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after



before



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Des Moines photographer Jami Milne captured a range of emotions during a shoot of Claudine Cheatem and the other four women who run Pyramid Theatre Company (see story, page 84). "This image left me with so many emotions, which felt the right way to represent a theater company," Milne says. "You can't tell if Claudine is laughing or crying, if she's hiding or resting, if she's acting or experiencing true heartache. It sums up not only the shoot and her personality, but generations of women striving to find their footing in this industry and perhaps life itself-sometimes you feel like an actor in this play of life and sometimes you reach the point where you're finally directing it all."



# SOME HAVE GREAT GENES, OTHERS HAVE GREAT SURGEONS.



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Our website has received a significant makeover (yes, we had some work done) and is filled with *dsm* stories and items of interest on the topics we hold most dear—arts, community, dining, home, fashion and people. Find:

Photos from recent philanthropic events, plus instructions on how to submit photos for consideration in our rsvp section.

Insightful reviews of theater productions and art exhibits from contributor Michael Morain.

The latest restaurant news and food tips from contributor Wini Moranville.

A community calendar, packed with cultural and philanthropic events.

#### Newsletters

dsmWeekly is delivered free every Tuesday, with reminders of upcoming events that might get overshadowed in other media by the big events everyone already knows about. You'll also enjoy news briefs from *dsm's* top writers and editors, including dining updates from Wini Moranville and reviews from Michael Morain.

dsmWealth is published twice each month with news and analysis of personal finance compiled by contributor Steve Dinnen, an accomplished financial writer and editor. The free publication is delivered to your inbox on Thursdays.

#### DesMoinesRestaurantWeek.com

Keep up to date on this year's Restaurant Week. Find a list of participating restaurants and the special menus chefs are preparing for the event.

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Tips, comments and suggestions are always welcome.

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JULY | AUGUST 2017 VOLUME 15 NUMBER 4

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#### HOW DO YOU FEEL ABOUT THE COVER?

I'm not asking what you *think* about it, but how you *feel*. I pose the question because this is one of the most dramatic and evocative covers we've ever published.

This became readily apparent when those of us on the *dsm* team including chairman Connie Wimer, president Janette Larkin, publisher Kris Maggard, managing editor Larry Erickson and design director Annabel Wimer—first discussed the image as a possible cover contender.

Our initial reactions were visceral, our interpretations varied: Connie said she felt an immediate sadness, even as she recognized how the arresting image disrupts expectations. To Janette, it represented "both the frustration people of color feel and the fact that society often looks right past women of a certain age; they just aren't 'seen.' " Larry was wowed by how compelling and surprising the image is: "You can't *not* look at that photo and wonder about the emotion and drama implicit there."

"Drama," in fact, is an apt description—on several levels. The woman in the photo is Claudine Cheatem, general manager of Pyramid Theatre Company, and it was shot for this issue's story on the company (page 84). Photographer Jami Milne says the image "left me with many emotions, which felt the right way to represent a theater company. You can't tell if Claudine is laughing or crying, if she's hiding or resting, if she's acting or experiencing true heartache." (Read more about Jami's interpretation of the shoot on page 12.)

The Pyramid story isn't the only one in this issue where emotional intelligence emerges. For example, talk to opera great **Simon Estes** and within minutes it becomes evident how his strong sense of empathy is reflected not only through his music but through his unwavering devotion to living his faith, whether that means practicing forgiveness, mentoring others or serving the underprivileged (see story, page 38).

Then there's the particular type of emotional intelligence we saw surface as we talked to the owners and operators of the restored **Tea Room** (see story, page 170). Throughout the project, Blackbird Investments and venue managers **Mark** and **Katy Nelson** have been determined to honor the memories of the iconic space generations of lowans hold dear. As Blackbird's **Rachel Wegmann** told us, "We don't want to disappoint people. We want to... pay homage to the Tea Room's legacy."

Dip into the issue and you'll quickly discover other ways people are using emotional intelligence to drive decisions that benefit our entire community. So go ahead: As you read, allow yourself to be provoked or calmed, feel happy or sad, get angry or joyful. We'll be right there with you.

# HOURSTY JUST CRAIG JACKMAN & his stylist MADI



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#### ANOTHER GLORIOUS GRADUATION

Some people cry at funerals, some people cry at weddings, some people cry when their sports team loses.

I cry at graduations. Not at every graduation, mind you, but at one special graduation. I'll tell you a little farther down this column why I cry, but first let me tell you about the graduates.

Like a lot of college graduates, they wear caps and gowns, and at the end they move their tassels from one side of their mortarboards to the other.

And like every other graduate, they've worked hard to get to this day. Others have worked hard as well: their parents, teachers, counselors and coaches.

Their selected student speakers talk about their favorite classes and experiences. They're serious and funny. One consistent theme is their appreciation of the teachers and their joy at having developed enduring friendships.

You see, it's not been easy over the years for all of them to develop enduring friendships. In so many cases, their friends move on to other schools, other locations, other social groups, and some were not able to make friends at all. Earlier in the lives of these graduates, most of their parents would never have believed this day could arrive and they greet it not only with joy and celebration but also with gratitude. And, of course, tears.

I have attended every one of these special graduations for nine years, and why do I cry? Because I just can't help it. I know the pain and struggle that lie in the background of every one of these graduates, some of it more intense than others.

After the ceremony I joined the crowd in the appropriately glorious sunshine lighting the campus at the University of Iowa where, like all other graduates and their families, there were photographs, hugs, promises of staying in touch. In other words, this was a typical post-graduation scene.

Yet it was far from typical. This had been the graduation from the University of Iowa College of Education's REACH (Realizing Education and Career Hopes) program, the only one of its kind in the nation and a national model. The focus is on students with intellectual disabilities who, at last, can live in a dormitory on a college campus at a public university, like other students, can attend classes and learn a demanding set of living and employment skills, like other students, can participate in campus activities, like other students, and, yes, can have their own graduation ceremony and receive their certificate of achievement personally from the dean of the college himself.

It was as they stood before the closing processional and faced a standing ovation from the audience that I realized no one there was even noticing my tears, because there was not a dry eye in the house.

James A. Autry (jamesaautry.com) of Des Moines is a well-known author, poet, musician and business consultant who has written 13 books on such topics as gratitude, servant leadership and his Southern boyhood.

For more information on the University of Iowa's REACH program, visit education.uiowa.edu/services/reach.

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#### What you're reading



#### Elisabeth Buck, president of United Way of Central Iowa, is reading

"A Fall of Marigolds" by Susan Meissner (Berkley, 2014): "Our United Way staff book club selected this novel for its latest discussion. The book follows a beautiful scarf that links two women living 100 years apart—one during September 1911 and another during September 2011. As someone who sews quilts to give as gifts, I am fascinated by how this piece of clothing can connect women through generations and am drawn into the stories surrounding each of their lives."

#### Angela Ossian, executive director of Metro Arts Alliance, is reading

"The Prince of Tides" by Pat Conroy (Houghton Mifflin, 1986): "Set in the low country of South Carolina, Conroy captivates with openly emotional honesty, lurid family stories and lush prose. His sprawling 500-page story is about Tom Wingo, an unemployed high school teacher who confronts his past when he travels to New York to help his gifted yet suicidal twin sister, Savannah. Conroy's writing both sings and bleeds as he traces the amazing history of the Wingos from World War II through the final days of the war in Vietnam and into the 1980s."

Ossian also is reading "How to Train a Wild Elephant and Other Adventures in Mindfulness," by Jan Chozen Bays (Shambhala, 2011): "So much of our life is lived unconsciously and in haste. Constant distractions and disruptions can easily deplete our energy. How do we reclaim personal power and focus? This book is filled with mindfulness practices that can lead to clarity, resourcefulness and innovation for improving one's life. The author, a pediatrician and Zen teacher, developed 53 simple and practical exercises that easily can be applied to your daily life. This should be on everyone's nightstand!"

Dr. Angela Walker Franklin, president and CEO of Des Moines University, is reading "An American Sickness: How Healthcare Became Big Business and How You Can Take It Back" by

Elisabeth Rosenthal (Penguin Press,

2017): "As a president/CEO of a health sciences university, I am always intrigued with books that focus on medical education and/or the business of medicine. Elisabeth Rosenthal, a physician and writer who is currently the editor in chief of Kaiser Health News, presents a provocative view of how health care became a big business and challenges us all to figure out how to 'take it back.' She talks of how the medical system has been overrun by organizations that may seek to exploit for profit as opposed to putting the 'care' back into health care. The message of restoring health care to being a 'caring endeavor' resonates with me as we look to prepare the next generation of health professionals in a world that sometimes appears to forget the compassionate, human touch."



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Celebrate the Fourth with Christopher's Very Happy Band at Urbandale Lion's Park. The concert kicks off Metro Arts Alliance's annual Jazz in July series, which will include 15 additional performances by a variety of bands, involving 150 musicians, throughout the month. All concerts begin at 6:30 p.m.; venues vary (including six new locations this year). Free admission to all. For a complete lineup, go to metroarts.org.

The annual **80/35 Festival** begins. The event features more than 40 acts performing on three stages over two days. *Doors open at* 4 p.m. July 8 and 11 a.m. July 9, Western Gateway Park. \$80 for two days and \$45 for one day; 2017.80-35.com. In "Maria de Buenos Aires," a young prostitute becomes captivated by tango and is pulled into an ethereal world that blurs religion, dance and rebirth. Performed in Spanish with English supertitles. Presented by Des Moines Metro Opera as part of its 2nd Stages Series. 8 p.m.; also July 13 at 8 p.m., the Temple for Performing Arts. \$40; desmoinesmetroopera.org.

**1 A** We've got trouble, my friends, right here in Des Moines—at least when Harold Hill hits town. **"The Music Man,"** Meredith Wilson's musical comedy, tells the story of the fast-talking traveling salesman, an upstanding librarian and their adventures in River City, Iowa. 7:30 p.m., Des Moines Community Playhouse. Through Aug. 6; dates and times vary. Tickets start at \$29; dmplayhouse.com. 18 The Tony Award-winning musical "An American in Paris" (*pictured*) whisks you back to the French capital following the end of World War II where the love story between a French ballerina and an American soldier unfolds. Presented by Des Moines Performing Arts. 7:30 p.m., Des Moines Civic Center. Through July 23; times vary. Tickets start at \$35; desmoinesperformingarts.org.

Pyramid Theatre Company opens its new season with "The Amen Corner," followed on July 27 by "Mississppi...". See story, page 84. The two shows are performed on a rotating basis through Aug. 6 (times vary), Stoner Theater at the Des Moines Civic Center. \$26; pyramidtheatre.org.



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View new work from artists Rod Massy, Stephen Metcalf and Brian Roberts at the opening reception for a new exhibit at Olson-Larsen Galleries. 5 p.m., 203 Fifth St., West Des Moines; olsonlarsen. com. Then on Aug. 25, head to Moberg Gallery for the opening of a new exhibit featuring the work of husband-and-wife artists Karen Strohbeen and Bill Luchsinger. 5 p.m., 2921 Ingersoll Ave.; moberggallery.com.

14 The Solheim Cup (pictured) begins, with junior matches played Aug. 15-16 and professional matches Aug. 18-20. For more information, see the story on page 177. Des Moines Golf and Country Club. Ticket prices vary; SolheimCupUSA.com/2017-event-info.

**18** Enjoy two lunches or one three-course dinner for \$28 at 39 of Greater Des Moines' top eateries during **Restaurant Week**. See the guide starting on page 67. *Through Aug. 27; desmoinesrestaurantweek.com.*  200 Check out the recently opened Mercy Comfort Health Center for Women and be among the first to get the new issue of *dsm* at the unveiling party for the September/October issue. 5-7 p.m. (unveiling and short program at 6 p.m.), 1601 N.W. 114th St., Clive. dsmmagazine.com; mercydesmoines.org. ■



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#### the things they carry

#### RAGBRAI REGULAR AMANDA POTTORFF

Eight consecutive RAGBRAIs aren't much of a challenge for someone who also competes in Ironman events swimming 2.4 miles, cycling 112 miles, then running another 26 miles. RAGBRAI is way more fun, says the athletic Amanda Pottorff. Looking forward to her eighth ride across Iowa this summer, she shared with us some of the vital stuff she carries in her bike bags.

**Capping it off:** My hair is usually braided when I ride, but a cap keeps it under control and shades my eyes. I feel good about this one, from a RAGBRAI team selling them to raise money for a children's cancer fund.

**Evidence:** With my phone and a selfie stick, I can record fun times with friends.

Skin in the game: I got more than enough sunburn when I was younger. SPF 50 is now my friend. Chain gang: My RAGBRAI team's name is Wasted Motion, but we get called "the chain gang" because we wear these heavy-looking chains—plastic props that make it easy for us to spot one another.

Magic beans: They make "quick energy" claims, and they're called Extreme Sport Beans—but they're from Jelly Belly and taste like jellybeans. This pack is watermelon flavor. Chipping away: I get "hangry" if I don't get something to eat when I need it, and I'm a salt person. Chips get me down the road.

Locked in: Most bikes stay unlocked on RAGBRAI. It's a community. But I always carry one.

**Tireless:** Flat tires are rare, but I'm prepared. That's an inner tube rolled up. The canisters hold compressed air and refill a tire with the little red connector. The Allen wrenches adjust seats and handlebars.

Liquid therapy: Of course Gatorade has the electrolytes and carbohydrates I need, but it's also a great mixer with vodka. The other beverages? Well, I did mention my team is called Wasted Motion.

**Relief:** Sore muscles and headaches are pretty common on RAGBRAI. This is a small Advil bottle, but there are plenty of drugstores on the route.


PHOTOGRAPHER: DUANE TINKEY

**how I got here** Lessons on Life, In My Own Words



# **A SONG OF THANKSGIVING**

BY SIMON ESTES AS TOLD TO CHRISTINE RICCELLI

Global opera superstar Simon Estes' accomplishments and accolades are so numerous you'd be forgiven for losing track of them. He has sung with 84 opera companies on six continents; with 115 symphony orchestras and more than 90 of the world's greatest conductors; and with other star artists as diverse as Luciano Pavarotti and Johnny Cash. He's performed in five languages and in more than 100 roles and has sung for the heads of 23 countries, including six U.S. presidents, as well as European royalty, Hollywood A-listers and world leaders such as Nelson Mandela and Pope John Paul II. The Centerville, Iowa, native also has sung at major world events, including the 25th and 50th anniversaries of the United Nations.

As if all *that* weren't enough, Estes has mentored, lectured and taught around the world and has been the recipient of honorary degrees from a variety of prestigious institutions. What's more, his humanitarian and philanthropic efforts are nearly as wide-ranging as his professional ones. He's established five foundations that focus on education, health and hunger concerns. His "Roots & Wings Tour" is taking him to all 99 lowa counties; proceeds from the concerts fund scholarships for high school seniors in each county.

Estes lived in Europe for about four decades before returning to the United States in 2005, recently settling in Ankeny with his wife, Ovida. He has three adult daughters from a previous marriage. Now 79, Estes still performs about 20 dates a year—including a scheduled appearance at Carnegie Hall on June 29—and is a professor at lowa State University and at Des Moines Area Community College. In a conversation condensed by *dsm* editor Christine Riccelli, Estes reflected on his journey from growing up "colored" in Centerville to becoming an international icon—and how his strong Christian faith made it possible.

### TURN THE OTHER CHEEK

My grandfather was a slave who was sold for \$500—in Virginia, we think. My father couldn't really read or write; he came to Iowa to work in the coal mines in Centerville, which is where my mother was born and where my three older sisters and I were raised.

