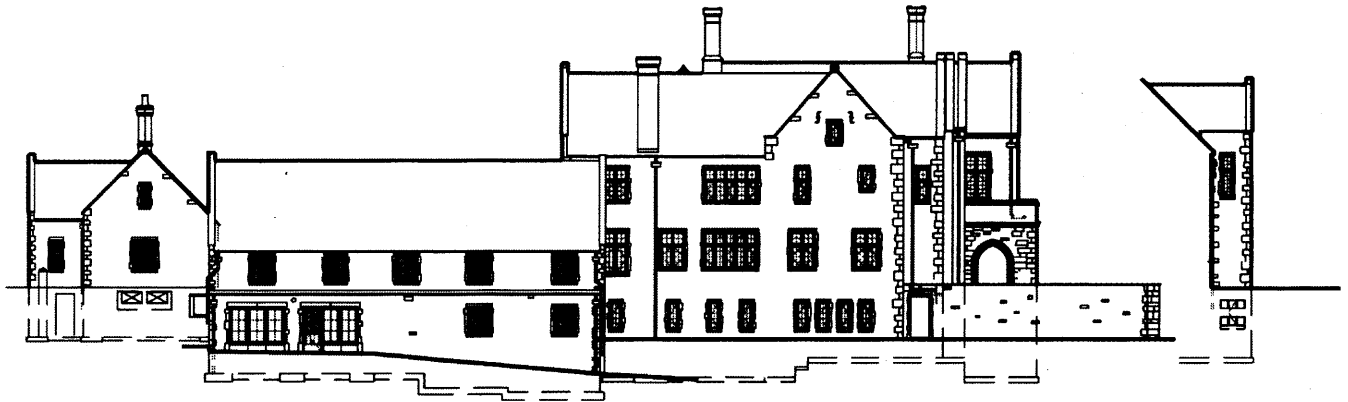
SOUTH ELEVATION

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Exterior elevations, west and east, June 2000 (Herbert Lewis Kruse Blunck Architecture)



WEST ELEVATION - MAIN HOUSE



EAST ELEVATION - MAIN HOUSE

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STATEMENT OF SIGNIFICANCE

Summary

Salisbury House (under construction between 1923-28) possesses state and national significance because of its association with the Armand Company, an Iowa-based cosmetics company which introduced a number of important marketing and manufacturing innovations that in turn shaped industry practices and had a profound effect on the use of cosmetics in the early twentieth century (criterion A). The Armand Company, which paid for the construction of Salisbury House to serve as a residence for its president Carl Weeks and his family, used the property as a form of “dramatic advertising” to promote its cosmetics line. Armand, which distributed its products nationally and internationally, was among the first companies to advertise on the radio when radio advertising was introduced in 1927. The company developed a multi-faceted and specialized national marketing campaign which targeted women in a range of age and ethnic groups, professions and socio-economic levels. Armand’s signature product was a face powder which was distinguished from other domestic powders by the use of cold cream as a key ingredient. Armand was also a leader in the development of hypoallergenic cosmetics, predating the products manufactured by Almay.

Salisbury House is also significant at the state and national level as the residence of Armand’s president Carl Weeks who was recognized as an industry leader, a friend of locally-run and independent pharmacies throughout the United States and an effective champion of fair trade laws (criterion B). Through his public appearances, the advertising campaign he personally directed and his prominence in the industry, Weeks was influential in transforming Victorian prejudices about cosmetics and the development of a lucrative industry which had profound social ramifications for women. It was in this period that cosmetics became respectable and were equated with glamour, romance and femininity. Weeks’ most important partner in this business endeavor was the local pharmacist and he cultivated and protected this relationship vigorously. Largely as a result of Weeks’ lobbying efforts, Congress passed the Miller-Tydings Enabling Act, legislation which permitted manufacturers to set retail prices for their products. This legislation helped settle a brewing conflict in American commerce between independently owned stores on one side and large department and chain stores on the other. The pivotal role Weeks played in establishing fair trade practices strengthened the standing of independent business owners in the face of tough competition from large corporate stores. For Carl Weeks and the directors of the Armand Company, Salisbury House was a symbol of Weeks’ standing as a captain of industry, his erudite persona and his refined taste. In short, the property reinforced the very image they wanted the company and its products to evoke for its customers.

Finally, the Salisbury House possesses state and national significance as an exceptional and well-preserved example of an American country house built by an “Anglophile” who was preoccupied with historical accuracy and the romantic associations of medieval England (criterion C). Unlike most American country houses of this period which were twentieth-century interpretations of a historicist style, Weeks copied elements from the King’s House, a late medieval house situated within the Close in Salisbury, England. Weeks also extensively used antique materials salvaged from English buildings to

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enhance the property's authenticity and lend an atmosphere of age. The house, with its complementary cottage and service courtyard, has as its antecedent the English manor house and thus is a profound expression of Americans' fascination with England's history and culture. A rich legacy of art and furnishings collected by the Weeks, archives documenting the design, construction and furnishing of the house, and an intact garden and landscape enhance to the property's importance.

In 1977, the Salisbury House and the cottage were placed on the National Register of Historic Places (designated for local significance and for architectural significance at the state level). This nomination amends the 1977 listing in two ways. First is the inclusion of the formal garden and garden walls as contributing resources and the 1962 garage as a noncontributing resource. Secondly, this amended nomination documents the property's state and national significance under criteria A, B, and C.

The Cosmetics Industry in the Early 20th Century and the Armand Company (Criterion A)

In the late nineteenth century, Victorian sensibilities dictated that it was immoral for women, other than those in theater, to wear makeup. However, these attitudes were soon to change. A number of historians have observed that in the early twentieth century, wearing cosmetics became morally and socially acceptable. Indeed, dollar figures for cosmetics sales substantiate this claim. At the turn of the century, cosmetic industry sales in the United States were approximately \$7 million per year. By 1921, that figure was \$52 million, representing an increase of more than 700%. According to historian William Leach, the sale of cosmetics and perfume became the tenth largest industry in the country reaching \$1 billion by the late twenties.¹

The explosive growth of cosmetics was related to the dramatic transformation of women's roles in the early twentieth century. Women increasingly became persuasive and prominent advocates for various issues of the day, including child welfare, prohibition and education. In 1920 the Nineteenth Amendment was ratified giving women the right to vote. Clothing also became less restrictive, women engaged in a greater range of athletic activities, and importantly women became a powerful force in the workplace. For example, women filled twenty-five percent of the need for labor during World War I. This employment trend had two effects—first, women were earning income of their own and second, social restrictions on women were loosened.

As one writer argued in 1934, with these unprecedented social and cultural shifts, manufacturers saw a marketing opportunity.

The cosmetic outfit of the average woman twenty-five years ago consisted almost entirely of a can of talcum powder, a small chamois skin—often with a hand-crocheted border—and a bottle of hand-softener, usually

¹ Daniel Delis Hill, *Advertising to the American Woman, 1900-1999* (Columbus: Ohio State University Press, 2002) 93; William Leach, *Land of Desire* (New York: Pantheon Books, 1993) 269.

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glycerine, tragacanth, and rose water; for a very advanced woman a box of face powder, pink or white, a powder puff, and a bottle of perfume. The use of rouge, lipstick, nail polish, or many of the other cosmetics commonly used today definitely classed a woman as 'fast' if not completely *declassée*.

Moral customs, however, are determined largely by economic self-interest. Enterprising manufacturers and advertising agencies discovered how profitable it was to encourage women to follow Cleopatra rather than Penelope and gradually the inhibitions surrounding the use of cosmetics disappeared under a heavy barrage of advertising.²

The recognition by entrepreneurs that cosmetics represented a potentially profitable market led to intense competition among manufacturers—both domestic and foreign. By 1916 there were 559 manufacturers of cosmetics in the United States and these companies spent nearly \$850,000 advertising their products in more than thirty national magazines. Radio advertising was introduced in 1927 and the cosmetics industry spent approximately \$300,000 on airtime that year. By 1930, that figure had risen to \$3.5 million. The source of cosmetics also began to shift from European manufacturers to American manufacturers. In 1927 Carl Weeks noted this development by declaring "The Sceptre Has Passed! ... American toilet goods have swung into first place... American Powders, Creams, Rouge, Lip Stick, etc., now begin to command the preference of discerning women abroad."³

It was against this historical backdrop of consumer demand and the manufacturing and marketing of cosmetics, that the Armand Company played an important role in the development of the industry in twentieth-century America. The Armand Company was incorporated on December 20, 1915 to manufacture and market a new face powder Weeks had developed. Weeks recounted how he came up with the idea of adding cold cream to face powder while standing in front of the store window of a perfumer on the Rue de la Paix in Paris in 1905. According to historian Kathy Peiss, prior to the development of Armand's cold cream face powder, various manufacturers made an untinted vanishing cream to which a woman could apply powder. Women found these earlier vanishing creams unsatisfactory and they were not commercially successful. With his new product, Weeks' innovation was combining cold cream with powder so that in a single application a woman could achieve a degree of uniform coverage and adhesion to the skin.⁴ Although Armand developed and sold many other cosmetics items, it was this one product—"Armand Complexion Powders in the Little Pink & White Boxes"—more than any other in the Armand line that brought national recognition to the firm. One satisfied customer wrote,

² Mary Catherine Phillips, *Skin Deep: The Truth About Beauty Aids—Safe and Harmful* (New York: The Vanguard Press, 1934) 3.

³ Kate DeCasteljacob, *The Face of the Century: 100 Years of Makeup and Style*. New York: Rizzoli, 1995) 28; Lindy Woodhead, *War Paint: Madame Helena Rubinstein and Miss Elizabeth Arden: Their Lives, Their Times, Their Rivalry* (Hoboken, NJ: John Wiley & Sons, 2003) 213; "The Sceptre Has Passed!" *Armand Broadside* 14.2 (1927): 8.

⁴ Email correspondence, 11 July 2005, Kathy Peiss to Paula A. Mohr.

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'Speaking of the servants of my dressing table, I shall tell you first about a pink and black hat-shaped box containing a flesh-colored face powder with a cold cream base. It is Armand's. Because of the heaviness of this powder and its unusual mellowness and delightful fragrance, I have been unable to find its equal anywhere. Hot weather affects it but little. The shiny nose is covered to stay. Armand's goes on smoothly and it stays on. To my mind, those are the two biggest factors to consider in choosing powder. I find that I need no powder foundation when using Armand's.'⁵



Fig. 1 Artwork for Armand's signature silhouette (Salisbury House Archives)

Not surprising given the standing Paris enjoyed as the arbiter of glamour and beauty in the western world, Armand's marketing strategy exploited the associations with French culture and French definitions of beauty. The name Armand was drawn from a fictitious personage named Armand of Lilies which was intended to bring to mind for the customer French sophistication and elegance. The iconic image chosen by Armand in 1916 to represent the company was the "silhouetted head of the belle of the time of Louis XVI of France."⁶ The illustration of an elegant woman with her long neck, coiffed hair, and aristocratic features, marked boxes of face powder, bottles of lotion, compacts and was featured in Armand advertisements. (fig. 1) Women, coiffed and dressed in historically-inspired French clothing to resemble the company's "Armand Girl" silhouette, made promotional appearances at county fairs and druggists' conventions.

Its sales numbers, physical growth and the expansion of its product line illustrate the success of the Armand Company. By 1920, the annual sales of its cold cream face powder reached "millions of boxes." By 1927 Armand's face powder line alone was a \$2.5 million business. By 1935, Armand laid claim to a significant market share. Of the 56,000 retail druggists in the country, Armand sold cosmetics to 39,000

⁵ *Household Magazine*, 1931 as quoted in Corson, 504-5.

⁶ Unidentified ad, 1924, (N. W. Ayer Advertising Agency Records, Coll. 59, Box 205; National Museum of American History)

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(70%) of them. Of the 550 wholesale druggists, Armand had a business relationship with 247 (45%). The Armand factory in Des Moines employed more than 235 people in the 1930s. Weeks constructed a new building (demolished) at 124 Des Moines Street designed by the Des Moines architectural firm Vorse Kraetsch & Kraetsch. The new building had nearly 100,000 square feet and the capacity to manufacture 18,000 boxes of face powder a day. Sales offices were established in five foreign cities: St. Thomas, Ontario, Canada (this location also had a manufacturing facility); Mexico City; Sidney, Australia; Paris; and Middlesex, England to facilitate international distribution. By the mid-1930s, the Armand distributed 275 different products, including face powders, creams, cold cream rouge, lipsticks and shampoo.⁷ Packaged sets were also marketed. For 25 cents, customers could buy the Armand Weekend Package containing face powder, rouge, cold cream, talcum, soap, and a booklet entitled *Creed of Beauty*.

The periodic introduction of new products designed to stimulate demand was also part of Armand's merchandising program. For example, in 1929 Armand introduced a new line of cosmetics called *Symphonie* which took its inspiration from the new softer, feminine fashions coming out of Paris. Emphasizing the coordination of makeup with clothes, *Symphonie* was unveiled with the slogan "New Clothes by Paris—New Complexion by Armand." Armand's new product line was promoted to the public during a ten-week advertising campaign which ran in more than 300 newspapers in 216 cities and towns with each paper carrying eighteen inserts. The trade journal *Aromatics* praised Armand for being proactive rather than following the rest of the industry. By securing "advance models in gowns, shoes and jewelry from the Fifth Avenue shops and importers" and coordinating the new face powder colors with the new, creamy, mellow skin-tone that is the vogue," *Aromatics* believed that Armand's efforts would "popularize the new dress fashions."⁸

Two aspects of the *Symphonie* line are important. First, it represented a simplification of the available color palette reducing the number of face powder tints from sixteen tints to two "definite shades, one for blondes and one for brunettes."⁹ It is likely that this simplification of colors reduced costs associated with manufacturing and inventory and was an important step in responding to the new economic realities of the Depression. The second important aspect to the *Symphonie* line is the way in which Weeks promoted the story of how he drew upon his art collection for its inspiration. Weeks recalled,

There never was but one experiment made in the creation of SYMPHONIE Powder. I did take three months to think about it, and might never have made the initial experiment but for the fact that there happens to hang in my office the portrait of a good looking woman painted by Marzio, a pupil of Velasquez. One afternoon

⁷ *The Story of Iowa: The Progress of an American State*, vol. 3 (New York: Lewis Historical Publishing Co., Inc., 1952) 59; Long, 64.

⁸ Robert A. Kendall, "Style." *Aromatics*, July 1930: 43; [Carl Weeks], "Three Shots—Fired by Carl Weeks!", typewritten document, [1930], (Papers of Carl Weeks, Special Collections Department, University of Iowa Libraries, Iowa City, Iowa)

⁹ Carl Weeks to Mildred Edie, Associate Editor of *Tide*, letter dated 15 April 1932 (Papers of Carl Weeks, Special Collections Department, University of Iowa Libraries, Iowa City, Iowa)

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when the light was exactly right I decided that I could see certain flesh tones in the canvass (sic) that were identical with those in certain great portraits I had seen at one time or another.

It was fortunate that Armand owns a fair collection of portraits by old and new masters. So that day I studied the flesh tones by Van Dyck, Lawrence, Romney, Corot, and, amongst moderns, Leon Kroll and John Carroll. I found in each the correspondence of flesh tone that I had noticed in the Marzio.¹⁰

Beauty, combined with sophistication, was an important marketing focus for Armand; however, product safety was also a concern. While some historians recognize Schieffelin and Company and their line of Almay cosmetics introduced in 1931 as the first hypoallergenic cosmetics, there is substantial evidence that Armand Company in fact pioneered the development of hypoallergenic cosmetics in the United States. A company brochure written for physicians in 1926 noted that Armand manufactured non-allergenic face powders by using modified perfume ingredients and by omitting orris and white lead. Armand also advertised its hypoallergenic products in the *Journal of the American Medical Association* and in *Hygeia* in the 1920s. In 1934, Mary Catherine Phillips in her book *Skin Deep, The Truth About Beauty Aids--Safe and Harmful*, recognized Armand face powders as number one in consumer health. The Good Housekeeping Institute also recommended Armand's hypoallergenic cosmetics and because of Armand's health claims they were "the chosen cosmetics of the Homemakers' Educational Service which used them for demonstration in 15,000 high school classes."¹¹

Armand also insured market share through a multilayered public relations campaign that addressed the consumer as well as Armand's retailers and salesmen. Armand sent direct mail with free samples to women customers. Armand also test marketed copy and solicited feedback from women customers.¹² For retailers (pharmacists) and Armand salesmen, the company published the *Armand Broadside* which was issued approximately ten times a year and at its peak had a distribution of 45,000. The subscription price was "Your Good Will Plus an Order *Now* and *Then*." Filled with chatty text, humorous and pithy slogans, ideas for good salesmanship and declarations of Carl Weeks' business philosophy of honesty and fairness, this newsletter maintained the close relationship between the company and the druggists who in turn sold to the consumer. Referring to the friendly tone of the *Broadside*, *The Printer's Ink* (a trade journal for the advertising field) described Armand's business philosophy as motivated by "a very evident desire to help the dealer make a good profit—a desire frankly and sincerely expressed in a humorous, personal way."¹³ The *Broadside* also reproduced countless testimonials written by satisfied pharmacists exclaiming delight over their profits and female customers declaring their satisfaction with Armand's products.

¹⁰ Ibid.

¹¹ Armand Company, *Cosmetics: Their Purpose and Proper Use. A Textbook for Teachers*, 1935.

¹² Interview, 15 June 2005, Paula A. Mohr with Kasey Riley.

¹³ "Humanizing Sales Through Humor," *The Printer's Ink*, April 1928: 47.

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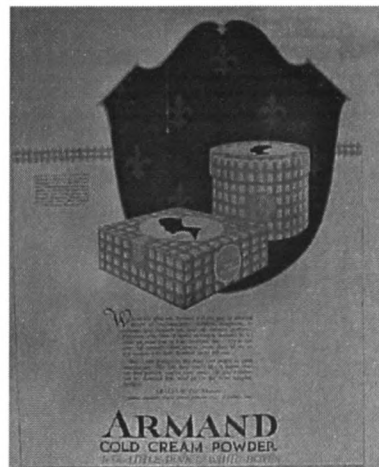


Fig. 2 Advertisement for Armand Cold Cream Powder, *The Delineator*, May 1921
(Collection of the North Side Branch Library, Des Moines, Iowa)

Armand employed N.W. Ayer & Son of Philadelphia, one of the oldest and most prominent advertising agencies in the country, to direct its advertising campaign. This firm coordinated the creation and placement of ads in a number of national magazines, including *The Pictorial Review*, *The New Yorker*, *The Delineator*, *McCall's*, *Good Housekeeping*, *Woman's World*, *Hearst's Cosmopolitan* and *Redbook*. (fig. 2) The famous New York dress designer E.M.A. Steinmetz created elegant line drawings for advertisements which appeared in *Ladies' Home Journal* which juxtaposed the eighteenth-century version of the "Armand Girl" with illustrations of a modern woman. Many of the ads were full color with artwork depicting romantic and sophisticated scenes in which the Armand powder box was prominently displayed.