I would guess that when I was growing up, Centerville had around 200 colored people—that's what we were called then—out of a population of over 8,000. Colored people all had menial, sometimes humiliating, jobs there were no colored schoolteachers, no colored policemen, no colored professional people—but people did what they had to do to survive and support their families.

Colored people weren't allowed to swim in the public pool, though eventually they let us swim Saturday mornings from 9 to 11, and then we had to get out of the pool and they'd put more disinfectant in the water. At movie theaters, we had to sit upstairs in a little corner where the projector room and the toilets were—it was smelly and noisy. Even in elementary school, us colored kids would raise our hands every year to be safety patrolmen, and not one of us was ever chosen.

# Despite the discrimination, my parents taught us to never hate white people or hate anyone, for that matter.

If I came home and told my mother that a white boy called me "the N-word" or hit me, my mother would say, "Well, my son, you get down on your knees and you pray for that boy." When you're 7 or 8 years old and your mother says that, you think there's something wrong with her. "Wait, Mother," I'd say, "he hit me, he called me the N-word," and she'd insist, "Get down on your knees and pray."

I grew up in a very spiritual Christian home, and I'm grateful that my parents taught us to pray for those who mistreated us and to turn the other cheek like Jesus did. If my mother or father said anything at all about discrimination, it would be in the form of a question or statement like "I just don't know why white people treat us colored people the way they do."

When I was 11, my mother and

# how I got here

Lessons on Life, In My Own Words

I read the Bible through from cover to cover. She said, "Son, shall we read the Bible through again?" I said, "Well, yes." So we would read three chapters a day and five on Sunday—if you do that, you can complete the whole Bible in a year.

If it had not been for my faith, if I had not studied the Bible to see what Jesus went through, I'm not sure how I would've turned out. I learned that it's OK to forgive someone when they have hurt you. I try to follow those teachings to this day.

### **DEVELOP YOUR TALENTS**

Growing up, I sang at the Second Baptist Church—the First Baptist Church was the white church—but my talent was first recognized in elementary school. If you had a good voice, the music teacher would let you sit forward in the room. I got to sit in the front row, so I guess that meant I had a nice voice. Singing, to me, was like talking with someone; it's just something that I did.

When I was in junior high, the high school choral director invited me to sing in the high school choir, which had never been done before. I remember I sang a solo, "On Top of Old Smoky," and a white lady—her name was something like Mrs. Poffenberger—was in the music room, and when I finished singing, she was crying. I said, "Oh! I'm so sorry, I didn't mean to make you cry." She said, "They're not sad tears they're happy tears, because I like the way you sing." But it still didn't register to me that I had a special voice.

My voice changed very late. When I first joined the high school choir, I sang first soprano, and my voice didn't change until I was 18, during my senior year of high school. The voice change made me think I could hardly sing, so I figured I'd never be a singer.

When I graduated from high school, I went to the local junior college for a year, and then I transferred to the University of Iowa. I wanted to sing in the chorus, but at first the choral director wouldn't let me sing in it because I was colored. He didn't say that outright, but that was the reason; he instead said my voice wasn't good enough. So I said, "Can I take voice lessons with you?" He said, "No, I won't waste my time on you." But he did tell me that a young teacher, Mr. Charles Kellis, was joining the voice department and that maybe he'd take me on as a student. I said, "OK; I just want to sing."

Mr. Kellis heard me sing and said, "You have a voice to sing opera." I more or less said, "What's opera?" He loaned me some recordings, and when I took them back to Mr. Kellis, I said, "You know, I really like that opera stuff."

He gave me two years of free voice lessons because I didn't have any money to pay him. When I was at the University of Iowa, I scrubbed floors, washed toilets, cleaned windows, slept on the floor without a carpet. I never complained; I just had to do it to work my way through college.

Had it not been for Charles Kellis, I wouldn't be sitting here talking to you today. I told him, "If ever I have a career in singing, I'd like to pay you back." He said, "Simon, I don't want any money. I want you to remain humble the way your parents taught you."

He taught me for two years and in 1963 told me I needed to go to a music school. He had graduated from Juilliard in 1950, so he arranged an audition for me there. Juilliard gave me a full-ride scholarship. Charles Kellis is still alive and living in New York City; he's a wonderful friend and we're still in contact.

# When I talk to students today, I tell them that they all have a talent and that they need to try to discover what that talent is.

Then if they're disciplined, determined and dedicated, they'll succeed in life.

### GIVE THANKS FOR YOUR BLESSINGS

On April 19, 1965, I made my debut as Ramfis in "Aida" at the Deutsche Opera House in West Berlin. And from that point on, I was an opera singer. In 1966, I was in Moscow and won third prize in the prestigious Tchaikovsky competition. After that, my career really took off.

Columbia Artist Management signed me and started getting me jobs, primarily in Europe. In 1978, I was the first black male artist to sing in Bayreuth, a city in Germany that's essentially a shrine to Richard Wagner. I opened the season in a new production of "The Flying Dutchman." I was told I'd be booed off the stage because no black man had any right to sing on the Bayreuth opera house

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## how I got here

Lessons on Life, In My Own Words

stage. Fortunately, there were no boos; it was a big success. I performed the title role six years in a row, and it became a signature role for me.

Back then in the United States, there was a lot of discrimination against black artists in opera, especially black men, but in Europe, people didn't care as much about skin color as they did the voice. Even after I had sung at great opera houses in Paris, London, Rome, Vienna, Madrid, Zurich—so many— I still couldn't sing in my own country.

So most of my adult life I've lived outside of the United States—in Switzerland for more than 30 years. It was a wonderful education to live in a different country. You start to appreciate their culture, language, architecture, behaviors and so on. I officially moved back to the United States about 12 years ago.

I've had such a rewarding and fulfilling life so far. Sometimes I think, "How did I do all of this?" I give all the praise and the glory to God because God is the one who gave me a talent to sing, and singing has enabled me to get an education from an international point of view and to succeed.

I have been blessed and honored to have sung for so many fascinating people and organizations all around the world. I especially feel tremendously blessed when I look back on my history of having a grandfather who was a slave and a father who couldn't read.

### SERVE ONE ANOTHER

When I sang at the World Cup in South Africa in 2010, I heard a horrible statistic that a million children die of malaria each year in sub-Sahara Africa. When I heard that, I felt God called me to this mission to help save these children's lives. Since 2013, our foundation has raised hundreds of thousands of dollars; the funds are sent to the United Nations Foundation, which buys mosquito nets to help prevent children from getting malaria.

I'm also embarking on a mission to combat hunger in Iowa. Recently I was traveling on Interstate 35, and there was a billboard that said, "One out of every five children in Iowa is hungry." I thought, "That cannot be. This isn't a third-world country. This is Iowa with all the corn and soybeans. How can we have children who are hungry?" But we *do* have children who are hungry. So I'm working on raising money to feed these children. No child should be hungry in this state.

I'm still traveling with the Roots & Wings Tour, which I started in 2010. I've sung in 55 of Iowa's 99 counties so far, and my wife and I have awarded 200 scholarships worth more than \$200,000 to seniors in each of the counties. The scholarships are for whatever students want to study, not just music.

I share with young people how important it is to get a good education. But I also talk to them about how to get along and the responsibility we all have to be kind to one another. I tell them, "If you're better in math than this other person, go help them."

I tell them that my philosophy is that we were put on Earth to serve one another, especially the underprivileged. Jesus came on Earth to serve. In the Bible, he said to feed the poor, help the sick, help the widow, help the orphan and help the prisoner. He *didn't* say he came to preach to the rich or to the white. He just said human beings. We are all God's children.

# There's only one race—a human race—and I personally believe God made us all different to test the quality of our character.

Can we love someone else if they look different from the way we do?

### **REDEFINE RETIREMENT**

I'm still doing about 20 performances a year. Once again, I thank God because most opera singers don't sing much after age 50 or 60.

People keep asking me, "Why don't you retire?" I tell them, "I never want to retire the way we define it." The word "retirement" isn't even in the Bible. God didn't tell us that when you're 62 or 65, you have to retire. Human beings decided that.

I feel that as long as I still have good health, I have the desire and the responsibility to continue working. I love to share what I've experienced and learned in the 52 years I've had a singing career, and I want to continue to serve.

I always hope that through my singing, people's hearts will be touched to love God and to love one another.



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# why?

# WHAT'S BEHIND OUR GUARDIANS OF THE COURTHOUSE GALAXY?

WRITER: LARRY ERICKSON



Silently, stoically, 28 faces gaze unblinking, as they have for more than a century. They're the stony sentinels of the Polk County Courthouse, the faces of keystones and pediments on all sides of the building.

They were originally intended to have a better view. Visionaries proposed a courthouse site along the east side of the Des Moines River, across from the library (now home of the World Food Prize Hall of Laureates). The county opted instead for the Fifth Street location of a prior courthouse.

Witnesses to a century of change downtown, the cast of carved characters represents a motley lot: some stern, others comical or serene. Many are variations on an ancient style known as "green men," visages unself-consciously sporting facial foliage of carved leaves and vines. They were said to represent the circle of life before Disney got into it.

This was no architectural silliness but a studied presentation of Beauxarts style, which echoed regal traditions of prior eras. The courthouse faces are descendants of countenances that once warded evil from Gothic cathedrals. Such faces share the unfortunate title of "grotesques," which fits some and seems cruel in reference to others. The blindfolded visages over the north and south entries of the courthouse, for example, appropriately uphold the American standard that justice is blind.

The revered local firm of Proudfoot and Bird built its reputation on creating monumental buildings with an instant impression of history and gravitas. Think of the French chateau style of the Dallas County Courthouse in Adel, designed by the same firm at about the same time. Or study the classical bearing of Lincoln and Roosevelt high schools. Architect George Washington Bird had an eye for historic authenticity and no reluctance to borrow design details from European buildings and traditions.

So long-forgotten masons followed Bird's design and the artistic example of their anonymous forebears, chiseling features that outlasted them all. Why? A creative opportunity to leave a mark on an important building, a building faithfully true to a style that still draws smiles from passers-by, who pause to ponder faces that don't smile back.











Fig. 3 - Try chopsticks again.



Fig. 4 – Drop chopsticks again.



Fig. 5 – Use hands.

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# I snagged the recipe

# **OPPOSITES ATTRACT**

BARU 66'S RECIPE FOR CLASSIC WARMED GOAT CHEESE SALAD GETS THE DETAILS RIGHT, ALLOWING THE FUNKINESS OF THE CHEESE AND THE FRESHNESS OF THE GREENS TO SHINE.

WRITER: WINI MORANVILLE PHOTOGRAPHER: DUANE TINKEY hen done well, a classic warmed goat cheese salad—salade de chèvre chaud—can be astonishing. Crisp toasts with semimelted goat cheese served with a tangle of vibrant lettuces make for an irresistible example of opposites complementing each other. It's all about the interplay of rich, funky, complex semi-aged goat cheese hooking up with the perky, fresh and simple greens.

Why, then, are so many goat cheese salads such huge disappointments? Even when I travel to the dish's ancestral homeland of France, I rarely order it anymore—so few restaurants do them well. Happily, here in Des Moines, there's an exception: David Baruthio, chefowner of Baru 66, does an exemplary version, and whenever I spot it on his menu (which often changes), I order it.

Recently, I cajoled my way into his kitchen, where he showed me, step by step, how to make this classic. Served with a little charcuterie, the salad is a perfect way to put those local farmers market greens to good use for a light summer supper. Pair it with just about any white wine from the Loire Valley, where goat cheese salad is a regional favorite.

### SALADE DE CHÈVRE CHAUD // WARMED GOAT CHEESE SALAD

Makes 4 servings

- 3 tablespoons Champagne vinegar
- 1 tablespoon Dijon mustard (Baru 66 uses a 50-50 blend of classic Dijon mustard and stone-ground Dijon mustard)
- 1 tablespoon honey Salt and freshly ground black pepper to taste
- 3 tablespoons hazelnut oil
- 16 (1/3-inch-thick) slices of day-old baguette
- 16 (1/3-inch-thick) slices semi-ripened goat cheese (about 12 ounces total)\*
- 6 cups tender mixed greens
- tablespoons toasted pine nuts, lightly salted
   Thinly sliced radishes, for garnish
   Dill sprigs, for garnish

For the vinaigrette, whisk the vinegar, mustard, honey, and salt and pepper together. Whisk in the hazelnut oil until combined; set aside.

Toast both sides of the baguette slices in a toaster oven or under the broiler until crisp and golden brown. Brush one side of each toast with olive oil and lightly season with salt. Place the toasts, oiled side up, on a baking sheet. Top with goat cheese slices. Bake in a 375-degree oven for 5 to 7 minutes, or until the cheese is lightly golden in spots, lightly melted toward the rinds and warm—but still firm—in the center. Sprinkle with freshly ground black pepper.

Place the greens in a salad bowl and toss with all but about 1 tablespoon of the dressing, adding a little salt to taste as you toss. Divide the greens among four salad plates. Top each with four cheese toasts. Scatter the pine nuts and radish slices over all, and top each with a dill sprig. Drizzle the remaining dressing over the salad (but not on the goat cheese). Serve immediately.

\* Note: Goat cheeses come in a variety of shapes—such as bells, logs and pyramids. If needed, cut the goat cheese to fit on top of the baguette slice without any cheese hanging over.



### **TIPS FROM THE CHEF**

As with many of the world's culinary classics, the difference between so-so and sublime is all in the details. Here are chef David Baruthio's tips for making this salad everything it should be:

### Choose the right goat cheese. "Fresh

goat cheese doesn't melt," says Baruthio, so skip the rindless (unaged) goat cheese found in plastic tubes in the supermarket. Go to a committed cheese counter such as Whole Foods or The Cheese Shop of Des Moines and ask for a semi-ripened goat cheese that has a rind that's fuzzy or wrinkled (known as "bloomy" in cheese-speak).

Use a day-old baguette. "If your bread is too fresh, it will absorb the oil," Baruthio says. "That will make your toasts chewy, rather than crispy."

### Avoid over-melting the cheese.

"It should be soft and melted near the rind, but still a little firm in the middle," Baruthio advises. "Otherwise, the cheese will run off the toast."

Refresh the salad. Even if you buy prewashed lettuces, Baruthio recommends rinsing the leaves and drying them well. They'll perk up and taste fresher that way.

### Dress and season the salad well.

"The French call a poorly seasoned salad 'rabbit food,'" Baruthio says. To avoid serving rabbit food, toss the dressing with the salad so that each leaf is coated. Add a little salt at the tossing stage for extra flavor and a touch of texture. After plating the salad, drizzle a touch more of the dressing over the greens just before serving.



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# ADOT GAK

When dsm caught up with 21-year-old Adot Gak, she was in the midst of a move to New York to pursue her modeling career. A native of Egypt, Gak has worked as a hairstylist and model in Des Moines.

How would you describe your style? Edgy, fun, colorful. Your style icon: Rihanna. She's my idol.

The part of your style you're known for: My shoes. I love heels. When I go to a store, I simply must buy shoes. I have them in all kinds of colors; what I wear depends on how I'm feeling that day. Where do you shop? Mostly online because of my size. It's hard to find extrasmall sizes in Des Moines, though there are a lot of options in New York. And you can always find good sales in New York.

What people would be surprised to learn about you: I'm a clown. I'm always the funny person. I love jokes. I've even thought about becoming a stand-up comedian.

Picky about: Choosing my friends. Not so picky about: Food. I'm one of those people who will eat anything. There's nothing that I hate. Would always: Dance and sing-even though I can't really sing. Would never: Go hiking in the mountains or ride a roller coaster. I'm afraid of heights.

Too much in my life: Work. I'm a workaholic. Not enough: Sleep.