Armand's advertising strategy targeted not only the Caucasian female population but various ethnic groups, specific regions of the country, professions and age groups. For example, Armand advertised in newspapers read by eastern and southern European immigrants, including the *Jewish Daily Forward*. Another Armand advertising campaign portrayed 32 different female types, including Sheba, Cleopatra, Godiva and Mona Lisa—iconographic devices that historian Kathy Peiss has described as "euphemisms for ethnicity." In 1936 Armand altered its signature female silhouette, changing it from black to gray prompting the trade journal *Sales Management* to speculate, "this escape from solid black is expected to win new popularity for Armand beauty products among the white women of the South."¹⁴ With great fanfare, Armand announced in 1927 that twenty-four full-page ads would appear in color in a number of "high-class women's publications and farm papers."¹⁵ The company advertised in the *Normal Instructor*, a journal published for schoolteachers. Finally, a lesson plan prepared by Armand for the Homemakers'

¹⁴ Kathy Peiss, *Hope in a Jar: The Making of America's Beauty Culture* (New York: Henry Holt and Company, 1998) 148; "Armand Redesigns Packages; Creates Chain Store Line and Expands Its Field," *Sales Management* 38 (15 February 1936): 240.

¹⁵ *Armand Broadside*, 14.1 (1926): 7.

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Educational Service targeted teenage girls and included a brief history of cosmetics, application instructions, and an inspirational message about the ability of cosmetics to bring one success.

Armand also employed nationally prominent designers to devise packaging, inserts and displays that would have strong visual appeal. John Vassos, a New York artist who had achieved critical acclaim for his provocative illustrations for *Ultimo* and *Phobia* (two books which offered dark commentary on modern life and the human condition), was hired to design new packaging for Armand in 1930. Vassos' design retained "the familiar Armand pink and white checks and silhouette ... [but recast it] in a modernistic manner ambling across a beige background." Vassos also designed a bottle for Armand face lotion which reportedly increased sales 400 per cent.¹⁶ In 1929 Armand published 250,000 copies of a pamphlet titled "Find Yourself" which was written by a popular psychologist and beauty expert and illustrated with soft, stylized color illustrations by artist Wolfe Kaska. New York designer C.W. Henstenburg created a new Armand merchandizing unit to display the new line in stores. Weeks, alluding to the tight economic conditions posed by the Depression and the need to prove empirically to the consumer the quality of one's product, noted "The new Armand window, counter and ledge display is more than a display—it is a Triple Demonstrator. The day of silvery moonbeams, soft as rose-leaves cosmetic advertising is over. Women are demanding something new."¹⁷

Radio advertising, in various formats, was another important aspect of Armand's marketing strategy that supported their system of national distribution. In 1927, the first year advertisements appeared on the radio nationally, Armand Company broadcast a live Christmas radio program featuring Mrs. Arthur Neumann and the Welte-Mignon Organ from the Salisbury House. In keeping with the French theme of Armand's cosmetic line, Mlle. Armand and the Armand Girls appeared on "The Armand Hour" broadcast in 1928 to markets across the country including Tulsa, Oklahoma City, Chicago, Omaha, St. Louis and Dallas. A concert aired by the National Broadcast Company in Chicago further emphasized the French theme featuring a vocalist who sang "little French lyrics" and "such music as might have roused from her silken slumber some dainty marquise of the court of Louis Quartorze."¹⁸ A serialized program titled Armand's "Way to Romance" was broadcast from Chicago for thirteen weeks in 1935. Also in the 1930s, Armand made use of prominent entertainers like Lennie Hayton's Orchestra and the stars of the Zeigfeld

¹⁶ [Carl Weeks], "Three Shots—Fired by Carl Weeks!", typewritten document, [1930] (Papers of Carl Weeks, Special Collections Department, University of Iowa Libraries, Iowa City, Iowa); P.K. Thomajan, *John Vassos: Contempo, Phobia and Other Graphic Interpretations* (New York: Dover Publications, Inc., 1976) x.

Vassos went on to have a prolific career as an industrial designer and designed the famous Perey Company turnstile in the early 1930s. He also designed phonographs and television consoles for RCA. See Richard Guy Wilson, et al, *The Machine Age in America, 1918-1941* (New York: Brooklyn Museum of Art, 1986).

¹⁷ [Carl Weeks], "Three Shots—Fired by Carl Weeks!", typewritten document, [1930], (Papers of Carl Weeks, Special Collections Department, University of Iowa Libraries, Iowa City, Iowa).

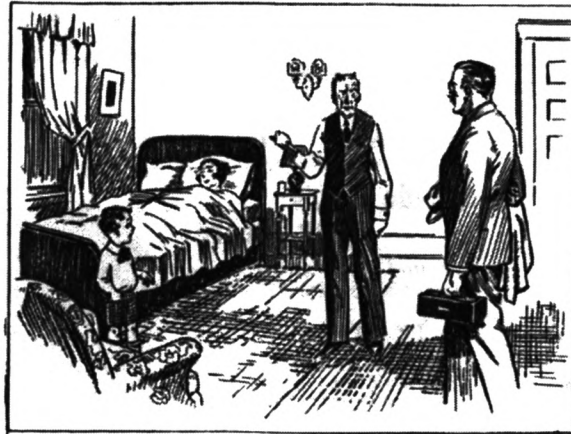
¹⁸ "All-Mystery Bill on First N.B.C. Hour," *Chicago Herald Examiner*, 4 January 1928.

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Follies to capture the public's attention. During these national radio broadcasts, Carl Weeks often appeared to answer questions about cosmetics.



Would You Call a Cut-Price Doctor?

Fig. 3 Cartoon accompanying editorial by Carl Weeks about his court battle with the Federal Trade Commission over price cutting, from *Brisk News*, January 1930

Despite the company's commercial success, several problems emerged for Armand Company in the mid 1920s and early 1930s. In 1925 the Federal Trade Commission (FTC) ordered the Armand Company to stop its practice of refusing to sell products to "price cutting retailers and to dealers who resell to price cutters"—a company policy Weeks had codified in 1919. (fig. 3) Armand's attorney spoke to the crux of the matter when he stated that the case "presented the question whether a manufacturer has a right to select his own customers. Armand contends that it has complete legal right to sell or to refuse to sell to anybody." Weeks' willingness to take on this issue won him praise and acclaim in the business community. His motivation for advocating price controls grew out of a concern that large chain drug stores (which he believed were impersonal and motivated by money) would edge out independent stores. The Armand case moved slowly through the courts and because of its potential to radically transform retail merchandising, the *New York Times* followed the progress of this litigation closely. In 1935 Armand lost its last appeal and the U.S. Supreme Court refused to hear the case.

As stinging as this judicial defeat was for the Armand Company, its effect was fleeting. Two years later, Congress passed the Miller-Tydings Enabling Act (1937), fair trade legislation which made it legal for manufacturers like Armand to establish retail prices. Its sponsors argued that small business was "the woof and fabric of our national life" and that chain stores were "despotic powers."¹⁹ The Drug Institute of America (of which Weeks was a director), the Toilet Goods Association (of which Weeks was a member of the board of governors) and the National Association of Retail Druggists were among the most active special interest groups to work for this bill's passage. The Armand Company and Weeks were given credit for raising the issue to the public. According to the *Wall Street Journal*, Armand was the first

¹⁹ As quoted in Jonathan J. Bean, *Beyond the Broker State* (Chapel Hill: University of North Carolina Press, 1996) 73.

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to develop “a system of price protection” and later Coty, Bristol Myers, Helena Rubinstein, Johnson & Johnson and other prominent toiletry manufacturers adopted similar policies.²⁰ Referring to the speeches, articles, and editorials which he wrote, Weeks was recognized as “one of the outstanding advocates of, and had much to do with acceptance of, the fair trade laws, which now are operative in forty-five of the forty-eight states.” This legislation was in effect for nearly forty years when it was repealed by the Consumer Goods Pricing Act in 1975.

Prior to the victory represented by the Miller-Tydings Act, there were other setbacks for Armand that ultimately led to the company’s decline in the 1940s. In 1932 Congress passed the Cosmetic Tax Law, which imposed a tax on all products of “luxury definition” increasing costs for all cosmetics manufacturers by 15%.²¹ The introduction of sheer face powders further challenged the company. The dominance of cosmetic giants like Revlon, Estée Lauder and Helena Rubinstein also provided strong competition. In 1949 Carl Weeks retired and merged Armand into Weeks & Leo Company and placed his son Evert in charge. Weeks & Leo manufactured Carl Weeks’ formula for Armand face powder as late as 1970. Today, the company continues to make private label medicines and cosmetics and is headquartered in Des Moines.

Carl Weeks (Criterion B)

To a large extent, Carl Weeks *was* the Armand Company. (fig. 4) He was its founder, creative director, public face, marketing strategist and president for more than three decades. To attempt to separate his professional activities from the company is an impossible task.

MR. CARL WEEKS WAS BORN ON AN IOWA FARM, WORKED IN DRUG STORES, AND DEvised FACE POWDERS. HIS ARMAND FIFTY-CENT POWDER HAS BECOME FAMOUS. HE HIMSELF HAS BECOME RICH AND ONE OF THE MOST POPULAR CITIZENS OF DES MOINES AND THE COSMETIC WORLD



Fig. 4 Carl Weeks, *Fortune Magazine*, 1930

²⁰ “Price Control in Drug Trade,” *Wall Street Journal* 16 May, 1934.

²¹ “Armand Case Hearing Held,” *Des Moines Tribune* 7 August 1929; *The Story of Iowa: The Progress of an American State*, vol. 3 (New York: Lewis Historical Publishing Co., Inc., 1952) 59; DeCastelbajac, 72.

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Carl Weeks frequently recounted his background as a foil for his success as a businessman later in life. Weeks was born in 1876 near Toddville, Iowa. A bad investment resulted in the family losing their Linn County farm and the Weeks family subsequently moved to Rooks County, Kansas where they lived until 1889. Upon the death of his father, Carl's two uncles, both successful pharmaceutical entrepreneurs named Davis and Lowell Chamberlain, provided financial support to his mother and became important role models for Carl. In 1889 Carl moved to Des Moines and began working at the Schmidt Drug Store. In 1892, he enrolled in the Highland Park College of Pharmacy in Des Moines and after graduation worked at Green & Bentley Drug Company, a wholesale and retail pharmacy in Oskaloosa, Iowa until 1900. Carl recalled that "while at Green & Bentley's I did a good deal of experimenting and it was while there that I gave my brother D. Weeks the formulas for the Weeks' preparations"—a reference to the medicines manufactured and marketed by his brother Deyet Weeks.²²

While Carl was formulating recipes for pharmaceutical products, this period was also a time of entrepreneurial experimentation. From 1900-02, Carl owned and operated the Red Cross Pharmacy in Centerville, Iowa. He also became a partner with his oldest brother Deyet in the Des Moines based firm D. Weeks & Company. Deyet Weeks is credited with the first use of direct mail advertising in the nation and it is likely that his interest in establishing a strong relationship with the customer influenced Carl's later business practices. Upon Deyet's death, Carl and another brother Leo took over the firm and the two brothers also founded the D.C. Leo Company. Between 1906 and 1908, Weeks was owner and manager of the Florian Company, a maker of toiletries also located in Des Moines. Beginning with the incorporation of Armand Company, a company established to manufacture and market women's cosmetics, in December of 1915, Weeks served as president of the company. A little more than ten years later, he was the most heavily insured man in the city of Des Moines at a value estimated at \$1.5 million. By 1931, the value of Weeks' insurance policy was ranked in the top fifty in the nation, putting him in an elite category with Pierre S. du Pont, Marshall Field and Walter Chrysler.

As a businessman with marketing acumen, Weeks also understood the value of brand naming and acknowledged that brand names rise and fall in popularity. To that end, he coined a number of brand names which he subsequently trademarked. The United States Patent and Trademark Office retains records for a number of Weeks' trademark applications for such brand names as "Helen of Troy," "Afterglow," "Starlight," "Transforming," and "Zest" (currently held by Proctor & Gamble Company). Later, Carl Weeks sold some of these brand names—most notably "Brisk," a toothpaste manufactured by Colgate.

There were other ways in which Weeks demonstrated an aggressive business sense. According to historian Kathy Peiss, Weeks broke ground by being the first to market cosmetics to men in a serious and comprehensive manner. Weeks first began selling face powder to men in the mid-1920s (the cold cream base provided coverage for beard stubble) and in 1929 he established the Florian Company which made

²² Carl Weeks, Autobiography attached to letter dated 4 February 1925 (Papers of Carl Weeks, Special Collections Department, University of Iowa Libraries, Iowa City, Iowa)

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lotion, shaving cream, powder and moisturizer for men. Just as his marketing strategy for Armand's products was designed to appeal to feminine values and desires, advertising for Florian included displays "featuring boxing gloves, pipes, dice and footballs" and he distributed free samples at colleges, Rotary clubs, fire and police stations, banks and factories.²³

Aside from his business activities, Weeks also assumed a leadership role within the drug and cosmetics industries. Along with the presidents of Colgate, E.R. Squibb & Sons and Johnson & Johnson, Weeks was a founding director of the Drug Institute of America established in 1933 to facilitate the National Industrial Recovery Act. Weeks also served as the Institute's treasurer. In 1935 he was a founding member of the Toilet Goods Association and served on this organization's board of governors alongside executives from Bristol-Myers, Yardley and Ponds. In a nationwide poll conducted among druggists in 1934, Carl Weeks was voted the most newsworthy name in the drug field. *Fortune Magazine* described Weeks as "hale and friendly, and one of the most popular figures in the beauty business."²⁴

Weeks used his company newsletter and advertisements placed in trade journals to assert his commitment to the druggists who purchased products for resale in their stores. Undoubtedly, this loyalty stemmed from Weeks' own career as a pharmacist. Weeks pledged "Armand and his men attend strictly to their own business of making you friends and money."²⁵ In fact, Weeks resisted selling to department stores fiercely protecting the interests of the pharmacists to whom he was most loyal.²⁶

Through the *Armand Broadside* Weeks also kept the druggists informed about the progress made on the construction of Salisbury House and devised ways to make them feel part of the project. Indeed, Weeks declared "The house was built by face powder and the druggists of the United States." In 1923, Weeks announced the creation of "The Rock Club of America" and promised everyone who sent him "an unusual rock, no larger than a common brick, to go into the new house" would become a member. The following year, Weeks shared with readers the story of how he came to build a larger house and detailed his trips to Salisbury to acquire architectural fragments. In keeping with his Anglophile tastes and his increasing prominence as an American entrepreneur, Weeks' office at Armand was decorated in the "olde English" style and was reportedly a "copy of an old English business office" he had seen in England.²⁷ This office,

²³ Peiss, 164-5.

²⁴ "M. Coty, Mr. Levy, Beauty's Big Business Men," *Fortune Magazine* (August 1930): 98

²⁵ *Armand Broadside*, 19.3 (November 1932): 4.

²⁶ This business policy was maintained at least until 1947 when Armand introduced a new line called "Pearls in Wine" which was made available only in drug stores. See "Armand Restricts Cosmetic Items to Drug Stores Only," *Drug Trade News*, 2 June 1947.

²⁷ Carl Weeks, untitled typewritten document, n.d.; "Let Us See Your Face and Shake Your Hand," *Armand Broadside* 10.3 (1923): 5.

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hung with paintings from Weeks' collection, gave business visitors the desired impression of aristocratic pedigree and sophistication.

Like many men of his professional standing, Weeks was involved in local affairs and in a number of national organizations. Weeks was a trustee of Equitable Life Insurance Company (now ING) for twenty-eight years and of Iowa-Des Moines National Bank (now Wells Fargo) for thirty years. He also served as a trustee of the Edmundson Board of Trustees which operated the Des Moines Art Center. He was a trustee of Drake University and in 1939 he was instrumental in having the former Highland Park College of Pharmacy transferred to Drake. In recognition of Weeks' contributions to the field of pharmacology and his service to the university, Drake awarded him an honorary degree of doctor of pharmacy. During World War I, Weeks served as a sub-regional advisor to the War Industries Board of Iowa under the auspices of the national board run by Bernard Baruch. From 1922 to 1923, he served as president of the Des Moines Rotary and the next year as district governor. During World War II, Weeks provided community service in numerous ways, including serving as the Iowa chairman of Greek War Relief Association, director of the United Defense Fund, Chairman of the Fifth Region United Defense Fund, and president of the Iowa War Chest. These activities contributed to the prestige he enjoyed state-wide and nationally.

Weeks married Edith C. Van Slyke Weeks in 1907. Edith was born in 1882 in Dubuque, Iowa. She lived in Milwaukee before moving to Des Moines with her family in 1890. In 1903, she earned a B.A. in art history from the University of Michigan and then pursued post-graduate work at the University of Berlin from 1904 to 1905. Edith was a founder of the Des Moines Garden Club and a director of the Garden Club of America. Prior to the construction of Salisbury House, the couple lived in a modest 1-½ story bungalow located at 1324 39th Street (extant) in Des Moines. The couple had four sons: Charles, William, Evert and Lafayette.

With his wife Edith, Carl Weeks assembled an eclectic array of artwork, objects and rare books for Salisbury House. Objects in the collection include paintings by the old masters, an important collection of writings by D.H. Lawrence and works by Joseph Stella (who became a personal friend of the Weeks). The library contained books, including Gertrude Jekyll's *Garden Ornament* (1918), H. Avary Tipping's *English Homes* (1920-7), and William Audsley's *Polychromatic Decoration as Applied to Buildings in the Medieval Styles* (1882), which underscore the Weeks' aspirations as Anglophiles and the seriousness with which they created Salisbury House.

Weeks' avid interest in art and architecture was almost matched by his fascination with natural history and anthropology. This avocation was launched during a two-year long trip he took beginning in 1901 to the American West. During this trip Weeks took his own photographs of many of scenes he admired and he treasured these images until his death. Among the places Weeks visited was Zion Canyon, and he became so convinced of its importance that he lobbied Congress to designate the area Mukuntuweap National Monument in 1909 and Zion National Park in 1919. Weeks also collected Native American artifacts which he displayed in the Indian Room.

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Finally, as a prominent businessman, public figure and art collector, Weeks made significant contributions, and we also have evidence of his character. Weeks' charismatic and warm personality was noted in a recollection recorded by Dr. J. Earle Galloway, Professor of Pharmacology at Drake University:

It was in July 1927, that I first made the acquaintance of Carl Weeks. The writer and E.O. Kragy called at his office, for help to establish an independent College of Pharmacy in Des Moines, Iowa, when it appeared that the Highland Park College of Pharmacy seemed bound for extinction. He impressed me, as he did others, with his majestic presence, his large stature, and humility, the very ideal of a kindly man, as indeed he was. His eyes were bright and piercing, his rugged face was radiant with the warmth of welcome and his hearty handshake was a pledge of friendship true. I was charmed by the flow and melody of his speech and at once conceived a liking and attachment for him, which continued to the day of his death. It is a rare privilege to have known one of the great men this country has produced.²⁸

After nearly thirty years in residence, in 1954 Carl and Edith vacated the Salisbury House and moved to a new house located at 3 Lincoln Place Drive (extant). Edith died in April of the following year. Carl died in June of 1962.

Significance under Criterion C (architecture)

Here is the old wood work of the Elizabethan time not reproduced but bodily removed and reerected, precisely as it has stood for the last four to six hundred years in old England. The visitor looks not on an American interpretation of the architecture of the old days, but stands in the actual presence of it.

—A description of the Salisbury House in "The Old and New,"
Des Moines Tribune Capitol 27 September 19

Design and Construction of the Salisbury House

Carl and Edith Weeks initially considered building a house in a Spanish style and had the Des Moines architectural firm of Boyd & Moore prepare sketches in the spring of 1922. That fall the Weeks traveled to England on business and took the opportunity to tour Salisbury in the south central region of the country. Recalling that pivotal visit Weeks wrote, "within the cathedral close we were attracted to a house whose predominate features were a two-story window and a Norman porch. We were so strongly drawn to the architecture features of this building that as we stood looking at it we agreed it represented the type of building we wished to build."²⁹ The house that the Weeks admired was King's House (fig. 5) dating from the fifteenth to the seventeenth centuries and constructed out of flint, stone and brick.