PHOTOGRAPHER: ELIZABETH CARRIE







DRAWN TO THE AREA'S BEAUTY AND OUTDOOR RECREATION, KATHY ELSNER AND STEVEN ADELMEN HAVE MADE THE COLORADO TOWN THEIR SECOND HOME.

WRITER: KELLY ROBERSON

# insider's guide Breckenridge

ucked along the 3,000-odd miles of the Rocky Mountains, the cluster of peaks known as the Tenmile Range stretches skyward, each summit reaching at least 13,000 feet. When white settlers arrived in the 1800s, they found trapping and beauty and space and freedom—tangibles and intangibles often out of reach back in the East.

But then the Blue River yielded a clutch of gold and the future of the region changed forever. Miners set up a camp at the base of what would uninspiringly become known as Peak 10. The gold petered out, but some of the people stayed, eventually renaming their town Breckenridge.

Today, that community, perched close to the Continental Divide, yields no gold, but the essential beauty remains. It draws seasonal visitors as well as more regular part-timers, including Des Moines residents Dr. Kathy Elsner and Dr. Steve Adelman. The couple first visited about 30 years ago when their three sons were toddlers.

They gravitated to Colorado because the 750 or so miles were easy to drive. "We skied a little bit and we're avid fly fishers, so we wanted a place where we could do both," Elsner says. "And we wanted it to be a real place versus a resort town."

Now, they trek west for about a month in the summer and several weeks in the winter, staying in a home they bought 15 years ago. "People say you go for the winter, and stay for the summer," Elsner says. "Summer is gorgeous."

Out their front door, Elsner and Adelman can walk to town or to the





Hiking options—and wildflowers—are abundant during the summer. Dazzling fireworks highlight the town's Fourth of July celebration.



gondola to ski. Out the back door they see moose and bear and fox. But beauty is almost beside the point; it's the ritual and the people that matter. Their family, which now includes five grandchildren, "rendezvous there all the time. Our older son got married there," Elsner says. "It's part of our family experience that we all love."

The town: At about 5,000 people, Breckenridge's permanent population remains small, and there's much of the original character still on view. In fact, the city itself has over 350 historic structures, many of them Victorian. For visitors, there are numerous lodging options, including rental homes and condos, hotels and B&Bs.

Must-do hikes: Summertime flowers offer just one of the outdoor draws, say Elsner and Adelman. Start with the 3-mile McCullough Gulch Trail just outside of town. "It ends with a beautiful lake and waterfall," Adelman says.

For a longer hike and a peek into local history, consider the Section House

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# insider's guide Breckenridge



hike, found up Boreas Pass Road. Along the old railroad that connected "Breck," as the locals call it, and Como, you'll find historic huts (which are available to rent) that once housed railroad workers and their families. Take in a multicounty view along the way.

**Biking:** Nearby Frisco marks the beginning of the Tenmile Range, and Elsner and Adelman often hop on bikes for the short 18-mile out-and-back trip along a dedicated path. "We'll head to Bread + Salt in Frisco for breakfast and then ride back," Elsner says. Remember: You're at elevation—about 9,600 feet so expect the push-pull to be hard.

Fly-fishing: Elsner and Adelman have fished in some spectacular places— Patagonia, Alaska—but always visit favorite spots around Breckenridge, including adjacent Park County. "The Arkansas River, Colorado River and Platte River are all easily accessible," Elsner says. For a go-to guide, Elsner recommends Matt Krane and Mountain Angler. "He's who we use when we fish on private water," she says. "Fly-fishing is this Zen experience. It's a beautiful dance that has a long learning curve, but it takes us together to the most amazing places in the world."

More of the outdoors: There's much more to do in the area, including rafting and riding horses. In summer, check out a children-focused activity park called Epic Discovery, with zip lines and a bridge walk.

The seasons: Summer draws more tourists, especially around the Fourth of July holiday with the Breckenridge parade and fireworks. Art shows also attract visitors, including the annual Breckenridge July Art Festival and the annual Breckenridge Main Street Art Festival, as well as the five-week Summer Music Festival. Adelman still skis in the winter, while Elsner has Fly fishing is a draw for many visitors to the area. Kathy Elsner calls the sport "a beautiful dance that has a long learning curve."

turned to snowshoeing. One time to avoid? May and early June, what they call "mud season."

**Dining:** Elsner and Adelman mostly cook at home, but when they do dine out, they enjoy:

- Stella's Hungry Horse on Main Street, a funky, fun local establishment.
- Mary's Mountain Cookies, also on Main Street. "It's a must every time our grandchildren are there," Elsner says.
- Briar Rose Chophouse & Saloon for happy hour and appetizers.
- Broken Compass Brewing, where "there's a ton of craft beer and liquor," Adelman says.

Nearby eateries the two suggest checking out include Ski Tip Lodge, a more upscale restaurant in Keystone that's housed in an original Pony Express cabin; and Mango's Mountain Grill in Red Cliff, close to Leadville (the highest-elevation incorporated town in the country).

Worth the road time: There's no shortage of beautiful views in the Breckenridge area, and some of them are best accessed in a car. In summertime, say Elsner and Adelman, drive up Peak 9 and eat at one of the restaurants, or just have a picnic on the mountain. Trek over the top of Vail Pass to Red Cliff or see Shrine Ridge; when you get out you might hike through a mass of stunning wildflowers—and snow. ■

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## passions

5,165-square-foot warehouse at 11th and Cherry streets into what she predicts will be an "energetic and synergistic space for creative commerce."

The newly dubbed "elevencherry," which opened May 1, includes Art Terrarium, a retail shop selling artwork, plants and terrariums, owned by Andrea Metzler, Shylah Statler and Levi Biel; Studio Preservation, owned by photographer Nikole Lorenson (she also owns Preservation in the East Village); the office of Now Now, a web design firm owned by John and Lucy Solarz; and a studio for artist Firat Erdim. In addition, the building houses Mollenhauer's salon as well as Details, a business she operates with makeup artist Ivy Boyd that offers special-event styling and makeup.

Looking for a nontraditional space, Mollenenhaur first moved her salon into the building about three years ago. The opportunity to repurpose the space emerged last December when the primary occupant, Renovation Home, closed.

Taking on the risk "took a leap of faith," she says. "I never intended to be an entrepreneur, but now I know I am one."

A "constant need to explore all possibilities to make things better" and a desire "to be surrounded by artistic people" drove her vision, says Mollenhauer, who grew up in eastern lowa and Ankeny. "I love being around people who use their creative talents to make their living."

The building's open floor plan encourages interaction; there are no hallways, and a south-facing glass garage door that Mollenhauer had installed highlights the inviting common area. "It takes trust in your neighbors" to work in this kind of space, she says, and trust helps foster inspiration and ultimately more business. Mollenhauer says she thought finding subtenants would be the most difficult part of the project, but it turned out to be the easiest: "I started putting feelers out there and quickly had more interest than I had space for."

The new occupants of elevencherry share Mollenhaurer's vision and enthusiasm for a creative workspace. "We're stoked," says John Solarz. "The space fits everything we had on our wish list," including a central downtown location that's still slightly off the beaten path, affordability, flexibility, an ability to accommodate casual foot traffic, and a collaborative community.

"We've known Lindsey for a long time, and when we heard what she was doing here, our ears perked up," Solarz says. "She has a knack of identifying something that's not overdone, laying down a good foundation, and letting the rest take care of itself."

Solarz believes that the surrounding neighborhood "could be stimulated by this kind of concept—an experimental space that allows people to test out their ideas and businesses in an affordable way."

Mollenhauer says the project reflects Des Moines' cultural momentum. "It used to be that you had to live in a big city if you wanted to work in proximity to other creatives," she says. "But that's not the case any longer. Smaller ponds like Des Moines that's where it's happening these days."

# CREATIVE COALITION

WRITER: CHRISTINE RICCELLI PHOTOGRAPHER: NIKOLE LORENSON – STUDIO PRESERVATION

"Being better than my peers, making a lot of money and winning awards." That's how Lindsey Mollenhaur says she used to define success. "It was all so self-serving."

Recently, though, success has come to mean something entirely different. "I've redefined it to mean the value I add to the community," says the 32-year-old hairstylist.

Her current venture is evidence of her commitment to that definition. Mollenhaur transformed a A A A A

One of the goals of elevencherry is to foster creative collaboration, as this photo project shows: Nikole Lorenson, whose Studio Preservation is in the building, photographed Lindsey Mollenhauer in her hair salon. In envisioning the photo, Mollenhauer drew inspiration from the work of film director Wes Anderson. "I've always loved the way he designs scenes in his movies," she says. "I wanted to try something totally unexpected. I wanted to have a lot going on ... like a Renaissance painting."

She adds that every prop in the photo "is native to the space or something that I own. I wanted everything to be authentic. All the items have meaning to me, and each of the business owners and hairdressers at elevencherry is represented."

### passions

The result? She can speak Mandarin, for example, or regale you with personal stories involving people like musician Bruno Mars and "Seinfeld" creator Larry David. Along the way, she's created tremendous music that speaks to people through honest lyrics layered over simple acoustic guitar. Routh as a songwriter is an amalgam of Joni Mitchell and Ani Difranco, with the former's penchant for clean, unencumbered melodies, and the latter's irrepressible drive to reveal unblinking truths through lyrics.

Routh's musical path started after she graduated from high school in Norwalk and made the short drive to Indianola, where she enrolled in Simpson College's music education program. After realizing that opera wasn't her passion, and declaring herself "not yet brave enough" for New York's musical theater, the then-23year-old Routh moved to Los Angeles. It was there, among that city's shabbychic boulevards, that she began to find herself as a musician.

"The first time in LA really brought me that strength," recalls Routh, now 39. "Playing gigs in LA built up my confidence."

At one of her first shows, she met the charming young Australian who became her husband and with whom she moved to China. While in Shanghai, the pair eventually separated. "When I left China [in 2011], I left a bolder woman," she says. "I left knowing what I deserved in life. When I came back home ... I was determined to write a record and find the right people to work with."

She returned to Los Angeles before heading back lowa. All the while, she was fine-tuning what would eventually grow into the album "Black Sheep," a tour de force that has consumed a large portion of her past three years with writing, recording, promotion and three separate legs of a nationwide tour. Melodic and plainspoken, "Black Sheep" was honored with an LA Music Critics Award for "Best Independent Album" in 2016.

When Routh arrived home from the third leg of the concert tour in the spring of 2016—6,000 miles and 19 days from when she left—she finally put "Black Sheep" to bed. That same week, she found out she was pregnant with her first child. She was exhausted, and for the first time confronted the possibility that her music career could end: "Being pregnant, and being a very emotional person anyway, I thought, 'Am I ever going to write another song? What if I don't sound like I did? What if my kid doesn't like my music?'"

But Routh, now mother to a healthy, happy baby girl, is still playing music. In the fall of 2016, she also became the executive director of the Girls Rock! Des Moines band camp, taking over the title from the camp's founder, Rae Fehring.

"The program had to continue," she says. "[But] there were a lot of conversations with myself that were like, 'Can you physically do it? This summer you'll have a 6-month-old child.' But I've connected with those campers. It's exciting. It's a big job. I'm ready to take it and continue the amazing work that's already been done."

# SONGBIRD'S MIGRATION

WRITER: CHAD TAYLOR PHOTOGRAPHER: DUANE TINKEY

In a life that has taken her from tiny Norwalk to giant Los Angeles, to even bigger Shanghai and back again, Sara Routh has continually looked for ways to walk away from each experience a more complete artist—and a more complete person.

"[With] every step, I've been able to tell myself, 'I need to take something from that,' " Routh said recently over drinks at Smokey Row. "'What's the point of going through this if I'm not going to take away something new?'" "WHEN I LEFT CHINA, I LEFT A BOLDER WOMAN. I LEFT KNOWING WHAT I DESERVED IN LIFE." SARA ROUTH

# weddings



Brian Callanan and Alicia Ronne April 1, 2017 Photography: Ivory House Photography



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# weddings







- Bianca Franke and Andy Rowland Sept. 3, 2016 Photography: Jessica Dean Photography
- Tyler Tannatt and Alison Glenn May 6, 2017 Photography: Laura Wills Photography
- Evan Anderson and Randal Roberts April 29, 2017 Photography: Ivory House Photography

To submit your wedding photo for consideration in *dsm*, send it to dsmeditor@bpcdm.com. Include your and your spouse's names, occupations, wedding date, location and the photographer's name. Please confirm that you either own the rights to the photograph or have the photographer's permission to submit the photo for publication. Also provide your phone number in case we need to contact you.



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# ON THE MENU

# LOBSTER ROLL

### VIVIAN'S DINER + DRINK

For one of the dishes on their Restaurant Week menu at Vivian's, owner Jeff Duncan and his team will feature a lobster roll, a classic sandwich that you'll find in casual cafes throughout New England. True to Vivian's code of adding stylish updates to casual American classics, the kitchen will dress the lobster in garlic aioli, add a few sundried tomatoes and arugula, and switch in focaccia for the usual hot-dog bun.

for the usual hot-dog bun. The dish's two sides will swing both classic and modern: A warm kale salad will feature portabella mushrooms, feta and sautéed onions, while the crisp, hot fries should satisfy those diner-food cravings—they're also a traditional accompaniment to a lobster roll. -Wini Moranville



# RESTAURANT WEEK2017 AUGUST 18-27

Now *this* calls for a nice meal: Des Moines' 10th annual Restaurant Week is **Aug. 18–27**. *Ten* years! That's 100 days of Restaurant Week satisfaction. Over the past decade, more than 1,400 recipes have been created as Restaurant Week specials.

How many tens of thousands of people have enjoyed these meals? How many found true love on a Restaurant Week date? How many wept at their tables, overwhelmed by Restaurant Week values? It's all been so lusciously wonderful, we simply must do it again.

We have 39 participating restaurants this year—familiar favorites like Alba and Django, and promising newcomers such as Harbinger and Reed's Hollow. Sure-to-please offerings this year include the braised beef short rib at Trostel's Dish and rigatoni alla Norma at Centro.

Once again, each participating restaurant will offer specialties created for this event with Restaurant Week pricing: **two lunches or one three-course dinner for just \$28**. This annual festival of food is presented by *dsm* magazine in partnership with the Greater Des Moines Convention and Visitors Bureau.

You'll get more than a great dining experience. You also can win a prize package of food deals worth \$600, including gift cards for opportunities all over town. Turn to page 15 in this section for details. To learn more, visit DesMoinesRestaurantWeek. com. Then follow the fun on Facebook and Instagram (#dsmrw2017). There's a handy app (search "dsm Restaurant Week"). And Twitter? Of course: @DMRestaurantWk.

# ON THE MENU

# RIGATONI ALLA NORMA

### CENT

For Restaurant Week, executive chef Derek Eidson and chef-partner George Formaro's menu will pay homage to prominent south-side families who emigrated from Italy and who later opened restaurants or food shops in Des Moines. Names like Lacona, Tumea, Vacco, Riccelli, Graziano and Formaro will grace the menu. Each dish featured will either be a favorite family recipe or a specialty from the clan's hometown in Italy.

One such dish is Rigatoni alla Norma, a specialty of George Formaro's mother, Gina Formaro. While George and his siblings were growing up on the south side, his mother often made her recipe using fresh tomatoes and eggplant grown in the family's backyard garden. The dish, which also features garlic, chili flakes, basil, breadcrumbs and ricotta salata, is a famous specialty of Gina Formaro's native Sicily. –*Wini Moranville* 

# **RESTAURANT WEEK** PARTICIPANTS

WRITER: WINI MORANVILLE PHOTOGRAPHER: DUANE TINKEY

### +39 ITALIAN RESTAURANT

1430 Locust St.; 515-421-4500 plus39italian.com

Named after the international phone code for Italy (+39), this Italian eatery combines Edwardian grandeur with an urban-edgy vibe: Unclothed slate-and-black chairs mix it up with molded columns and wood-trimmed walls, with a billowy chandelier crowning the space. Look for back-to-basics Italian dishes-pizza, pasta, grilled and roasted entrees-plus a few American standbys (burgers, Caesar salad).