²⁸ Dr. J. Earle Galloway, Professor of Pharmacology at Drake University, untitled handwritten document, copy in files of the Salisbury House Foundation.

²⁹ An agreement for architectural services from Boyd & Moore was made in March of 1922. [Carl Weeks], "Story of Salisbury House," 7 May 1953, Salisbury House Archives.

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Fig. 5 King's House, Salisbury England, *Salisbury, The Houses of the Close*

Having settled on an architectural style, Weeks appointed his wife's brother Paull Van Slyke project manager and proceeded to have designs made for the property on Tonawanda Drive which he purchased in 1922. Again turning to Boyd & Moore for a design, Weeks established a budget of \$150,000 for the new house. Weeks was insistent that the budget not be exceeded and wrote to his brother-in-law, "If that house, garage and cottage go one iota beyond \$150,000 I intend to place the blame for every dollar's worth of additional expense squarely upon your shoulders and those of Boyd & Moore."³⁰ The foundation was laid beginning in October of 1923 and the cornerstone was set on January 14, 1925.

Judging from surviving correspondence, Byron Bennett Boyd appears to have been the partner most engaged in the Salisbury House project.³¹ The firm of Boyd & Moore was a partnership between Byron Bennett Boyd and Herbert J. Moore. Boyd was born in Wichita in 1887. He studied art with Jean Mannheim in Denver and Henry Hensche of Provincetown. He received a B.A. from the University of Colorado and a master's degree in architecture from Columbia University in 1914. While living in New York, he also studied at the National Academy of Design and the Art Students' League. In 1914 Boyd moved to Des Moines taking a job with Proudfoot, Bird & Rawson, one of the most important architectural firms in Iowa. While working for Proudfoot, Bird & Rawson Boyd met Moore who was a draftsman with the firm and in 1916 the two men established their own firm. According to Wesley Shank, the firm was successful largely due to professional contacts cultivated through Moore's father-in-law. The firm designed the Stratford State Bank (1918; listed on the National Register in 1983) in Stratford, Iowa; the Insurance Exchange Building (1923; extant) in Des Moines; the Hotel Story (1925; extant) in Nevada,

Recent scholarship has determined that the porch on the King's House is not Norman but rather from the late fifteenth century. See Royal Commission on the Historical Monuments of England. *Salisbury, The Houses of the Close* (London: HMSO, 1993) 220.

³⁰ Letter from Carl Weeks to Paull Van Slyke, 17 November 1923, Salisbury House Archives.

³¹ Reportedly, John Normile in the firm of Boyd & Moore served as field superintendent and chief draftsman. Normile later became building editor for *Better Homes and Gardens*, a position he held for thirty years.

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Iowa; the Memorial Union (1924; determined eligible for the National Register but not listed) at the University of Iowa and St. Gabriel Monastery (1922; demolished) in Des Moines. Interestingly, during the period when Boyd was engaged in designing the Salisbury House for Carl Weeks, he was remodeling his own home (located at the corner of 42nd Street and Greenwood Drive; listed on the National Register in 2004) into a Tudor Revival cottage with stucco and half-timbering. The Rollins House (1925; listed on the National Register in 1978), a Tudor Revival house built at 2801 Fleur Drive in Des Moines for one of Carl Weeks' contemporaries, was also designed by Boyd & Moore.

Gradually Boyd's interest in art superseded his interest in architecture and he began to devote more time to painting. He relinquished his membership in the American Institute of Architects in 1928 and in the 1930s was fully engaged with his painting. Perhaps not surprising given his design for Salisbury House and that of his own house, Boyd told a reporter in 1929 that was most interested in "the romantic background" and preferred to paint castles more than skyscrapers.³² He was associated with Grant Wood in promoting the Stone City Art Colony. His paintings were exhibited at a number of nationally important museums including the Pennsylvania Academy of Fine Arts, the Corcoran Gallery, the Museum of Modern Art, the Whitney Museum and the Chicago Art Institute. During the 1930s he was employed by the Works Progress Administration and painted two post office murals. "Arrival of the First Train" was completed in 1936 for the Osceola (Iowa) Post Office and "Hollanders Settle in Pella" was painted for the Pella (Iowa) Post Office in 1938. In 1939 he was named head of the art department at Drake University (until his retirement in 1944) where he is credited with increasing attendance and acquiring accreditation for the school. Boyd died in La Jolla, California in 1959.

Like his partner, Moore also drifted away from the field of architecture soon after the Salisbury House was completed. According to Wesley Shank, by 1928 he was living in Los Angeles and his registration expired in 1932.

While Boyd and Moore were the first architects to be hired for the project, by the spring of 1923, William Whitney Rasmussen, a New York architect was brought on as a consulting architect. Nearly all of the extant drawings for the house list Boyd & Moore with Rasmussen as consulting architect in the title block. Rasmussen's location in New York also meant that he could act as the Weeks' representative in dealings with Tiffany's, Henry Hope & Sons and other vendors located in New York. Although William Whitney Rasmussen (1878-1962) was described by the *Des Moines Tribune* as "widely known in the architectural field in New York City," little documentation about him or his commissions has been located. It is not known how he got the commission but there a number of possible explanations. At the time of joining the Salisbury House project he was in his mid-forties and may have designed a residence that had impressed Weeks. His wife Blanche Spinney was born in Iowa. His brother Edward F. Rasmussen was a Des Moines architect and may have provided the initial introduction to Weeks.³³

³² "Byron B. Boyd, Des Moines Artist, is Honored by New York," *Des Moines Tribune-Capital*, 24 April 1929.

³³ "E.F. Rasmussen is Dead at 62," *Des Moines Tribune*, 14 October 1930.

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Rasmussen studied architecture at the Massachusetts Institute of Technology beginning in 1905 and followed that with architectural study in Rome and Paris. He was practicing as an architect as early as 1912 when he is listed in directories as having an office at 345 Fifth Avenue. He was then in partnership with Harry C. Wayland at least during the period 1915 to 1936 and their firm Rasmussen & Wayland was also located in New York City. The only other project known to have been designed by the firm is the Newton High School (demolished in 1962) in Newton, New Jersey designed in 1916. Rasmussen died in 1962 at the age of 84 in Newtown, Connecticut.

Rasmussen was the first to be sent by his new client to Salisbury—a trip he made in early summer of 1923. Boyd soon followed visiting in late summer of the same year. Weeks explained to Boyd the purpose of the trip writing, “The proposition I made was that in the interest of more perfectly working out our plans and later in supervising the erection of my home it would be of considerable profit and benefit to both of us if you were to take a trip abroad and, among other things, see the King’s House in Salisbury....”³⁴ Boyd also visited Haddon Hall, Compton Wyngates, Harwick Hall and Canterbury.

At this point, Weeks and his architects realized that if he were to proceed, the cost of the project would double. One reason for the cost increase was Rasmussen’s suggestion that a large Great Hall be included in the design. According to Weeks, it was Rasmussen’s idea to expand the scale of the house, have Armand Company pay for the construction and “use it [the house] as dramatized advertising” for the Armand Company.³⁵ Weeks remembered that the timing of Rasmussen’s suggestions coincided with visits from two foreign manufacturers who were impressed with the site and plans. This led Weeks and the Armand Company to begin discussing the possibility of having the company build the house. Weeks recalled,

...after considerable discussion amongst the officers and directors of The Armand Company, it was deemed advisable to make the house a matter of concern to Armand. It was necessary to do the thing right and on a sizeable scale in order that it might reflect credit and in a very strict sense be an advertisement for The Armand Company.... it was deliberately decided to make Salisbury House an Armand institution. I therefore proposed to The Armand Company that the house be built by them and that the largest possible advertising value be made of it and that in return I would pay a rental commensurate with the interest upon the investment that I would have made had I myself continued to build and own the property.³⁶

A document in the Salisbury House Archives probably written by Carl Weeks remarked upon the *indirect* benefits of such an arrangement to the Armand Company:

It is to be taken into consideration that this business is not engaged in the manufacture of farm implements, the production of fertilizer, the manufacture of men’s clothing, nor the sale of patent medicine but, instead, cosmetics, which have an appeal to the weaker sex and no small part of that appeal consists of ‘atmosphere.’ Whatever can contribute to and surround a cosmetic with ‘atmosphere’ may be the company’s most valuable

³⁴ Letter from Carl Weeks to Ben Boyd, 15 March 1923, Salisbury House Archives.

³⁵ [Carl Weeks], “Story of Salisbury House,” 7 May 1953, Salisbury House Archives.

³⁶ Carl Weeks, “Reasons for Fixing Rental on Salisbury House,” 5 November 1927, Salisbury House Archives.

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possession. Suppose it was known that Carl Weeks lived in a shack and dressed in overalls. What effect would that have upon the consumers of his cosmetics other than to confirm the consumers in the belief that Armand articles would be a good thing to let alone.³⁷

While Weeks had argued the indirect benefits of having Armand pay for the house, as the house neared completion, he noted the *direct* financial value to the company. "The house has demonstrated its value, having been shown to hundreds of women who by indirection are favorably impressed with Armand merchandise," Weeks asserted. He also related that "one of the foremost manufacturing organic chemists in the world" had visited Salisbury House. Reportedly, this visitor was so impressed with the house that "he warmed up to us, gave us one direct suggestion which saved between \$30,000 and \$40,000 a year; and gave us another which enabled us to market two perfumes, the proceeds of which should alone in time compensate for the building of Salisbury House."³⁸ In 1924, the Weeks transferred the deed for the property to the Armand Company. A lease between Weeks and Armand executed in December 1927 stipulated that Weeks would pay \$25,000 in rent per year and would permit Armand to use the house

...for advertising purposes upon such occasions as the party of the first part may specify, for the purposes of exploiting and advancing the sales and interests of the first party, corporation. Such use of the premises, for advertising the wares of The Armand Company, shall include the entertainment of guests of the company, the use of musical instruments for radio broadcasting, pictures of the premises to be circularized among the retail trade and such other use as may be from time to time determined upon.³⁹

To symbolize in a physical manner the company's association with the house, Weeks had a heraldic shield (fig. 6) created for Armand Company which he placed above the picture rail along with forty-nine other shields.