### **320 RIVER CENTER**

320 W. Martin Luther King Jr. Parkway, Suite 140: 515-330-1517 320rivercenter.com

Restaurant Week will offer a terrific chance for diners to get inside this all-new event center, which is owned and operated by restaurant veterans Michael and Lisa LaValle. As of press time, the center was under construction, but plans include a decor that combines lowa-native touches, such as reclaimed wood and barn doors, amid an overall neo-industrial look with polished concrete floors, exposed brick, metal-top bars and metal chandeliers. For Restaurant Week, Diego Critelli, who recently joined the LaValles' Port of Des Moines catering empire as executive chef, will present "An Evening in the Veneto," with recipes inspired by his Italian homeland.

### ALBA

524 E. Sixth St.; 515-244-0261 albadsm.com

Vintage wooden doors suspended from the ceiling, along with the curved bank of windows lining the dining room, lend an animated setting to the energetic cuisine found here. The contemporary-American menu brings refined flavors from all over the world; that is, you might find an Argentine chimichurri on a pork loin or an Italian-influenced pine-nut gremolata on stout-braised short rib. Yet no matter how far-flung the inspiration, the ethos is unmistakably native. What you'll remember most is the genuine flavors of seasonally, locally sourced food.

### AMERICANA RESTAURANT AND LOUNGE 1312 Locust St.: 515-283-1312

### americanadsm.com

With windows framing the John and Mary Pappajohn Sculpture Park, this stylish, twostory restaurant occupies a historic former car dealership on Locust Street. Bright World War II-themed murals pay tribute to

the midcentury cocktail generation, and the bar follows suit with handcrafted libations. The menu opens to American bar-grill favorites (steaks, burgers, pasta and small plates); most dishes are tweaked with hallmarks of today's polished-contemporary cuisine. To wit: truffle fries, truffle mac-andcheese, seared tuna with wasabi, misoglazed salmon and Cajun-chicken gnocchi.

### **APOSTO**

644 18th St.; 515-244-1353 apostodm.com

Located in a Sherman Hill mansion, Aposto serves private parties, themed multi-course tasting menus on the first Saturday of each month, brunch on the first Sunday of each month and various pop-up dinners throughout the year. Fans of the romantic setting-formerly the site of Café di Scalawill be glad to know that Aposto plans to open to the public during some of Restaurant Week. Specifically, the restaurant will be open Aug. 20-26, but reservations are required and you must purchase a ticket through Midwesttix.com. There will be several different time options available for diners to choose from.

### **BARU 66**

6587 University Ave., Windsor Heights 515-277-6627 baru66.com

David Baruthio, a native of Alsace, has cooked all over the world, from Belgium to Mongolia. While his modern-French menu offers a few straightforward presentations, this is the place to order playful, multiingredient dishes such as a millefeuille of savory graham crackers, caviar and lobster gelée with white chocolate foam. Each original dish brings an unmistakably French combination of indulgence and exactitude. If you're not sure whether or not such

detailed and complex food is your style, Restaurant Week is a great chance to discover what this chef is all about.

### **BUBBA—SOUTHERN COMFORTS**

### 200 10th St.; 515-257-4744

### BubbaDSM.com

Christopher Diebel's chic downtown locale exudes grandeur, poise and polish; the lounge, especially, feels like a stylish update of the Southern parlor setting, replete with nailhead-trimmed upholstered dining chairs and 6-foot chandeliers framed by swagdraped windows. Take it all in while sipping clever craft cocktails. When you head to your table, loosen your belt: Big-food bravura dominates much of the menu, where Southern fried chicken, meatloaf, and shrimp and grits are mainstays. Of note: This past spring, Courtney Oberender took over the kitchen as executive chef. She plans to add seasonal appeal to the menu, especially during the growing season.

### CENTRO

1003 Locust St.; 515-248-1780 centrodesmoines.com

More than a decade ago, Centro energized the downtown Des Moines dining scene with urban-chic ambiance and grand-scale ambition. Its appeal endures: On any given night, the room swells with the animated buzz of a contented crowd. Some pile in for chef-restaurateur George Formaro and executive chef Derek Eidson's satisfying and sincere takes on Italian-American food (Mama's meatballs, onion rings, sausage rigatoni, red-sauced cavatelli and the like). Others seek out the more refined side of the menu, such as seared sea scallops with potato gnocchi. During Restaurant Week, check out Eidson's homage to the food that Italian immigrant home cooks brought to Des Moines (see opposite page).



PARTY AT THE TEA ROOM HERE'S YET ANOTHER REASON TO BE EXCITED **ABOUT RESTAURANT WEEK:** You're invited to

# ON THE MENU

# BRAISED BEEF SHORT RIB

### TROSTEL'S DISI

For one of his Restaurant Week selections, chef Johan Larsson will serve this braised Iowa beef short rib atop a nest of tagliatelle that's studded with summer vegetables. Asked which vegetables those might be, Larsson responded, "Whatever's fresh and beautiful from Central Iowa Organics."

A truck from the Winterset farm arrives regularly throughout the growing season, bringing a veritable farmers market right to the restaurant's door. While sweet corn, radishes, rainbow Swiss chard, tomato and basil could well make their way into the dish, don't be surprised if you find other garden-fresh surprises woven throughout the house-made, hand-cut eggenriched tagliatelle. –*Wini Moranville* 



### **CHEF'S KITCHEN**

903 Beaver Ave.; 515-255-4411 chefskitchendm.com These days, you can find sports bars and fine-dining spots all over the place. What's harder to hit upon is that sweet spot in between: a place you can go for that casual Tuesday-night meal that's as thoughtfully prepared as a Saturday-night splurge. Chef's Kitchen is exactly that. On red-letter days, try the steak de Burgo, shrimp scampi or

Bistecca alla Fiorentina (grilled steak finished in olive oil, garlic and herbs). For a more casual night, check out their extensive burger and sandwich options. Also note there's never a corkage fee here.

### **CHRISTOPHER'S**

2816 Beaver Ave.; 515-274-3694 christophersdsm.com

Owned and operated by the Giudicessi family since 1963, this ever-popular Beaverdale venue does not rest on its laurels. Devotees continue to head here not for merely nostalgia's sake, but for wellcrafted versions of classic pasta, seafood and fish (including terrific pan-fried walleye), steaks and prime rib. Sandwiches and pizza in the lively lounge continue to offer a classic way for locals to relax with their friends.

### CITY CENTER LOUNGE—DES MOINES MARRIOTT DOWNTOWN

# 700 Grand Ave.; 515-245-5500, ext. 5708 marriott.com

Go early for a pre-dinner cocktail—settling into the plush, soft seating of this colorful and contemporary lounge lets you live large in your own hometown. The menu brings American favorites such as quesadillas, wings, steaks, burgers and salmon, and many are niced-up lowa-style with local ingredients, such as Graziano's sausage (in the pasta bolognese), Cedar Ridge bourbon (in the banana bread pudding) and Berkwood Farms pork (in an lowa Chop entree).

### **DISTRICT 36 WINE BAR & GRILL**

1375 S.W. Vintage Parkway, Ankeny 515-261-2502

### district36winebar.com

Dave and Jean Thomson, the owners of Urbandale's popular Urban Grill, opened this sister venue in 2016. The menu covers many polished bar-grill favorites (pasta, sandwiches, entrees), some straight-on, others with a twist. The grilled chicken Caesar salad, Reuben, French dip and burgers stay mostly classic, but a rib-eye gets an update with Hawaiian marinade and spices, while a peppercorn crust adds a new angle to steak de Burgo. Enjoy it all in a handsome atmosphere.


### DJANGO

210 10th St.; 515-288-0268 djangodesmoines.com

All hail Django for helping Des Moines understand that there's nothing inherently snobbish about French food. The alwaysbuzzing brasserie-style restaurant merrily trots out crowd-pleasing French favorites (pâtés and charcuterie platters, coq au vin, boeuf bourguignon and the like), alongside more casual fare, such as burgers, macaroni gratin, main-dish salads and crepes. To reinforce its good-time vibe, the restaurant encourages patrons to bring their own wine, with no corkage fee, ever.

#### **EATERY A**

2932 Ingersoll Ave.; 515-282-8085 eateryadsm.com

When he opened Eatery A three years ago, restaurateur Jason Simon brought grandscale ambition to the casual dining scene. He started by tricking out an Ingersoll eyesore with dash, verve and gleaming reclaimed wood. Inside, executive chef Nic Gonwa's lively menu focuses on wood-fired pizzas and a dynamic array of appetizers, salads and entrees with a Mediterranean focus. The menu changes frequently, but adventurers should try Gonwa's takes on octopus and pork cheeks when they spot them, while dishes like hanger steak and ricotta cavatelli should please the less intrepid just fine.

### **FLAVORY BISTRO**

1450 S.W. Vintage Parkway, Ankeny (515) 443-7272

### Facebook: Flavory Bistro

Look for fresh and homemade Mediterranean-focused fare at this familyrun eatery located in The District at Prairie Trail, the growing shopping, dining and entertainment hub in Ankeny. The menu includes gyros, falafel and grilled chicken pitas; paninis; and salads. Also look for cheese, meat and Mediterranean platters perfect for enjoying on the patio with a glass of wine in summer. Healthy, vegan and gluten-free options are available, and smoothies and fresh-squeezed "green juices" (made with good-for-you fruits and veggies) are also a specialty.

### **GILROY'S KITCHEN + PUB + PATIO**

1238 Eighth St., West Des Moines 515-809-1727 gilroyskitchen.com

When the immensely popular '80s-'90s-era Jimmy's American Cafe closed at this location back in 2000, it left a gaping hole on West Des Moines' Eighth Street dining corridor. Last year, restaurateur Scott Carlson (owner of Court Avenue Brewing Co. and Americana) overhauled the place, and the new venue is a go-to choice for polished-casual dining at breakfast, lunch and dinner. Enjoy burgers, sandwiches, comfort-food entrees (such as meatloaf, potpie, and fish and chips), a handful of steaks and salads, and a buoyant bar and patio scene.

### GOLDFINCH

### 316 Court Ave.; 515-282-2995 goldfinchdsm.com

The modern birchwood-white and naturalwood interior, with splashes of bright colors here and there, recalls the fresh, breezy feel of a whitewashed farmstead. It's an apt setting for the garden-inspired cuisine here. Hearty dishes like braised short ribs, chicken, grilled rib-eye and pan-seared salmon arrive with fresh and seasonal touches, such as watercress, fennel and orange salad, corn cakes, red cabbage, jicama or sautéed leeks. Craft cocktails also star the garden in unique ways, with the likes of lavender, herbes de Provence, beets and rosemary making their way into the glass. For Restaurant Week, get a taste of the restaurant's seasonal devotion with an heirloom tomato salad (see page 9 of this section).

#### **GRANITE CITY FOOD & BREWERY**

12801 University Ave., Clive 515-224-1300

Named for the granite quarries of its St. Cloud, Minn., birthplace, this brewpub currently has 36 locations across 15 states. At the Clive location, a lively bar scene, an on-site brewery and the open kitchen energize a smart-casual spot. Perennial crowd pleasers, such as spinach-artichoke dip, Buffalo wings, Cajun pasta, shrimp tacos and blackened salmon salad pack the menu, along with seriously satisfying halfpound burgers. Sundays bring a much-loved brunch extravaganza—the generous buffet offers brunch-land favorites, including a made-to-order eggs Benedict station and RumChata French Toast.

### HARBINGER

### 2724 Ingersoll Ave.; 515-244-1314 harbingerdsm.com

Chef Joe Tripp made a name for himself at Alba in the East Village, and now he and Alba owner Jason Simon have teamed up to bring equally admirable food, albeit in a small-plates package, to Ingersoll Avenue. The flavor patterns are inspired by Tripp's repeated culinary journeys to Southeast Asia (expect words like yakitori, nam jim and yuzu kocho to pervade the menu). Yet make no mistake: This is first and foremost New American cooking. The ingredients—as locally purveyed as possible—come first, and seasonality stars on every plate. The rusticchic ambiance underscores the restaurant's true-to-lowa ethos.

### HOQ

### 303 E. Fifth St.; 515-244-1213 hoqtable.com

Suman and Cynthia Hoque's airy and bright East Village bistro is a farm-to-fork leader. The menu, which changes almost daily, employs grass-fed beef and lamb and freerange chickens and duck. All are raised without hormones, antibiotics or cages. Butter and cream come from grass-fed cows, and seafood is sustainably sourced. This all comes to the table in inventive dishes, such as the arugula salad with La Quercia lardo, local black walnuts and fried soft shell crab.

### **LE JARDIN**

2815 Beaver Ave., Suite 101; 515-255-5787 lejardindsm.com

The casual yet life-enhancing everyday cooking of France is the draw at this French bistro. Chef-owner Tag Grandgeorge's signature plates include rabbit meatloaf, lush charcuterie plates and dinner-worthy omelets. But check the website often; Grandgeorge updates the menu weekly, with dishes like sausage and crab linguine with caramelized onion, lemon oil, and lobster/dill butter. His weekend brunches are a Beaverdale favorite.

### **MACHINE SHED**

11151 Hickman Road, Urbandale 515-270-6818

### machineshed.com

With the mantra "dedicated to the American farmer," Machine Shed is appropriately housed in a structure near Living History Farms that recalls a barn. Generous portions and home-style cooking at breakfast, lunch and dinner are the restaurant's hallmarks. Favorites such as the roasted stuffed pork chops, Haybaler top sirloin and pan-fried chicken keep fans returning. And the awardwinning cinnamon rolls with butter-cream frosting? Legendary.

### RESTAURANT WEEK

#### MALO

900 Mulberry St.; 515-244-5000 malodesmoines.com

Located in the headquarters of the Des Moines Social Club, Malo is another seeand-be-seen venue in the George Formaro/ Orchestrate Management empire. With pisco sours, mojitos and a daiquiri-style sip that pays homage to Hemingway's time in Cuba, the thrilling drinks menu celebrates the cocktail culture of Latin America. The menu includes Mexican favorites, such as tacos made from fresh-pressed tortillas and slow-braised meats. Also find signature dishes, ranging from the refined (pumpkinseed-crusted chicken) to the irreverent (Tot'chos—tots loaded up, nacho-style).

### **PRIME LAND + SEA**

1261 Eighth St., West Des Moines 515-221-1325 primedsm.com

With options ranging from pastas, burgers and stone-baked pizzas to cold seafood platters, rack of lamb and prime dry-aged steaks, you can go high or low at this easygoing bistro-style spot from French chef David Baruthio, who also owns the high-end Baru 66. Prime's lounge makes a great place to wind down after work and enjoy some of the more casually focused food—especially during happy hour (4 p.m. to 6 p.m. Tuesday through Saturday and all night Thursday), when pizzas are half price and select wines and tap beer are \$3. Whenever you go, be sure to order some of chef Nico Ebtinger's exemplary hand-cut fries.

### PROOF

1301 Locust St.; 515-244-0655 proofrestaurant.com

Chef-owner Sean Wilson pays homage to his native North Carolina, where he started his career at the age of 14 working in fish houses. The menu changes often; look for refined versions of low-country cooking, such as a pork chop with pickled peanut salad, ginger collard greens, cream peas and mustard-sorghum sauce. A pioneer in this town's craft cocktail movement, Wilson's alter-ego, Doc Wilson, house-infuses spirits, creates his own vermouths and bitters, and turns out dashing signature libations. Located at the edge of Western Gateway, Proof also offers a captivating view of downtown Des Moines through immense, east-facing windows.

### **REED'S HOLLOW**

### 2712 Beaver Ave.; 515-777-3625 Facebook: reedshollow

A few years back, chef Zach Gutweiler turned heads by serving inventive food on paper plates from a two-burner kitchen at the Hole in the Wall at the Gas Lamp. While Reed's Hollow may bring a more traditional dining experience (real plates, dedicated dining rooms, a real kitchen), Gutweiler's food remains cutting edge: A recent menu brought choices like corn dog-battered frog legs, lobster/butternut bisque ramen and a dish called "rabbit food," with rabbit belly, rabbit loin, rabbit rilletes, hay-roasted carrots and harissa chèvre.

### **REPUBLIC ON GRAND**

401 E. Grand Ave.

515-518-6070 therepublicongrand.com

Rise above it all—head to this 21st-century stylish lounge on the sixth floor of the new AC hotel, which opened last spring. Its enticing patio is especially set to be the summer's hotspot. Enjoy craft cocktails and brews, as well as well-purveyed whiskeys and wines, including six bubblies by the glass that sparkle like the city lights in full view. Stay for a snack (deviled eggs, hot nuts), or thoughtful small and shared plates that can add up to a meal (flatbreads, charcuterie, mini-burgers).

### RōCA

208 Court Ave.; 515-282-3663 rocadsm.com

Executive chef Aaron Holt crosses hearty foods with flavor-charged touches for his menu of shared plates (pork belly tacos with daikon slaw; crab croquettes with red pepper remoulade), flatbreads (Graziano's sausage and giardiniera; mushroom and goat cheese), charcuterie boards, sliders (root beer-braised pork; crabcakes) and a handful of large plates (chicken marsala, beef tenderloin pasta). The precise craft cocktails are immensely gratifying.

### SPLASH SEAFOOD BAR & GRILL 303 Locust St.; 515-244-5686

splash-seafood.com

This is the city's premier spot for high-end seafood. The fish and shellfish are jet-fresh, of course, but the real pleasures lie in the way chef Dominic lannarelli and team get these delights to the table just-from-theheat hot, yet glistening with a sparkle of the sea. For more casual nights, duck into the raw oyster bar and enjoy well-purveyed oysters from the Pacific Northwest and New England and enticing appetizers, such as the kung pao-style calamari and shrimp. Be sure to check out the salmon and scallop osso buco on this year's Restaurant Week menu—see page 10 of this section.

### **STRUDL HAUS**

1951 Indianola Ave.; 515-259-9886 strudlhaus.com

The rich red wallpaper, cushioned armchairs and crystal chandeliers at this decidedly European cafe hint at Austro-Hungarian grandeur, but the snugness of the old southside building puts forth a certain cozy charm. While the lavish pastry case is the immediate focal point, the seasonally focused lunch and dinner entrees are equally a draw. Try the delicate Wiener schnitzel, and check out the wine list—Austrian-born chef-owner Michael Leo is also an expert sommelier.

### **TABLE 128 BISTRO + BAR**

12695 University Ave., Suite 140, Clive 515-327-7427

### table128bistro.com

Having grown up on an Illinois farm, chef Lynn Pritchard's passion for the farm-totable movement runs deep. At Table 128, he brings the fresh-and-local ethos to the table with the precision and refinement of a classically trained chef. Meanwhile, his wife and business partner, Sarah Pritchard, runs the front of the house with both graciousness and an eagle eye. Though their restaurant has become a long-standing favorite of food lovers, the Pritchards aren't content to rest on their laurels: As of press time, changes were afoot to completely transform and re-energize the restaurant's space. For Restaurant Week, Lynn's menu will take inspiration from his mother, JoAnne Pritchard, and will include some of her breads, favorite farm garden vegetables and church cookbook recipes.

### TRELLIS

909 Robert D. Ray Drive 515-323-6288

### dmbotanicalgarden.com

Chef Lisa LaValle describes her cooking style as "creative cuisine from the plant world," and indeed, grains, legumes and veggies grace the menu in dishes such as Mayan corn salad and Moroccan red lentil pasta. But meaty entrees—from a Cuban sandwich to pasta with beef brisket and blue cheese keep carnivores plenty satisfied, too. The lunch-only venue is located within the Greater Des Moines Botanical Garden. If it's a patio-perfect day, sit outside on the terrace, which overlooks the water garden, complete with lily ponds and a panorama of downtown Des Moines.

### ON THE MENU

### PEANUT BUTTER CHEESECAKE

### GOLDFINCH

For one of Goldfinch's Restaurant Week dessert selections, executive sous-chef Ryan Carey chose a recipe that salutes a beloved Des Moines mainstay: the farmers market that takes place seasonally on Saturdays just outside the restaurant's doors. Made from homemade peanut butter and locally sourced cream cheese, the peanut butter cheesecake gets a playful sprinkling of caramel cornthat guintessential farmers market munchie—that's been caramelized and pulverized.

While the dessert may sound rich and indulgent, it was chosen with summer in mind. "The cheesecake is comforting, like a Midwestern dessert should be," says general manager Brian Edwards, "yet it is airy and light, which is a perfect finish in the stagnant heat of August." -Wini Moranville



### TROSTEL'S DISH

12851 University Ave., Suite 400, Clive 515-221-3474

### dishtrostels.com/dinner

Once known primarily as a small-plates emporium, Trostel's now serves a full menu of familiar-yet-refined contemporary favorites. You can still make a meal out of a table full of appetizers such as the Boursin mushrooms, crab cakes, havarti shrimp, bruschetta and calamari. Or, keep it casual with sliders, tacos, salads, sandwiches and flatbreads. These days, however, those looking for a more complete, full-scale dining experience will be glad to spot some traditionally sized entrees on the menu, including prime rib, cedarplanked salmon and a gunpowder rib-eye. For Restaurant Week, look for a braised Iowa beef short rib (see page 6 of this section), among other delights.

### **TROSTEL'S GREENBRIAR**

**RESTAURANT & BAR** 5810 Merle Hay Road, Johnston 515-253-0124

greenbriartrostels.com

Trostel's Greenbriar has something few finedining restaurants in this town possess: longevity. When it opened in 1987, it was mostly a special-occasion, white-tablecloth venue. Certainly, you can still head here for fine-dining classics such as prime rib, steak Oscar and chicken piccata. However, today's vibe and decor swing more good-natured than formal, and there's plenty on the menu that follows suit, including pizzas, burgers and sliders. Take a look at chef Troy Trostel's seasonal specials, such as sockeye salmon with asparagus and quinoa salad and tarragon-saffron cream sauce.

### **URBAN GRILL**

3651 86th St.; Urbandale 515-278-1016 theurbangrilldm.com

Divided up into snug rooms that are tastefully lit and filled with handsome mahogany furnishings, Urban Grill is an inviting spot to enjoy contemporary American favorites. While the menu brims with plenty of entree salads, pasta, fish, burgers and sandwiches, the steaks are especially enticing: You can choose to top them in six ways, from blue cheese or au poivre to Caroline-topped with crab and a Cajun cream sauce. Also of note: The familyrun venue is staffed with many family members who strive to keep service standards high.

### ON THE MENU

### OSSO BUCO WITH SALMON AND SCALLOPS

### During the election season last year, Delmonico's, the famed New York steakhouse, featured notable dishes served to past U.S. presidents. While the dishes were trending on Instagram, one in particular caught Splash executive chef Dom lanarelli's eye: osso buco of salmon and scallops. The dish was served in honor of the Italian prime minister's visit to the White House during the Clinton administration.

Since spotting the striking sea scallop in its cloak of salmon, lanarelli re-created the specialty for gala events earlier this year, including Winefest's Thrivent Financial Iron Somm competition and the lowa Restaurant Association's Culinary Affair. Lucky diners can snag the dish during Restaurant Week. Ianarelli also plans to offer it now and then on the menu as a daily feature this summer. *–Wini Moranville* 

### RESTAURANT WEEK

### **VIVIAN'S DINER + DRINKS**

400 Walnut St. 515-282-8936

viviansdm.com

Located in downtown's historic Kirkwood Building, this year-old restaurant and lounge offers a thoroughly uplifting decor of reclaimed wood, beaded shimmer screens, pearlescent tile and sparkly pendant lamps and chandeliers. The menu's theme can best be described as "21st-century American diner," and while most dishes bring all the heartiness of classic diner food, many arrive with modern-gourmet twists—e.g., a shortrib grilled-cheese sandwich, a turkey burger with smoked-onion jam. For Restaurant Week, consider Vivian's take on a lobster roll (see page 2 of this section).

### WASABI

9500 University Ave., West Des Moines 515-987-6080

wasabidsm.com

Those in the western reaches of our metro area appreciate the newest outpost of the locally owned Wasabi group of sushi/pan-Asian restaurants. Inside the spacious venue, natural light enhances a dashing atmosphere of soothing neutrals with splashes of autumn orange throughout. A pleasant patio snuggles between two buildings for alfresco dining. In addition to an extensive sushi and appetizer menu, plenty of full-meal entrees—such as a New York strip with balsamic-teriyaki sauce—will satisfy hearty appetites.

### WASABI CHI

### 5418 Douglas Ave.; 515-528-8246 wasabichicuisine.com

The somewhat subdued older sibling of downtown's showy Wasabi Tao, this Pan-Asian eatery hits plenty of culinary high notes of its own. Look for more than a dozen original rolls, as well as sparklingly fresh entrees inspired by the sweep of Asia and beyond, from Mongolian beef to Grand Marnier shrimp with honeyed walnuts. Located in an inauspicious building, Wasabi Chi offers a harmonious setting of mindfully placed waterfalls, mirrors and lighting.

### WASABI TAO

### 400 Walnut St.; 515-777-3635 wasabitao.com

The au-courant cocktails, sophisticated food and urban-cool setting all do their part to pull off a chic dining experience at this downtown sushi lounge. Diners sip jeweltoned signature cocktails and tuck into oneof-a-kind rolls featuring off-the-beatenpath combinations. Not feeling so bold? You can go traditional, too, with straight-on sushi and sashimi favorites.



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3651 86th Street · Urbandale (515) 278-1016 · theurbangrilldm.com



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Urban Grill

400 Walnut Street, Suite 101 · Des Moines (515) 282-8936 · viviansdm.com





Named DSM Magazine's 2015 Restaurant of the Year. Chef-Owner Lynn Pritchard serves eclectic American cuisine in a casual upscale environment. Dinner Monday through Saturday and lunch on weekdays.

12695 University Avenue, Suite 140  $\,\cdot\,$  Clive (515) 327-7427  $\,\cdot\,$  table128bistro.com





Wasabi Chi is a destination worth seeking, a warm and elegant work of art and a delicious fusion of exceptional Asian Cuisine and SUSHI...

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(515) 528-8246 · wasabichicuisine.com





Chef's Kitchen in Beaverdale is a staple on the local food map. Family owned and operated, this neighborhood restaurant is like coming home. Great new menu, daily specials and always homemade with fresh local ingredients.

1903 Beaver Avenue · Des Moines

(515) 255-4411 · chefskitchendm.com





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11151 Hickman Road  $\,\cdot\,$  Urbandale (515) 270-6818  $\,\cdot\,$  machineshed.com





Using lowa's best, Goldfinch prepares handcrafted dishes with the freshest ingredients. Sunstead Farms and local partners provide prime produce and meat that live up to Goldfinch's lowa pride standards.

316 Court Avenue · Des Moines (515) 282-2995 · goldfinchdsm.com

goldfinch



Proof Restaurant strives to build a connection between diners and the ingredients offered by local farmers and producers in lowa. The fusion of childhood curiosity and wise palates are on display with hospitality first on the menu.



1301 Locust Street  $\,\cdot\,$  Suite C  $\,\cdot\,$  Des Moines (515) 244-0655  $\,\cdot\,$  proofrestaurant.com



Whether indulging all of your senses at Rock River Grill or enjoying a cocktail and a quick bite to eat at City Center Lounge, you can find it all at the Des Moines Marriott Downtown.

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700 Grand Avenue · Des Moines (515) 245-5500 · desmoinesmarriott.com





The flavor of France in central Iowa. Chef David Baruthio, presents progressive French cuisine with an emphasis on flavor and presentation. Menu offerings include seasonal and continually changing features.

6587 University Avenue  $\,\cdot\,$  West Des Moines (515) 277-6627  $\,\cdot\,$  baru66.com

Wasabi Tao is an extension of our home and values, offering old and new friends a place to gather while they enjoy an incredible Asian dining experience.



400 Walnut Street · Des Moines (515) 777-3636 · wasabitao.com



Enjoy exceptional modern American dining in an energetic atmosphere. We aim to create an experience that is original, genuine, and unforgettable. Cut loose and enjoy some good company and great food.



1312 Locust Street · Des Moines (515) 283-1312 · americanadsm.com



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1375 SW Vintage Parkway · Ankeny (515) 278-1821 · district36winebar.com



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1450 SW Vintage Parkway Ste 160  $\,\cdot\,$  Ankeny (515) 443-7272  $\,\cdot\,$  flavorybistro.com





Sip. Relax. Repeat. Sit inside – or check out the 6th floor outdoor lounge overlooking the downtown city lights. Pair a craft cocktail with artisanal chef favorites – featuring eclectic American cuisine.

401 E. Grand Avenue  $\,\cdot\,$  Des Moines (515) 518-6070  $\,\cdot\,$  therepublicongrand.com





Wasabi is the perfect spot for fresh sushi, pan-Asian cuisine & refreshing hand-crafted cocktails.



9500 University Avenue, #2101  $\,\cdot\,$  West Des Moines (515) 987-6080  $\,\cdot\,$  wasabidsm.com



Reed's Hollow offers a unique perspective on New American cuisine driven by the culinary treasures of Iowa. Craft cocktails and beers complement the food in a casual neighborhood joint.

2712 Beaver Avenue · Des Moines (515) 777-3625 · reedshollowdsm.com





A casual Italian restaurant offering large portions of freshly prepared pastas, soups & salads, pizza, seafood, steaks and desserts in a comfortable, relaxing atmosphere. For more information, visit www.biaggis.com.

5990 University Avenue  $\,\cdot\,$  West Des Moines (515) 221-9900  $\,\cdot\,$  biaggis.com





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208 Court Avenue · Des Moines (515) 282-3663 · rocadsm.com





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14 RESTAURANT WEEK 2017



### **RESTAURANT WEEK PRIZE**

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### HOW TO ENTER

Winning couldn't be easier: Save meal receipts dated between August 18–27 from any four participating Restaurant Week restaurants. Staple them together or insert in an envelope (receipts must be entered together to qualify), and leave at the front desk or mail to Business Publications Corporation Inc., The Depot at 4th, 100 Fourth St., Des Moines, Iowa, 50309, postmarked no later than noon, August 28. Include your clearly printed name, address, phone number and e-mail address for notification purposes. Winner will be selected and notified by email on or before September 5, 2017.

**Rules:** No purchase is necessary. The odds of winning shall be determined by the total number of entries submitted. Only one entry per person is allowed. You must be 18 years of age or older to win. Contest is limited to U.S. residents only. Winner shall be notified by e-mail on or before September 5, 2017. The winner will be announced on the *dsm* website on September 5, 2017. The name of the winner may also be obtained by written request to Business Publications Corporation Inc. at The Depot at 4th, 100 4th St., Des Moines, Ia., 50309. If prize is not claimed within 7 days of notification, prize shall be forfeited and another winner will be drawn. Winner shall be required to sign an affidavit of eligibility and a publicity release that releases sponsors and Business Publications Corporation Inc. from liability in connection with the winner's use of any prize and permits the sponsors and Business Publications Corporation Inc. to use the winner's name and image to promote the context.