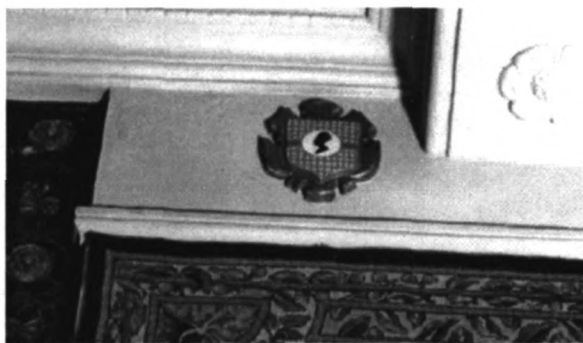


Fig. 6. Armand heraldic shield located in the Common Room (Salisbury House Foundation)

³⁷ Untitled typewritten document, January 1930, Salisbury House Archives.

³⁸ Carl Weeks, "Reasons for Fixing Rental on Salisbury House," 5 November 1927, Salisbury House Archives.

³⁹ Real Estate Lease, 12 December 1927, Salisbury House Archives. Weeks appears to have had a secondary reason for having the company pay for the construction of the house. In a letter to an antiques dealer in England, Weeks wrote "For certain tax reasons which obtain (sic) in this country, I am having my firm build this place and I will lease it from them and at a later date buy it." See letter from Weeks to R. Mullins from Weeks, 20 March 1924, Salisbury House Archives.

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As the inclusion of English heraldic shields in the Common Rooms suggests, an overriding theme of the design for Salisbury House was Weeks' interest in creating his own English ancestry. Part of that effort was to create a house which conveyed a sense of historicism and age. Weeks stated to his stone carver Thomas Rowat, "If this house doesn't look 100 years old the day it is finished we have failed."⁴⁰ Given the large amount of historic architectural fragments to be installed in the house, the architects instructed the craftsmen to use techniques to make new elements appear equally old. Where possible exposed wood beams were to be made of old oak that had been weathered. The wood was to be prepared with an adze and then sandblasted to eliminate the sharp cuts. Rasmussen wrote "If these beams are slightly warped, it will improve the appearance, as most of the roofs in the old buildings of this type were very irregular."⁴¹ New plasterwork, done by Jacobson & Company of New York as well as local plasterers, showing evidence of the plasterer's trowel was also supposed to imitate old work. Weeks' efforts were successful leading *Country Life in America* to declare in 1928 "Salisbury House possesses an authentic atmosphere of age."⁴² Weeks' secondary goal was to capture the evolutionary quality of an old manor house. Carl Weeks wrote that his house was "not a replica of King's House, but somewhere in Salisbury House there appears every principal feature of King's House."⁴³

More than a dozen measured drawings dating from 1923 of the King's House in Salisbury survive in the Salisbury House Archives. These drawings, which Weeks commissioned, are for exterior elevations, porch details, doors, and the rose window. Drawn in three-quarter and full scale, these drawings guided the authentic replication of selected aspects of the King's House. Similarly, an extensive set of documentary photographs of the King's House and other historic buildings in and around Salisbury were acquired by Weeks. These photographs were referred to by both architect and client in order to ensure the historical accuracy of the Weeks' house.

The selection of appropriate materials and high quality fixtures was also of concern to Weeks. To that end, he arranged for his stone carver Thomas Rowat to travel to Salisbury so that he could inspect the materials used for King's House. Rowat remembered that the stone at the King's House "was covered with a green moss ... [which I scraped off and] it looked just like Indiana Limestone." Rowat subsequently visited the quarry in Bedford, Indiana with architect Herbert Moore where they "picked out 5 cars of the worst blocks we could find." For this project, blocks with "old Gothic and crowsfeet...that would give an old weathered effect" were selected.⁴⁴ Once the masonry was completed, the exterior was

⁴⁰ Thomas Rowat, *History of the Rowat Cut Stone Company*, 1960, n.p., photocopy in the files of the Salisbury House Foundation.

⁴¹ Claudia Cackler, "Salisbury House: Quest for Perfection." *Iowa Architect* 36.2 (March-April 1988):26; Letter from William Whitney Rasmussen to Boyd & Moore, 22 January 1925, Salisbury House Archives.

⁴² "Salisbury House: The Residence of Carl Weeks, Esq. at Des Moines, Ia." *Country Life in America*, 54 (October 1928): 44.

⁴³ [Carl Weeks], "Story of Salisbury House, 7 May 1953, Salisbury House Archives.

⁴⁴ Thomas Rowat, *History of the Rowat Cut Stone Company*, 1960, n.p., photocopy in the files of the Salisbury House Foundation.

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treated "to give it an aged, weather-worn appearance."⁴⁵ The brick for the house was salvaged paving material from High Street in Des Moines which Weeks found appealing because it approximated the antique effect of the King's House. Regarding the brickwork, Weeks instructed that "there must be some irregularity in the laying to produce the best effect."⁴⁶ The flint was ballast from a freighter which Weeks acquired for the cost of shipping from a company in New Jersey. Weeks claimed that Salisbury House represented the first use of flint in a residential building in the United States.⁴⁷ The roofing tile for Friendship Hall, the garage and cottage was salvaged from Lord Nelson's Trafalgar Estate (this tile was replaced during the 1998 roof restoration). The Bromsgrove Guild Limited, an English Arts & Crafts firm in Worcestershire known for its fine metalwork, made the hardware. Plumbing fixtures were supplied by the Meyer-Sniffen Company, Limited of New York.

Weeks was also interested in acquiring the services of skilled craftsmen. After construction began, Weeks arranged to have Rowat's best stone cutter Gus Kucharo travel to New York so that he could study sculpture and stone carving at the Metropolitan Museum of Art and St. Thomas Church. An extended debate also took place over who could best execute the desired plaster finishes for the interior of the house. Weeks' insistence on being involved only contributed to what was already a complicated project. Besides Weeks' role (and to a more limited extent that of Mrs. Weeks), there was also the involvement of Boyd & Moore, William Rasmussen in New York, and Paull Van Slyke serving as project manager on site. Reginald Mullins, a fellow Rotarian and antiques dealer in Salisbury, England was the fifth important player. It was Mullins who urged Weeks to use old materials (rather than, for example, Iowa walnut as initially planned). Mullins identified historic buildings in the Salisbury area from which architectural fragments such as paneling, tile and mantels could be salvaged. Due to his presence in Salisbury, he also coordinated the preparation of documentary installation drawings prior to dismantling and supervised the crating of the architectural elements. His measurements of the various elements to be incorporated into the Des Moines project were then provided to the architects who made sure that their designs were coordinated to accommodate the antique material.

Two properties in particular yielded much of the historic fabric incorporated into Salisbury House. The White Hart Inn (sixteenth-century) which was demolished in 1924 was the source of the rafters in the Great Hall. Most of the architectural fragments, however, came from a property which would turn out to have great personal significance to Carl Weeks. The house at 91 Crane Street was a sixteenth-century residence owned by St. Thomas Church and used as a boys' club. Alerted to the existence of the building's late medieval interior by Reginald Mullins, Weeks proceeded to negotiate with the church to purchase the interiors in exchange for paying for the installation of modern conveniences. Mullins began

⁴⁵ "Salisbury House," n.d., Salisbury House Archives.

⁴⁶ Letter from Carl Weeks to Paull Van Slyke, 30 June 1924, Salisbury House Archives.

⁴⁷ *The American Architect* repeated this claim in their article on the house. See "A House at Des Moines, Iowa: William Whitney Rasmussen, Architect," *The American Architect* 5 (April 1928): 459.

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the process of dismantling the house in the spring of 1924 and during the process workmen found an inscription "C. Weekes" with the date 1580 behind some paneling. While Weeks was unsuccessful in his attempt to establish a family connection between himself and C. Weekes, he nevertheless believed the discovery of these inscriptions was fate and had them installed in a recess in the Great Hall.

While the house is medieval in spirit and details, it is not without modern conveniences and features. Weeks had modern appliances as well as heating, lighting and communication systems installed throughout the house. For example, Weeks could control all the lights in the house through an electrical panel located in his bedroom. The extensive telephone system was deemed impressive enough to warrant an article in Northwestern Bell's company newsletter. The dichotomy of old and new did not escape a reporter from the *Des Moines Tribune-Capital* who remarked "How strange it is to be in the midst of the modern conveniences and look up into a roof beautifully framed, standing today precisely as it was built hundreds of years ago."⁴⁸ The plan, with its separate circulation space (rather than rooms strung together as was common in the medieval period), is also characteristic of American architecture of this period. The architects consciously placed rooms on the south side of the house to take advantage of the light and corridors on the north side.

While the house itself was a major focus for client and architect, the landscape was also considered an important element and an extension of the house. The elevated stone and grass terrace on the south side of the house provided guests and family members with a platform to view the formal garden and woods beyond. The central axis which extends from the southern entrance to the Great Hall to the southernmost end of the garden effectively unifies the house with garden in keeping with Beaux-Arts planning. The wooded area surrounding the house was also important to the effect and Weeks intentionally left it in its natural state providing a contrast with the rectilinear and planar garden. The woodlands remains one of the largest undisturbed tracts of virgin timber in the city of Des Moines.