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"We seek good, authentic works that we hope people will love," says Tiffany Johnson, artistic director of Pyramid Theater Company, "and we want to provoke you some, too." 

### LEADING LADIES

WOMEN LAND RARE ROLES RUNNING BOLD PYRAMID THEATRE COMPANY.

WRITER: BARBARA DIETRICH BOOSE PHOTOGRAPHER: JAMI MILNE



eyond its productions of new and classic works by African-American playwrights, beyond its appeal to diverse audiences, and beyond the success of the plays it has staged since forming in 2015, there is something else remarkable about Pyramid Theatre Company: its female leadership.

Nationally, women seldom have leadership roles in theater, says Ken-Matt Martin, Pyramid Theatre Company's co-founder and executive director. "With our little company in Des Moines, we're very passionate about changing that."

Change is overdue. A recent study of the 74 member organizations of the League of Resident Theatres revealed only 15 women served as artistic directors and only 19 were in executive or managerial roles. Of those women, only one was of color. In addition, according to an annual study by the Dramatists Guild and Lilly Awards, of the 2,508 productions put on by 153 regional theaters in the 2013-2014 season, only 20 percent were by female playwrights.

Statistics don't get in the way of Pyramid's leading ladies: Renee Hardman and Rosemary Parson, chair and a member of Pyramid's board of directors, respectively; Claudine Cheatem, general manager; Alexis Davis, managing director; and Tiffany Johnson, artistic director. Martin—who, when he isn't in Des Moines, is working on his Master of Fine Arts degree in directing at Brown University—describes them as the "kind of women who are born to do what they want to do.

"I love that these women of color are in our leadership. It's so important to highlight them," he says. "I don't actually do anything except come into town and run my mouth. They're the ones calling the real shots." Those shots include selecting the two plays Pyramid produces annually, auditioning and stage-managing the actors, raising funds, and taking care of business operations. Founded on the critical success of "Fences" in 2014 and "A Soldier's Play" in 2015, Pyramid again wowed audiences last summer with "A Raisin in the Sun" and "Hooded, Or Being Black for Dummies."

This year's productions will be "The Amen Corner," July 21-Aug. 6, and "Mississippi...," July 27-Aug. 6 (see accompanying story, page 96).

Claudine Cheatem recalls watching her older brother's senior class perform "The Amen Corner" when she was in eighth grade. "I then realized that a great actor can impact people as well as a preacher or teacher," she says. "Now, with Pyramid, I don't have to long for Atlanta or Chicago or Kansas City. To see we have a diverse audience at our productions feeds me. It gives people hope there's opportunity here if we're willing to make it happen."

Tiffany Johnson met Martin when the two performed in the 2014 StageWest Theatre Company production of "Clybourne Park." He then wooed her to perform the lead role of Rose in "Fences." For that production, Martin won a regional Broadway World award for best director, and Johnson won the award for best actress.

"We fell in love with the idea we could tell these kinds of stories in Des Moines—stories of love, pain and struggles that happen in black lives," Johnson says. "But they also help us see we're more alike than different. That's exactly what we want people to see. It's not African-American history; it's American history."

Martin calls the chemistry of Pyramid's leaders "a true testament to the power of theater.

"Theater has always been a catalyst for social change," he says. "The people we've managed to bring together are

PYRAMID "ALLOWS AFRICAN-AMERICAN ACTORS TO GET OUTSIDE THEIR COMFORT ZONE AND REALIZE THERE ARE MORE STORIES THAT TELL THEIR LIVES." ALEXIS DAVIS

"I DON'T SING, I DON'T DANCE— I CAN DISPEL THAT BLACK STEREOTYPE RIGHT AWAY. BUT I HAVE AN INNATE DRIVE FOR THIS COMMUNITY ... TO UNDERSTAND OUR ETHNICITY BEYOND WHAT'S IN THE MEDIA." ROSEMARY PARSON of three different generations, but the beauty is we're all able to stand behind the importance of telling different stories.

"I'm the luckiest man in the world to have them as collaborators, partners, friends, confidantes, assistants, sisters and mothers," Martin adds. "I can't say how unique that is in theater. You [seldom] get the opportunity to work with such caring, nurturing people."

### ROSEMARY PARSON

### **FOCUSED ON RESULTS**

Rosemary Parson was recruited to West Des Moines in 2003 to help build EquiTrust Life Insurance Co. from the ground up as a new subsidiary of FBL Financial Group Inc. and then coordinate its transition to new ownership. She also became a leader in charitable organizations, including the Chrysalis Foundation, Children and Families of Iowa, and Des Moines Performing Arts, as well as served on the board of the Iowa Economic Development Authority. The experiences have given her an expertise in the complexities of business operations, planning, finance and time management.

Those skills were evident when friend Renee Hardman got Parson and Ken-Matt Martin together for the first time at 900 Mulberry St., where a former Des Moines firehouse was being transformed into the new home of the Des Moines Social Club.

"I went to this dusty site in my four-inch heels, where we sat on metal folding chairs to talk," Parson recalls. "After Ken-Matt talked, I said, 'I have just one question: How much capital will it take?' He said \$25,000. I said, 'Keep talking.'"

Martin answered her questions about where he'd find talent. He put together a business plan. He persuaded the savvy business leader to get on board.

"I don't know about theater production. I don't sing, I don't dance—I can dispel that black stereotype right away," Parson says. "But I have an innate drive for this community, this state, this nation and this world to understand our ethnicity beyond what's in the media. For us to be able to look at and tell our story from our own viewpoint is very powerful."

As someone accustomed to "building, consolidating and making ideas reality from a business perspective," Parson also believes Pyramid can be more than plays on a stage. She notes its potential to engage people in the components of theater that occur behind the scenes sound, set design, management and more.

"I try to dream and then dream bigger," she says. "That is the accountability and responsibility we can reach through the arts to pull people into careers where they can sustain themselves and their families."

Like her fellow board member Renee Hardman, Parson had no lack of volunteer obligations when she met Martin. But she wasn't worried that joining the Pyramid board would stretch her too thin.

"If I can't be a quality board member, I say no. I don't need a trophy; I don't need to walk across the stage to get an award. I want results," she says. "How do you know this is something that is possibly going to have success, be sustainable, raise funds and do so in ways our reputations will be protected? All of those concerns had to be addressed."

They were, with more. Parson describes being approached after "A Soldier's Play," a work about racism and racist stereotypes in the military, by female military members and a wheelchair user who could relate to experiencing discrimination. At Pyramid's 2016 production of "A Raisin in the Sun," she talked with an elderly white woman who'd "challenged" her book club members to attend and proposed the book be the club's next read.

"That was like a validation," Parson says. "I thought, 'Why would we *not* want to do this?' There's a hunger in the community for that education that goes well beyond entertainment."

Parson, who describes herself as a "female executive in the insurance world where most people don't look like me," works to encourage other women—such as the members of the East High School girls' basketball team whom she mentors—to dream big. But she also points out she's "nothing but honored" to work with the men involved with Pyramid, such as board member Jerry Patterson, who, with his wife, Colleen, hosted a 2017 season kickoff party in their home.

"Like these women of Pyramid who are power hitters, there are men who are power hitters working alongside us," she says.

Most important to Parson is what Pyramid offers Des Moines.

"Pyramid brings me a sense of 'value add' to the community. When I walk away, there will be something greater than I—a person who was educated, a young person who was inspired," she says. "I want the company to be successful, and I want the community to learn and grow. Diversity of thought is the most powerful form of diversity that we can have."

### **RENEE HARDMAN**

### **'START SMALL AND BUILD SMART'**

Renee Hardman knew Ken-Matt Martin because she had been a classmate of his father, Ken, at Drake University, and because they attend the same church. Still, when he approached her with his idea of starting a theater company, her first thought was, "Another nonprofit—just what we need."

Then she listened to him.

"I realized we didn't need to build a theater," she says. "It was the opportunity to do a couple of different productions a year and bring to Des Moines works that other companies weren't doing. We had to start small and build smart, but Pyramid has told beautiful stories no matter what your race is."

Hardman understands how important that is for the community. She came to Des Moines from Chicago in 1979 to enroll at Drake, and she's been here ever since. An active volunteer for several organizations, she also owns Hardman "I CAN'T BE ON THE SIDELINES COMPLAINING ABOUT THE LACK OF DIVERSITY IN THE ARTS IN DES MOINES; I'VE GOT TO BE THE TRAIN THAT'S ON THE TRACK." RENEE HARDMAN

Consulting, which provides diversity and inclusion training, executive coaching and human resources consulting.

"I just so believe in Pyramid's mission, and I can use my voice. If not now, when?" she says. "I can't be on the sidelines complaining about the lack of diversity in the arts in Des Moines; I've got to be the train that's on the track. I want to see this theater company sustain itself over the years. We need to ensure our children and aspiring artists have a place where they can raise their hands and have their voices heard.

"Young people thrive on cultural diversity, so I also believe investing in Pyramid is a way to help keep young people in the community," she adds. "That's good for business. It's a solution."

### TIFFANY JOHNSON POKING THE ELEPHANT

As a student at East High School, Tiffany Johnson trained for the stage under the tutelage of local legends like drama coach Ruth Ann Gaines, who now serves in the lowa House of Representatives. "Everyone thought my career would be acting," Johnson says. Then life happened: She became a



"I TELL PEOPLE THEATER IS MINISTRY. NOT AS 'WHERE I BELIEVE IN GOD,' ALTHOUGH YOU CAN GET THAT MESSAGE ACROSS, BUT WHERE WE CAN TRULY CONNECT." CLAUDINE CHEATEM single mother at age 18: "I had to own my responsibilities. Being a parent became my focus."

Johnson says her life's experiences were the best training for the theater. She started getting involved in theater again in 2010, crossing paths with Martin when they auditioned for StageWest Theatre Company's 2014 production of "Clybourne Park."

"We immediately had this chemistry and connected on so many levels," she says. "We vowed to work together again."

They continue to do so, with Johnson as Pyramid's artistic director. Last year she had her directing debut with "A Raisin in the Sun," for which she received some guidance from her early mentor, Gaines, who now is a member of Pyramid's advisory board. Johnson also reads a lot of scripts to help the company balance its productions between classic works and new ones.

"You have to use innovative ways to tell new stories to get people to attend, including people who already have a palate for theater as well as younger audiences," she says. "We want to add to and enhance the cultural landscape. We seek good, authentic works that we hope people will love, and we want to provoke you some, too."

Pyramid did that last year with "Hooded, Or Being Black for Dummies." The production included post-show "talk backs" for the actors and audiences to ask questions and express their emotions.

"A black man in the audience was pacing, he was so angry. When he got to share, he said, 'I'm angry. I live with this every day,' " Johnson says. "We want to make sure our voices are being heard, and to let audiences walk up to that elephant in the room and poke it and talk to it and ask questions about it."

Johnson and her colleagues go to churches and community events to promote Pyramid and scout for talent. This spring, she and some of the actors talked about racism with the Ray Society, Drake University's lifelong learning organization, and also spoke to the Greater Des Moines Leadership Institute on the topic of "cultural capital." "We can actually help educate people by being part of these discussions," Johnson says. "That makes us all better."

There is no doubting Johnson's or her colleagues' commitment to Pyramid and its legacy—"We're all hands on deck, all the time," she says—but contemplating how the company has come together makes her pause.

"I can't even tell you how we got here so fast. I can't take the grace of God out of it," she says. "We're still learning and growing, but we're also accomplishing what we set out to accomplish. When you're moving toward your purpose, things do fall into place. Obstacles fall out of the way, and stumbling blocks become stepping stones."

### **CLAUDINE CHEATEM**

THE 'ENCOURAGER'

Claudine Cheatem began producing plays in her Des Moines backyard when she was 8, recruiting some of her 13 siblings to perform on a picnic table stage.

"Paid entertainment didn't exactly flow around our house, so we had to make our own," she says. She's still doing that as Pyramid's general manager, with responsibilities ranging from setting up auditions to arranging guest artists' travel to getting contracts signed.

"Overall, I'm the 'encourager,' " she says. "I was taught at home and in church that if you want to make your dreams come true, you've got to help others make their dreams come true, too."

Cheatem became involved with Pyramid as company manager of "A Soldier's Play" at the Des Moines Social Club's Kum & Go Theater in 2015. "It was so important to me that that production was successful. At the first performance, I just wanted to leap out of my seat," she says. "I went through the audience every night to watch their reactions. Then I'd send the guys [in the cast] email messages: 'You guys nailed it. They loved you.' "

When not working on Pyramid projects, Cheatem activates software installed in new tractors at John Deere.

The author of children's books and several stage plays, including one Ken-Matt Martin directed for her at Goodrell Middle School, she has been a costume designer and will play the role of Odessa in this year's production of "The Amen Corner."

She also has an eye for talent; last year she spotted young Elijah Torres at Merle Hay Mall and, though he'd never been on a stage before, recruited him to perform as Travis Younger in Pyramid's production of "A Raisin in the Sun."

"It's amazing to see the transformation in the actors. Elijah just opened up," she says. "And the guys in 'A Soldier's Play' so enjoyed the offstage camaraderie they had. That dressing room, like the young people say, was lit."

Cheatem loves that theater can provide diverse perspectives along with timeless themes and universal experiences that audiences can share.

"I saw 'Dreamgirls' at the Starlight Theatre in Kansas City with my 83-year-old mother-in-law, which she loved," she says. "Now I've seen the movie version with Beyonce with my granddaughters. I tell people theater is ministry. Not as 'where I believe in God,' although you can get that message across, but where we can truly connect. And you don't know what part of a script will touch someone in the audience."

### **ALEXIS DAVIS**

### **'WHEREVER I'M NEEDED'**

Alexis Davis, Pyramid's managing director, hadn't given much thought to the lack of women in theater leadership roles. That changed on Aug. 28, 2016, during the second annual presentation of the Cloris Leachman Excellence in Theater Arts Awards, Central Iowa's version of the Tonys.

"I was looking at all these award categories and the nominees, and it was this whole spread of men," she says. "I thought, 'Where are all the women?'"

It was still a happy night. Ken-Matt Martin, Pyramid's

executive director, received the Cloris Leachman Special Recognition Award. And the Best Play Award went to Martin and the Des Moines Social Club for "A Soldier's Play." Still, the experience affirmed for Davis Pyramid's efforts to engage more women and others who have been underrepresented in theater.

That effort is among many that Davis and her Pyramid colleagues are juggling. A full-time relationship banker at Bankers Trust, Davis also is associate choreographer for Hoover High School's theater department, and she's pursuing her master's degree in communications leadership at Drake University. For the Des Moines Social Club's 2014 presentation of "Fences," which Martin produced and directed, Davis was the house director, sound board operator and assistant stage manager, who also helped run the light board.

"Wherever I'm needed, I fill in. I like working behind the scenes," she says. "We're a very small team, so it can get hectic. But we've grown stronger in our relationships with each other even though we have different career backgrounds and are of different ages."

Davis describes Pyramid as a company that "sheds light on a community that is not really recognized. It allows African-American actors to get outside their comfort zone and realize there are more stories that tell their lives," she says. But Pyramid "tells truth" not just for African-Americans, she adds.

"When we did 'A Soldier's Play,' we got a lot of feedback from white veterans that the production spoke so much truth to them about the military," she says. "I love every bit of that. When you feel that you're doing something you love and you're seeing it speak to the audience, that makes such a big impact on you."

Davis also is glad that Pyramid Theatre is helping change the view that leadership positions in theater are men-only roles. "These women I work with put so much into Pyramid and get things done," she says. "At the end of the day, that's what should really matter."



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Alexis Davis holds a book on Martin Luther King, Jr. Tiffany Johnson explains that "we, as a theater company, pull from and retrieve that history so that we can use it to propel us forward. The history in the photo of King tied to the youth of [Alexis] holding it feels amazing."

### **PYRAMID'S 2017 SEASON**

Three features of Pyramid's 2017 season highlight its growth, success and willingness to be provocative—this year's two productions and its new home in Stoner Theater.

James Baldwin's "The Amen Corner," July 21-Aug. 6, portrays Sister Margaret Alexander, who has moved her Harlem congregation with a mixture of personal charisma and ferocious piety. But when Margaret's estranged husband, a jazz musician, comes home to die, she risks losing both her standing in the church and the son she has tried to keep on the godly path.

"I've always been a huge James Baldwin fan," says director Ken-Matt Martin. "As a man of faith, I felt like we wanted to do something in the way of faith and hope. Not Christian faith, but a leap of faith. It's also a play with music, so we're dipping our toe in musical theater."

"Mississippi...," July 27-Aug. 6, examines the next-door neighbors of Civil Rights activist Medgar Evers who struggle with tough decisions in a tumultuous time. The play, by Jonathan Norton, premiered in 2015 in Dallas.

"The play turns on its head immediately because it's not investigating the Civil Rights movement but instead what every person can understand—two generations trying to understand how to move forward," Martin says. "There's a young daughter who wants to move forward with protesting, and her parents who don't want to turn on the 5 o'clock news and see their daughter in danger or hurt.

"It's a beautiful, compelling play because it investigates that struggle," he adds. "You may not know what it's like being black and growing up in the South, but you do know what it's like being a rebellious teen, and maybe you know what it's like being a parent."

After a "difficult state-out-loud conversation," Pyramid board member Rosemary Parson says, the company chose not to use the play's full name, which includes an expletive.

"Our work has to fit within the respectful bounds of this community,

our reputations and our beliefs," she says, noting that marketing the play's full name could alienate potential audience members. "We have to be strong, tough and business-minded. If you're going to exclude a portion of the community right out of the blocks, that's not a very sound business model."

Both plays will be staged at Stoner Theater in the Des Moines Civic Center. Martin praises Stoner's focus on theater productions and is excited to utilize Des Moines Performing Arts resources, such as its technical staff and ticket sales operations.

Eric Olmscheid, director of programming and education for Des Moines Performing Arts, says Stoner has a "long-standing tradition of being a resource for the community" and hosting Pyramid productions there is a natural extension of that mission.

"Having a regular home allows for Pyramid Theatre audiences to know where they're performing and where to look for information," he says. "We look at this as a long-term relationship."

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### SO NICE TO COME HOME TO

BONITA AND KEVIN CLARK MAKE ROOM FOR FAMILY AS THEY RESTORE THEIR 1907 OWL'S HEAD HOUSE.

WRITER: VICKI L. INGHAM PHOTOGRAPHER: DUANE TINKEY

B

onita and Kevin Clark, owners of By Design in Clive, were living quite happily in a loft on Ingersoll Avenue when their daughter Brooke Brockman came across a house on Zillow. "She knew Momma was ready for a house again," Bonita says. "I had been

making noises about how I don't like it when my kids come home and there's no place for them to stay."

The house Brockman spotted had been built in 1907 on land that was once part of the Terrace Hill estate. Harry Rawson of the esteemed architectural firm Proudfoot, Bird and Rawson designed it for his sister and brother-in-law, in a restrained version of the Shingle style. With its steeply pitched roof, asymmetrical facade, bands of triple windows, and cedar-shake cladding, the house brought a bit of Nantucket to Des Moines. Rawson made it even more distinctive by including what may have been the first attached garage in town—a year *before* Henry Ford released his affordable Model T.

When they toured the house, Bonnie says, "what sold me was the wonderful butler's pantry. And the two fireplaces, the solarium, the French doors, the sleeping porch." The third floor, with its steeply pitched ceilings, captured Kevin's imagination. Although the house showed the kind of wear you'd expect in a 110-year-old residence, it had had only four owners, the last remaining there for nearly 60 years. "They kept the house intact, which was its charm," Bonita says. "It has wonderful bones." Still, it needed considerable updating and repairs.

The Clarks, who have built or renovated several homes and stores, tackled much of the work themselves. Kevin "is a farm boy; he can do anything," Bonita says. "He hates for me to say that, but it's true." About 22 years as co-owner with Bonita of Wood Stock Ltd., a wood furniture specialty store, also honed his woodworking and refinishing skills.

Even when Nate Taylor, their painter and handyman, took the lead in a task, Kevin was on hand, working alongside him. "I don't do everything—no plumbing or electricity," Kevin says. "But I've been involved with everything."

The Clarks tackled the solarium first, to give themselves a refuge from the mess created during a renovation. New paint, flooring, windows, radiators and insulation turned the three-season porch into a year-round room for relaxing.

In the living room, dining room and foyer, the couple ripped out carpeting to reveal the original oak floors. "The rugs had been nailed at some point," Kevin says, "so we had to fill in all the nail holes." Then they shellacked and









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Previously swathed in bright green with an old linoleum and tar paper floor, the solarium now breathes a sigh of relief in cool grays and whites. New windows preserve the architectural style but are better insulated and have screens that roll out of sight when not needed.

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The swinging door, wearing its original finish, leads from the dining room through the pantry to the kitchen. The wide-cased opening leading to the hall and stairs originally had a 42-inch-wide swinging door. Kevin found it in the coal room and plans to re-install it as a barn door.







In renovating the kitchen, the Clarks discovered transom windows that had been boxed in behind a header. They moved the sink to that window and installed new cabinets and appliances, along with new flooring and a subway tile backsplash. Panels coated with blackboard paint decorate the kitchen and pantry and give Bonita places to write menus, messages and shopping lists.





On the third floor, the Clarks removed the wall that had separated the maid's room from the back stair landing and created a large, airy space for reading and office work. Kevin mixed two colors of wood stain to match new flooring to the old. He also devised the faux shiplap wall treatment for a modern, minimalist look. The duct for the new central air conditioning system was left exposed here but is hidden in the ceiling in the bedrooms below.

DØ
The maid's area had no bathroom the Clarks speculate that she would have used a small powder room near the kitchen. They converted the large, semi-finished closet-utility space adjacent to the maid's room into a spa-like bath with a soaker tub and marble tile floors. The shiplap wall treatment continues onto the ceiling here, playing up the interesting angles of the eaves.

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BEFORE

Kevin and Bonita Clark, owners of By Design in Clive, appreciate good design, whatever the period. The good bones and distinctive features of their 110-year-old Owl's Head house won them over and they've enjoyed updating it.

#### Continued from page 100

waxed the wood to preserve the reddish patina.

Acoustical-tile ceilings that Kevin thinks were added in the 1960s came down, and drywall went up. He laboriously mended all of the cracked plaster walls with a glue-like sealer that left them as smooth as new. Recessed lighting and a deep cove molding, better suited to the scale of the rooms than the original picture molding, brought the first-floor rooms up to date.

Although the Clarks opted not to take the kitchen back to the studs, they replaced the cabinetry, flooring, wiring and plumbing. When they removed the bulkhead above a westfacing window, they discovered original transom windows and an industrial fan that had been installed later to exhaust smoke and cooking odors. "We were always finding things," says Bonita. "It was like once a week we found something unexpected."

With the transoms revealed, they eliminated a south-facing window in favor of more cabinets. A large radiator under the west window was replaced with more efficient, space-saving toe-kick heaters, which made room for a farm-style sink and under-counter cabinetry on that wall. On the adjacent wall, a 36-inch-wide Aga stove combines superior function with vintage charm. "It's my pride and joy," Bonita says. "I've always wanted an Aga."

One of the original features the Clarks have preserved is the brass speaking tube that runs from the kitchen to the master bedroom. Activated from the bedroom, it was designed so the lady of the house could call down instructions to the maid. "It's a funny thing, though," Kevin says. "When I call down for some hot chocolate, all I hear are rude noises."

On the third floor, the Clarks removed the wall that separated the maid's room from the stair landing, creating a large, open office and reading room flooded with sunlight from the north and south. Under the sloping roofline on each side of the landing, there's just enough space for a closet, reading nook and Kevin's free weights.

The most notable transformation, however, involved a large closet off the maid's room. Finished with particle board, it served mostly as a graveyard for bugs and a large tank for the



original water system. The Clarks turned it into an elegant, spa-like bath with paneled walls, marble tile floors, a big soaker tub and a free-standing console for bath linens. They wisely kept the steeply pitched ceiling, giving the room a cozy, tucked-under-the-eaves feeling.

To finish the walls in the aerie, Kevin devised a fauxshiplap treatment. "I wanted a minimalist look, sort of Scandinavian," he says. "I loved the wood, the white." To create the effect, he had quarter-inch plywood ripped to 8-inch-wide strips and nailed them to the plaster walls, then painted everything white.

In previous homes, the Clarks have enjoyed bold colors, but here they've opted for shades of white and gray. "I'm loving the gray now," Bonita says. "The calm of it. Gray is livable, it's neutral. We thought it was soothing, and it goes with the outside of the house."

Along with refinishing or refurbishing every surface, the couple has replaced 40 of the 89 windows in the house with energy-efficient versions, many from the Pella Architectural Series in a design similar to the originals. They also moved the laundry to the second floor, replaced the boiler and installed air conditioning for the second and third floors. So far, they've been able to rely on gravity to pull cool air down to the first floor and keep those areas comfortable.

"We've been here three years, and it feels like 30," Bonita says at the end of a long day. There's still a daunting list of projects, including overhauling two bathrooms and refreshing three bedrooms, but they've already achieved Bonita's primary goal: having a house big enough for outof-town family to come home to.



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WRITER: KELLY ROBERSON PHOTOGRAPHER: DUANE TINKEY



















For the record, Margo Nahas designed the top three album covers and Stevie Wonder's "The Secret Life of Plants," at center. The others were created by her husband, Jay Vigon.

Right: During their entire marriage, Margo Nahas and Jay Vigon have worked together and supported each other's creative endeavors and passions. "We do art because we have to," Nahas says. "We want to embrace something new. We want to explore all the mediums of art." hances are, if you've bought an album or seen a movie in the past three decades, you've encountered the talents of artists Jay Vigon and Margo Nahas.

In conversation, the married couple are quick to praise each other's

accomplishments. Their partnership extends through most of their lives—decades spent working together and supporting each other through creative diversions, side projects and passions. And in pursuit of their passions, these California natives have found themselves living in Des Moines twice, this time to stay (see accompanying story, page 130).

Vigon grew up in Los Angeles, and it was in elementary school that a teacher told his mother that he had talent. She enrolled him and his twin brother, Larry, in art lessons, and Jay would go on to graduate from ArtCenter College of Design in Pasadena.

Vigon's entry into graphic design was a bit of luck and a lot of talent: One of his teachers, Roland Young, was also head of the art department at A&M Records. "I was sitting there in the classroom thinking, 'That's a *job*? You get to do album covers?'" Vigon recalls. Young gave him a little work and some connections. Graphic design became Vigon's discipline, and his portfolio grew to include logos and design work for everything from album covers (Prince's "Purple Rain") to movies ("Star Wars: Return of the Jedi") and corporations (Gotcha Sportswear).

A California native like Vigon, Nahas grew up in Sacramento. After a brief stint at a girls' college in Missouri, she made her way back west to ArtCenter College of Design, too. "I wanted to be what I thought was a fine artist," Nahas says. She moved from oils to colored pencils, then to airbrush, imbuing her work with exacting photorealism that translated well to advertising. "I was just passionate about creating something," she says. "I like to make beautiful things."

After the two graduated, they opened Vigon, Nahas, Vigon, with Larry Vigon. They quickly gained prominence for a bold approach to magazines and music, including logos such as one still used by Tom Petty and the Heartbreakers.

#### GOING TO WORK

Vigon's and Nahas' creative lives have been united since then. There was the design firm, a store in LA, a store in Des Moines. They share a dedicated approach to work, but with distinct artistic styles.

Take Vigon: There's an ever-present edginess imagery and colors slightly askew, hand-drawn origins evident. He aspired to a dynamic artistic approach in design school and has refined it ever since. "I found this little book in school of German graphics in the early 1900s," Vigon says. "It wasn't like the contemporary logo work at the time—there was actual storytelling with one design, and it set something off in my head."

That head never stops working, says Nahas: "He draws 24 hours a day—from morning until bed. He draws out everything, and then scans it in the computer and works further."

From the first, Vigon has treated art as the product of work rather than inspiration. "I'm paraphrasing, but my favorite quote is from Chuck Close, and it's something like, 'Inspiration is for amateurs. The rest of us get up and go to work every day,' " he says. "When I was teaching, I'd tell

Continues on page 128

Logo design can be daunting, representing a product or brand simply and clearly, while dealing with layers of corporate clients. Jay Vigon is a master.











































"Swimming Upstream" is a series of ink drawings Jay Vigon is creating by hand. After decades of creating art for clients, "I felt the need to create a personal project. I had no idea where it would lead me." Where it led was an "outpouring of imagery representing the struggle among good and evil and temptation. The figures and faces are an abstract impression of the types of people one meets throughout life." Vigon adds that the fish is "symbolic of my personal journey to becoming an artist, going against the current and striving to be current at the same time."

Ultimately, he says, the series has led him "to the conclusion that life is complex, mysterious and relentless."







Margo Nahas' distinctive necklaces make a stunning statement. Nahas designs, sculpts and fabricates each piece: "I never make two alike. I customize every piece."



#### Continued from page 122

students, 'If you are going to call yourself an artist, then that's what you do every day—even if you don't have a job.' If I don't have a job, I'm doing personal work, which is helping me with graphic design work. They feed off of each other. I get all these discoveries by just working. A lot of things I do wouldn't be done if I hadn't been constantly working."

#### **INSIDE HER HEAD**

To the outside world, Nahas believes, she appears to be pedestrian: "In college, you would have thought I was the most normal person you had ever seen."

In her mind, however, creative thoughts swirl. Nahas is a master at the unexpected, reveling in the incredulity that comes by creatively mixing materials and imagery. And she's carried this philosophy through different types of art and media.

Take, for example, what is arguably her most famous piece: an airbrushed image of a cherub smoking a cigarette. She completed it for herself, and then the band Van Halen asked to use it as the cover of their iconic "1984" album. It is realistic and fantastic at once, as are her more recent pieces, such as a chunky black necklace cast from discarded cigarette butts.

Nahas explores one art type, adds it to her repertoire, then moves to another—ceramics, painting, jewelry. "I like to surprise people," she says. "I like them to look at something and then have to do a double take. It makes the piece more special; it makes it look like something else."

#### GAINING FANS

Lifelong Californians, Nahas and Vigon relocated in Des Moines in 2004. Although they left for a few years, they're back to stay. The move put them closer to a granddaughter and enabled each of them to sign on to a studio space in the new Mainframe Studios building, expected to open this summer.

Their contributions have garnered support from the Greater Des Moines community. Ellen Hubbell remembers the day she happened upon their former studio in the East Village: Vigon's graphics lined the walls and Nahas' jewelry filled a cabinet. "Immediately," she says, "I knew I was in a uniquely sensual place." Her admiration extends to the couple's latest work, says Hubbell—intricate alphabet letters presented one letter at a time by Vigon, for example. "It reminds me of the labor-intensive work that the medieval monks put into crafting a single letter," she says. "His artful lines with black ink are what appeal to me—clean, bold, elegant."