The development of the landscape plan, however, is less well documented than the house and appears to be the result of several parties contributing ideas. When the project began, Weeks engaged two firms in quick succession to provide designs for the site. The first, Pearse, Robinson & Sprague laid out the site plan and grading scheme for the property as well as a fence and entrance gate. This firm, which billed itself as providing landscape, architecture and engineering services with offices in Des Moines, St. Louis and Chicago, also designed the Camp Dodge pool and bathing pavilion in 1922. However, their association with the Salisbury House was brief and less productive. Citing dissatisfaction with their designs, Weeks curtly terminated their involvement with Salisbury House in March of 1924 writing "Just to show you how some things work out, the original study for the fence is now away in the discard and the design for the entrance gate is a thing forgotten because other and better ideas have occurred to us."⁴⁹

⁴⁸ "The Old and the New," *Des Moines Tribune-Capital*, 27 September 1928.

⁴⁹ An undated plan by Pearse, Robinson & Sprague survives in the Salisbury House Archives. It shows a number of features which were never executed including a pool, a lookout and garden gazebo. Letter from Weeks to Francis A. Robinson to Weeks, 12 March 1924 (Salisbury House Archives)

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A second set of drawings by landscape architect J. Ernest Brainard (signed or attributed based on similarity of handwriting; dated Spring 1924) more closely resembles the outline of the garden as it was ultimately executed. Correspondence between Rasmussen and Paull Van Slyke in 1925 suggests that, at a minimum, the New York architect developed the details for the walks and steps within the garden.

The house had progressed enough that the Weeks family was able to occupy a portion of it in 1926. In 1928, the house and garden were completed and Weeks promptly used his advertising acumen to promote the house in the national press. Two articles, illustrated with professionally taken photographs, appeared in 1928 issues of *Country Life in America* and the *American Architect*. The business press also reported on Weeks' new residence. *Fortune Magazine*, in article on important figures in the cosmetics industry, noted that the cosmetics magnate lived in "a great house filled with imported bibelots."⁵⁰

Later History of the Property

In March of 1934, the deed for the property was transferred from the Armand Company to Carl and Edith Weeks. Eight months later, Carl and Edith Weeks conveyed Salisbury House to Drake University "to be used as the location of and to house its School of Fine Arts and Museum of Domestic Architecture and Furnishings."⁵¹ The *Des Moines Sunday Register*, in reporting news of the gift, declared that this would enable Drake to establish the "finest Arts Plant in World," second only to the arts conservatory at Fontainebleau, France. The news also warranted three articles in the *New York Times* and coverage in a number of other major newspapers as well. The formal agreement between the Weeks and the university acknowledged "the existing financial depression" and recognized that Drake's occupancy of the property would likely be delayed. Arrangements were made for the Weeks to lease back the property where they continued to live. Indeed, the Depression did impact Drake's plans as well as their ability to pay the property taxes. In December 1937, Salisbury House was auctioned off at a tax sale and Polk County held the property until Drake could pay the back taxes. Realizing that the house was straining Drake's financial resources, Weeks lobbied to have the Salisbury House made the location of the Des Moines art museum which had been established through a bequest of James D. Edmundson. However, the terms of Edmundson's bequest dictated that a new structure be erected for the museum. Unsuccessful in his attempt to find another use and steward for the Salisbury House, in 1944 Weeks and Drake extended their lease agreement for another ten years.

In September of 1954, again pessimistic that Drake would be able to care for Salisbury House, Carl and Edith Weeks entered into a conditional sales agreement with the Iowa State Education Association (ISEA) for the contents of the house. The same month Drake sold the house and the land to the ISEA which made the property their headquarters. The ISEA had been founded one hundred years earlier with the mission of

⁵⁰ "M. Coty, Mr. Levy, Beauty's Big Business Men," *Fortune Magazine* (August 1930): 98.

⁵¹ In March of 1934, the property was transferred from the Armand Company to Carl Weeks. In the fall of 1934, the Weeks transferred the property to Drake University.

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promoting education within the state. Limited public tours of the property were made available for ISEA members and the public.

In the 1970s, news stories about the deteriorating conditions of both the building and the collection began to appear in local papers. Claims that the ISEA did not have sufficient insurance on the property and its contents also began to surface. In 1972, the ISEA sold a small parcel of land (less than 1 acre in size) from the northeast corner of the property. In 1986 the organization's executive board recommended that they vacate the property and begin selling objects from the collection. Later that year, ISEA auctioned Joseph Stella's *Tree of Life* at Christie's and the ISEA also considered selling the other two Stella paintings from the collection. Simultaneously, ISEA considered a proposal to sell 4.4 acres of the property for residential development. In 1988, fearing that the integrity of the Salisbury House property and collection was at risk, local preservationists worked to have the site designated a city landmark. However, concerned that landmark designation would restrict their ability to make changes to the property and would prohibit selling land or collections, the ISEA Executive Board opposed the landmark designation and after a protracted public debate, the city declined to landmark the property. In 1998, citing the financial pressures of maintaining the Salisbury House, ISEA sold the property to the Salisbury House Foundation which had been created in 1993 for the express purpose of acquiring, preserving and interpreting for the public the house, land and collection. In the fall of 1999, the ISEA vacated the property and the Salisbury House Foundation took possession.

The Significance of Salisbury House within the state

Architectural historians David Gebhard and Gerald Mansheim have observed, "Within the state of Iowa there are only a handful of what can really be called country houses, i.e., country estates." Two examples however, offer a historical context for this important movement as it played out in Iowa. Brucemore (1884-1886; listed on the National Register in 1976), designed by Josselyn and Taylor in the Queen Anne style, has been called one of the great country estates of Iowa.⁵² Although it precedes Salisbury House by four decades, it embodies important elements of the country house movement found at Salisbury House including a commodious house on a site removed from the city with spacious gardens. A second example, is the Hubbell House located in Des Moines. Constructed of brick, stone and half timbering, this Tudor Revival house appears to have been constructed over an extended period of time but in fact was built between 1926-28 to provide a retreat for Mr. and Mrs. Fred W. Hubbell.

While country houses in Iowa are uncommon, it is easier to set Salisbury House in context in terms of the Tudor Revival style within the state. Iowa, as with the rest of the nation, experienced extraordinary economic expansion in the early twentieth century and especially following World War I. The Colonial Revival period and American's infatuation with the historicist architectural styles coincided with this economic prosperity. As a result, the state boasts numerous and exceptional examples of the Tudor Revival style. In Iowa (as was the practice nationally) the Tudor Revival was a popular style for schools. The Theodore Roosevelt High School (1922) and Lincoln High School (1922-23), both by Proudfoot,

⁵² David Gebhard and Gerald Mansheim, *Buildings of Iowa* (New York, NY: Oxford University Press, 1993) 234, 177.

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Bird and Rawson in Des Moines, are two of the largest and best examples of Tudor Revival educational buildings within the state.

The Tudor Revival was also an extremely popular style in which to build apartment buildings and single family residences. Large neighborhoods with a high concentration of Tudor Revival houses (for example, the Linden Heights Historic District in Des Moines) and isolated examples abound within the state. For those with financial significant resources, like the Weeks and the Hubbells, the Tudor Revival was a particularly appropriate architectural expression that conveyed their wealth and stature locally and within the state. Furthermore, the inherently organic form of this architectural was conducive to giving the impression of an extended historical continuity underscoring a family's lineage and long standing place in the community.

Recently there has been statewide recognition of the importance of Salisbury House to Iowa's architectural heritage. In 2004, the Iowa chapter of the American Institute of Architects designated Salisbury House as one of the fifty most significant Iowa buildings of the twentieth century. The chapter also named Salisbury House the most important building in the state for 1920s.

Salisbury House in National Context

At the national level, the Salisbury House is an exceptional example of the American country house of the 1920s and is an architectural representation of the dramatic economic expansion and cultural values of that decade. The conceptualization and construction of Salisbury House was inextricably intertwined with the Armand Company and with Carl Weeks' ambitions as a businessman and an aesthete. Weeks understood that a grand English manor house filled with rare and valuable objects of art would send an alluring and powerful message to his retailers and customers. The house also speaks to the dominance of Tudor Revival architecture in the United States during the early twentieth century. Architectural historian Richard Guy Wilson has noted that wealthy American Anglophiles, in building large country houses, were motivated by a desire to create a "fictitious lineage" for themselves and English revival styles were an appropriate language in which to express this ambition. Tudor architecture was particularly desirable because it was simultaneously seen as an indigenous expression (highlighting America's English foundation) but also had associations with a noble British past. As architectural historian Gavin Townsend has argued "the biggest selling point about Tudor houses was their association with things aristocratic."⁵³

The Salisbury House is also a significant example of the antiquarian movement and the interest in creating archaeologically correct buildings. Gavin Townsend has observed that this obsession with historical accuracy crested in the 1920s—particularly in the work of east coast architects. Carl Weeks' commitment to historical accuracy is part of that larger movement but his execution of these ideals in Salisbury House was particularly complex and multifaceted. His appropriation of antique architectural fragments and building materials was one manifestation. Tasking his architects with the careful study and documentation

⁵³ Gavin Edward Townsend, "The Tudor House in America: 1890-1930." Diss. U of California, Santa Barbara, 1986, 246.

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of medieval buildings was another. Faithfully copying selected parts of the King's House also insured a degree of authenticity. Insisting on a finished house that looked like it had evolved over the course of several centuries was yet another. To most observers, the Salisbury House effectively evokes the spirit of a medieval English manor.

A comparison of Salisbury House with other country houses confirms its status as a nationally significant example. While there are a number of country houses associated with important American capitalists, including Henry Francis du Pont's Winterthur, Richard Joshua Reynolds' Reynolda House and Villa Lewaro, the country house of the African-American cosmetics entrepreneur Madame C.J. Walker in Irvington, New York, none of these examples are in the Tudor Revival style. Other examples such as Fair Lane, Henry Ford's house in Dearborn, Michigan are Tudor inspired but interpreted in a Prairie style idiom. However, three examples—Agecroft Hall (Richmond, Virginia), Virginia House (Richmond, Virginia) and Stan Hywet Hall (Akron, Ohio)—have particular relevance for Salisbury House.

The first two examples were conceived in the context of Virginia antiquarianism of the 1920s. Agecroft Hall (placed on the National Register in 1978) is a manor house originally built in Lancashire, England in the late fifteenth century. It was purchased in 1925 by Thomas C. Williams, Jr. who had it dismantled, packed, and shipped to Richmond, Virginia where it was re-erected. Williams' wholesale appropriation of a medieval house is more extreme than Weeks' use of selected fragments. Yet like Weeks, he was driven by the desire to create a lineage for himself. Virginia House (placed on the National Register in 1990), also in Richmond, most closely mirrors the design philosophy of Salisbury House. Designed by architect Henry Grant Morse for Alexander and Virginia Weddell in the late 1920s, the house features salvaged architectural fragments (including the Priory at Warwick) shipped from England. Other elements were copied from Sulgrave Manor, the ancestral home of George Washington in Northamptonshire, England. The Weddells were guided by a desire to establish themselves as a "First Family of Virginia."

Finally, a comparison can be made with an example from the Midwest. Stan Hywet Hall (designated a National Historic Landmark in 1981) in Akron, Ohio was built between 1911 and 1915. Its owner, Frank Seiberling, was co-founder of the Goodyear Tire & Rubber Company and is considered to be one of the fathers of the American rubber industry. Looking for an opportunity to showcase his wealth and business acumen, he embarked on a project to establish a country estate for himself and his family. Like the Weeks, Frank and Gertrude Seiberling were inspired by specific English buildings, such as Haddon Hall, Compton-Wynyates and Ockwells Manor, which they had visited. Also like the Weeks they instructed their architect Charles Schneider to study firsthand these examples to devise a design that captured the spirit of the Tudor and Stuart periods. Moreover, it was important to the Seiberlings that house appear "historic" when finished and look as though it had evolved over the course of several centuries. Despite this interest in historicism, Seiberling used no historic fabric or architectural fragments (a single window is the one exception) in the construction of Stan Hywet Hall.

Since the Salisbury House became a museum, the property has garnered national attention. In 1996, the significance of Salisbury House attracted the attention of A&E (Arts & Entertainment Television Network) which showcased the house (along with Agecroft Hall and Virginia House) in "The

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Anglophiles” episode of the “America’s Castles” series. In 2000, the house and its collection were featured on the “Antiques Roadshow” broadcast on PBS (Public Broadcast Service). The leading historic preservation organization in the country has also acknowledged the national importance of Salisbury House. Richard Moe, president of the National Trust for Historic Preservation, has noted,

In 1992, the National Trust completed a report that confirmed what so many in Iowa have always known; that the Salisbury House is a national treasure and deserves every effort to be restored and operated as one of our country’s significant historic house museums. Its magnificent blend of English architectural styles and extensive collection of art, rare books, and period furniture, accented by the surrounding virgin woodlands and formal gardens, make this a truly special place for Iowa and the nation.⁵⁴

In conclusion, it is the sum of the total which distinguishes the Salisbury House. The extraordinary integrity of the house, landscape, collections and archives make the Salisbury House a significant national resource for understanding the country house movement in America, the collecting habits of an affluent Anglophile and the intersection of business and culture in the first half of the twentieth century. The Salisbury House, as the “powerhouse” of an important Iowan and pivotal American manufacturer, reflects the cultural, economic and social values in the United States between World War I and World War II.

⁵⁴ Quoted in Salisbury House Foundation, “Past-Forward: Preserving a Priceless Piece of History,” n.d.

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Salisbury House
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Exterior, north elevation, looking south, c. 1928
(Salisbury House Archives)



Exterior, south elevation, looking north, c. 1928
(Salisbury House Archives)

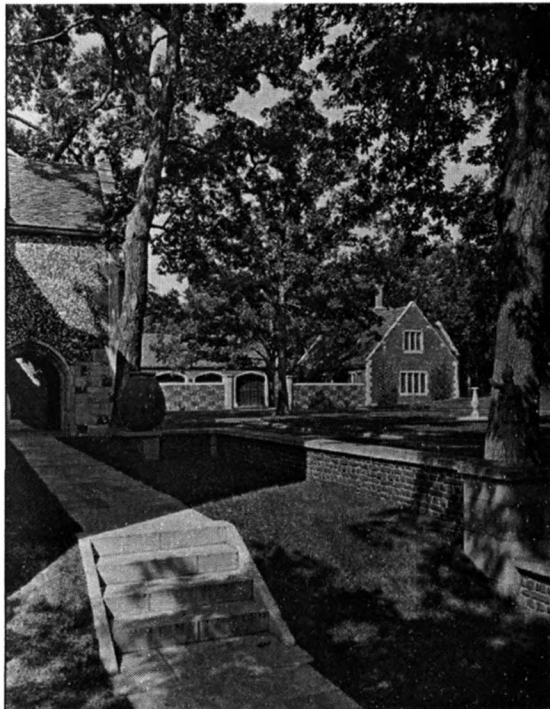
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Salisbury House
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Exterior, west elevation of main house and south elevation of Friendship Hall and garage,
looking northeast, c. 1928
(Salisbury House Archives)



Exterior, courtyard, garage and cottage, looking northwest, c. 1928
(Salisbury House Archives)

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Salisbury House
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Exterior, south elevation and terrace, looking northwest, c. 1928
(Salisbury House Archives)



Exterior, garden on south side of house, looking southwest, c. 1928
(Salisbury House Archives)

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Formal driveway accessed from Tonawanda Drive, looking southwest towards Salisbury House, c. 1928 (Salisbury House Archives)



Interior, Great Hall, looking northwest, c. 1928
(Salisbury House Archives)

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Interior, Common Room, looking southwest, c. 1928
(Salisbury House Archives)



Interior, Organ located in Common Room, looking west, c. 1928
(Salisbury House Archives)

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Interior, Library, looking southwest, c. 1928
(Salisbury House Archives)



Interior, Dining Room, looking southwest, c. 1928
(Salisbury House Archives)

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Interior, Main Stair hall, looking east, c. 1928
(Salisbury House Archives)



Interior, Mrs. Weeks' Chamber, looking southeast, c. 1928
(Salisbury House Archives)

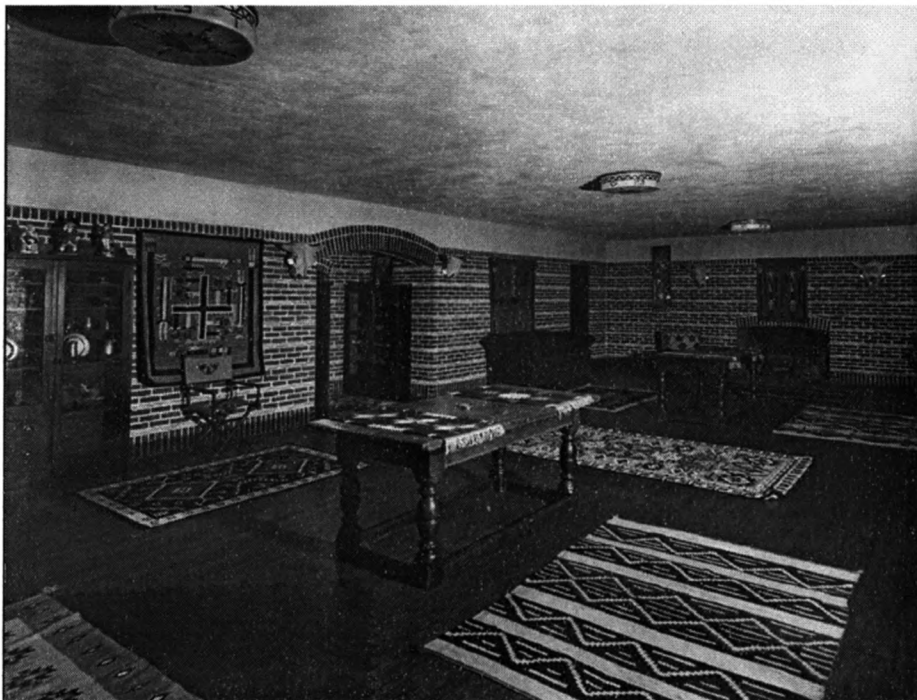
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Interior, Carl Weeks' Chamber, looking east, c. 1928
(Salisbury House Archives)



Interior, Indian Room, looking northwest, c. 1928
(Salisbury House Archives)

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GEOGRAPHICAL DATA

Verbal Boundary Description

Lot 2, Salisbury Place

Boundary Justification

The nominated property includes the parcel historically associated with the Salisbury House with the exception of an adjacent building lot (0.93 acres) which was sold in 1972.

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Salisbury House
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PHOTOGRAPHS

Photographer: Paula Mohr

Date: October 2004

1. Exterior, north elevation, looking south
2. Exterior, detail of north porch, looking southwest
3. Exterior, east elevation, looking northwest
4. Exterior, south elevation, looking north
5. Exterior, detail of south entrance, looking north
6. Exterior, west elevation, looking east
7. Exterior, 1954 addition, looking northeast
8. Exterior, gardener's cottage and garage, looking south
9. Exterior, original garage, looking west
10. Exterior, gardener's cottage, looking northeast
11. Exterior, gardener's cottage, looking southwest
12. Formal garden, looking southeast
13. Formal Garden, looking south
14. Exterior, 1962 Garage, looking northeast
15. Interior, original garage, looking southwest
16. Interior, Friendship Hall, looking east
17. Interior, Breakfast Room, looking southwest
18. Interior, Dining Room, looking west
19. Interior, Library, looking southwest

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20. Interior, first floor corridor, looking east
21. Interior, Great Hall, looking north
22. Interior, Great Hall, looking southwest
23. Interior, Common Room, looking northwest
24. Interior, Queen Anne Room, looking southeast
25. Interior, Edith Weeks' Chamber, looking southwest
26. Interior, Carl Weeks' Chamber, looking northwest