To be a fan of one is almost to be a fan of the other. Pat Schneider has purchased Vigon's pieces as gifts and Nahas' for herself. "I love jewelry, and Margo's pieces are unique and fit my style perfectly," she says.

Vignn and Nahas "are an amazing addition to the arts community, and we are so lucky to have them," Schneider adds.

#### THE NEXT STEP

As they look forward to their new studio spaces, Vigon and Nahas radiate a buzz—it's a chance to start the next step, the next project, the next medium. Vigon plans to work more on art and a large-scale series of inkings called "Swimming Upstream," a project he began seven years ago (see pages 124-125).

"It's this rather arduous journey because it is so hard to do," he says. "It is intricate and I don't have a plan—it's all stream of consciousness."

Nahas intends to focus on painting, on her jewelry—on wherever her creativity takes her. "I want to get in and be able to really work on my jewelry, and the studio will be large enough that I can take on projects that I've always wanted to do," she says.

It all circles back to that Chuck Close mantra: There is always—and always will be—the work. "This constant turnover of artistic areas to explore—that's what keeps you going," Vigon says. "A lot of people get stuck with one look. We're constantly trying to stay ahead of it. Everything you look at becomes a possibility."

"We do art because we have to," Nahas says. "We want to embrace something new. We want to explore all the mediums of art. We don't want to be pigeonholed. You're an artist 24/7; it's not an 8 to 5 job. You don't turn off your mind at 5 in the afternoon."

> Jay Vigon's "Cityscape" series consists of 42 digital works that are "an abstract look at big cities," he says, reflecting the skyscrapers, the traffic and "the hustle and bustle of people coming and going through the electronic age."





#### DES MOINES' ARTISTIC ALLURE

Los Angeles, the land of beaches and Disney, movie stars and eternal sunshine—and art: countless museums and galleries, a creative scene that's got a place for everyone from the rebel to the renowned. Why, then, would two internationally known artists pick up and move to Des Moines?

For all its sunny disposition and thriving arts culture, a place like LA can wear away the fabric of daily existence—the tick-tock of the clock as traffic eats up a day, or the crush of people all seemingly going to the same place as you. The lure of change began to scratch away at Margo Nahas and Jay Vigon's routine, especially as their two daughters turned into adults.

And so in 2004, while visiting a Des Moines friend, Nahas found herself gazing out at the wooded hills of a 34-acre spread for sale south of Adel. It had a log house, tons of room Jay Vigon's many artistic talents include photography, including this photo of the pedestrian bridge near Court Avenue.

and an overriding quiet; she was entranced. Sight unseen, Vigon agreed to the purchase.

For the next nine years, the couple created their art and spent time with a daughter who was living in Des Moines. Nahas planted gardens and walked with her dog along trails that Vigon marked in the woods. "To me it was like living in a fairy tale," Nahas says.

But for a lifelong LA resident like Vigon, the sudden quiet—no more hustle and bustle, no more traffic, no more access to nightly music or shows was almost too stark of a change.

Eventually the restlessness won, and in 2013 the couple relocated to a loft in downtown Des Moines. They put their energies into renting and renovating a gallery in the East Village. But a year later, Nahas' mother became ill. The couple decamped once again, this time to Sacramento, where Nahas was able to tend to her mother until she died.

Last year, Vigon and Nahas returned to Des Moines, settling into a loft downtown. While one daughter had permanently settled on the East Coast, their Des Moines-based daughter had gotten married and had a baby. "We realized the only place we really loved is Des Moines," Nahas says. "We knew a lot of people to come back to."

They've been busy preparing work spaces in the new Mainframe Studios on Keosauqua Way. The 154,000-square-foot facility includes 180 artist studios and nonprofit offices.

"The art world in Des Moines is so exciting," Vigon says. "The artists and supporters are working at it really hard."

Nahas agrees: "The way the town has updated itself in the last decade is remarkable. We are glad to be back. We love it here."



al al d

> The Slingshot from Polaris — three wheels, two seats and one whale of lot of fun.



#### JUST FOR KICKS THRILL SEEKERS, REJOICE: MEET TWO WOOHOO WAYS TO GET AROUND THAT YOUR MOTHER WOULDN'T APPROVE.

WRITER: CHAD TAYLOR



es Moines, in case you haven't been paying attention to the articles all your friends are posting to Facebook, is a City on the Move. Best place for YPs. Or hipsters. Or married couples under the age of 30 with one kid and two or more dogs.

There are many ways to gauge whether your city is "growing up," such as employment rates, median income, number of artistic events and how many times talk show hosts name-check you in their monologues. But there's another, more subtle marker for maturing cities: What kind of toys are available?

Recreational rides are not new to Des Moines, of course. Motorcycles are mostly for show, as are ATVs, RVs and even the occasional Jet Ski or snowmobile. But in the past three years, we have seen a new market arise: streetlegal, purely recreational cars—vehicles with most of the same things your average Nissan Sentra has, except for any kind of practicality. These are not daily drivers. They aren't grocery-getters. These are vehicles that exist purely to bring out on sunny days, rip down the highway or cruise through downtown just for kicks. Then they go right back into the garage until the next time you need to blow off a little steam. Who cares if you can't take the kids to soccer practice in them? These vehicles are sexy and fun.

#### POLARIS SLINGSHOT

You don't need more than a glance to realize the dramatic difference between the Slingshot and your average sedan. For starters, rather than heading to a traditional car dealer to find one, you will instead end up at an ATV dealer, such as Van Wall Powersports in Indianola.

There, you'll immediately notice that the Slingshot lacks things you'd expect in a car—like doors or a second rear wheel. In fact, the Slingshot looks so unlike anything else on the road, people don't know what to call it. Until last year, lowa's DMV classified the Slingshot as a motorcycle, requiring operators to pass a motorcycle test to obtain the proper license. This year the Slingshot has been reclassified more generically as a motor vehicle.

This does *not*, however, make the Slingshot a "car." Polaris, which has been trying to get Slingshots classified as motorcycles in states where they're sold, has not put the vehicle through crash testing. There are no airbags, no crumple zones and no safety features to speak of at all. However, with the reclassification, anyone with an Iowa driver's license can now get behind the wheel and experience the Slingshot.

And boy howdy, what an experience it is. The Slingshot's biggest strength is its stability. The front wheelbase is 6 inches wider than that of a C7 Corvette, but the vehicle has only a 5-inch ground clearance, meaning Italy has always had a flair for producing cars with artistic beauty, agile performance and a total disregard for practicality making the Alfa Romeo 4C a perfect extension of that reputation.

DRIVING A 4C IS AS CLOSE TO GETTING INTO A HOT WHEELS CAR AS HUMANS MAY LIKELY GET.

#### FIND OUT MORE



POLARIS SLINGSHOT Horsepower: 173 Top speed: 130 mph MPG: 33 combined MSRP: \$25,499 base Local Dealers: Hicklin Power Sports Inc., Grimes; Van Wall Powersports, Indianola



ALFA ROMEO 4C Horsepower: 237 Top Speed: 160 mph MPG: 24 city/34 highway MSRP: \$55,900 base Local Dealer: Billion Auto— Fiat of Des Moines, Clive

that you're hugging the ground with really long arms. This keeps the Slingshot amazingly stable; Polaris says lateral force in a tight turn can approach 1G, the force of gravity.

The whole shebang is moved by General Motors' Ecotec inline four-cylinder engine, mounted longitudinally and attached to a five-speed manual transmission. The engine produces 173 horsepower and 166 pound-feet of torque at the wheels, more than enough for a vehicle weighing in at only 1,700 pounds and sending that torque through a single drive wheel in the back.

What does all that mean for the driver? That depends on where you're coming from. Motorcycle enthusiasts may be disappointed in the acceleration: Polaris lists no 0-60 mph time, but somewhere in the 4.7- to 5-second range is a pretty safe bet. The Slingshot has a top speed of 130 mph, but even getting it to 100 is a slog because the vehicle loses oomph at the top end of the power band.

But that's all OK, because the straightaways aren't where the Slingshot makes its hay. Once you get into the turns—the sharper the better—you've found home. The Slingshot provides one of the most confident cornering experiences I've ever had, with excellent weight distribution and the ability to just *know* that you're not going to roll over, no matter what you do. This is a vehicle that knows its

purpose and executes it wonderfully. It might not have a proper windshield, doors, trunk or roof, but a Polaris Slingshot, in the right hands, delivers entertainment that is virtually unmatched.

#### ALFA ROMEO 4C

Unlike the Slingshot, the 4C is most definitely a car–a great looking one, at that. With the Italian styling that you'd expect from its heritage, the 4C is low-slung, sleek and beautiful. It's also one of the most singular driving experiences currently for sale in the capital city.

Blessed with a chassis and body built almost entirely of carbon fiber and aluminum, the 4C weighs a svelte 2,300 pounds. This, paired with the car's 237 HP turbo four (producing 258 pound-feet of torque), means that the 4C is quicker than a hiccup. The top speed of 160 mph is certainly nothing to sneeze at, but the 4C's sprint times are incendiary: The car rips from 0 to 60 mph in 4 seconds flat (some online reviews claim times as low as 3.8 seconds). From there, if you choose to keep your foot to the floor, it'll only take another 6.5 seconds to run the car up to 100 mph, and you can get the 4C through a full quarter mile in right around 12.5 seconds.

But while the 4C may have little in common with the Slingshot in terms of looks, styling or performance, they are practically brothers when it comes to a complete lack of practical amenities. The 4C *does* come with a roof, windshield and doors. It does not, however, have a glove box or a trunk of any appreciable size. There is no cruise control, no spare tire, and nothing in the way of sound dampening, meaning that a rough road will make the car sound like it's shaking apart.

But guide this sexy beast out onto the open road and none of that matters. When you get your foot on that slender gas pedal, hear that turbocharger spool up, and feel yourself melt into the back of your (nonadjustable) seat, you remember why you were drawn to fast cars as a kid. Driving a 4C is as close to getting into a Hot Wheels car as humans may likely get. There are certainly faster cars out there, and most definitely cars that provide a more practical, comfortable riding experience. But there are very few available that give you such a visceral sense of speed, and none in town that look quite as good doing it.



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Right:

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ASOS gray slim suit and belt are model's own.



Rachel Zoe "Kinsley" black dress and Vicia cuff (K. Renee).

Gypsy Fawn "Green Steer" necklace (Domestica).







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## A PASSION FOR PATIENCE

NATURE PHOTOGRAPHER FOCUSES ON CAREFUL PLANNING, THEN WAITING.

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PHOTOGRAPHER: WHITNEY ROUNDS WRITER: LARRY ERICKSON

Dawn comes to Sprague Lake in Colorado's Rocky Mountain National Park, where West Des Moines photographer Whitney Rounds waits to discover what the light will reveal. "You want to be there before the ducks wake up," he says.



R



Photographer Whitney Rounds (*left*) moves carefully, purposefully, settling into position. This spot was chosen from previous visits. He sets up his tripod, camera and lens—and he waits quietly for the advent of dawn.

As daylight eases over the landscape, Rounds studies the scene before him, watching the golden glow wash over plants and creatures that thrive here.

The location can be an lowa prairie, pond or river. At other times it has been high in the Rockies or deep in an Asian jungle. The quest is always the same: to capture a moment of life in the wild, bathed in rich light, framed in careful composition, a photographic image of perfection.

"Once you get into it, it kinda grows on you," he says with the soft drawl of his Texas youth. He has no illusions of perfection, but agrees that it's a worthy goal.

Animal subjects may come naturally to him. He has a Ph.D. in animal nutrition and works as a senior technical service manager for Kemin Industries, a worldwide enterprise based in Des Moines. That career, focused on beef, carried Rounds to far-flung sites where he got serious about photography as a way to document his travels and fill idle hours far from friends and family.

Ambling around the countryside initially seemed like a good way to stay fit, says Rounds, who turns 70 this summer. Somewhere along a trail, he had an epiphany: "Well, hell's bells, I should carry a camera!"

Packing along one of his Nikons gave these walks extra purpose, snapping shots for practice or to record sites worth revisiting. Hiking around Raccoon River Park near his West Des Moines home, Rounds notices animal tracks, gatherings of birds, interesting shadows. He notes where and when animals are active. He determines the direction of sunlight on each site throughout the day.

Nature photos are seldom the product of serendipity, stumbling onto the right combination of subject, setting and light (plus the perfect match of lens aperture and shutter speed). Luck has its place, but successful photographers rely instead on planning, persistence and patience.

"The thing you learn is, you may have to go into the same area for five, six, seven times before you understand what's there and the angles for good shots and the timing of the light," Rounds says.

"It's the little things that you pick up each time you visit that really make a difference," he adds. "Once you learn about the animals and their habits, then you can start to get better photos."

Practice helps. Rounds estimates he has logged as many as 50,000 images. He started with film—"a *lot* of film," he says—but has grown to appreciate the immediacy (and economy) of digital images.

"Everything I know, I taught myself," he says, acknowledging that he would like to learn more about creative manipulation to enhance digital images.

But the basics serve him well: study, plan, persevere with patience. It's a solitary passion, but not a lonely one. Rounds shakes his head, recalling typical nature hikers who bash along a trail, talking and laughing.

"You can hear them a mile away," Rounds says. They might have enjoyed a nice walk, but wildlife zips away at the first hint of commotion.

These days, Rounds enjoys life as a perpetual student of nature. He watches swans at Maffitt Lake and, he says, "I've been doing a lot of background study on owls." His latest interest has been photographing flight—capturing the alignment of feathers, the speed of motion while using depth of field to isolate the subject bird from its background.

"I'm getting there," he says. "I'm beginning to get it."



On chilly mornings, Rounds often wears a camouflage-patterned rainsuit to more comfortably await moments like this, as a cardinal lifts away from a perch in Walnut Woods State Park.



Flora and fauna fascinate Rounds, from herons at Raccoon River Park in West Des Moines to orchids at a botanical center and columbine in Colorado.



Webs come to life in the damp air of a dewy or foggy morning, as seen here stretched among twigs and petals in West Des Moines.

"IT'S THE LITTLE THINGS THAT YOU PICK UP EACH TIME YOU VISIT THAT REALLY MAKE A DIFFERENCE. ONCE YOU LEARN ABOUT THE ANIMALS AND THEIR HABITS, THEN YOU CAN START TO GET BETTER PHOTOS." WHITNEY ROUNDS Pelicans preen and socialize at Raccoon River Park's remote back ponds, "way through the woods where most people don't bother to go," Rounds says.



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## TEA ROOM REVIVAL

THE RESTORED LANDMARK RESPECTS ITS HERITAGE WHILE SHOWCASING MODERN-DAY PERKS AND CONTEMPORARY STYLE.

WRITER: CHRISTINE RICCELLI PHOTOGRAPHER: DUANE TINKEY

Left: Scorched but unfazed, a face peers stonily from a corner of the Tea Room. It was awaiting restoration when *dsm* visited in April. This page: The former Younkers Tea Room used fine tableware, including this Pickard china from the early 1930s. Younkers Tea Room in March 2014, it destroyed nearly everything in the iconic space.

Except the memories.

Memories of Georgian elegance and fine china, of sticky rolls and rarebit burgers.

It's such memories that the newly renovated Tea Room—set to open Aug. 9 as an event venue on the sixth floor of the re-christened Wilkens Building—was designed to honor. "We don't want to disappoint people," says Rachel Wegmann, director of marketing for developer Blackbird Investments. "We want to restore memories and pay homage to the Tea Room's legacy."

But don't expect a replica, replete with heavy drapes, elaborate chandeliers and fussy furniture. "Modern and contemporary aspects will complement the historical aspects," says Mark Nelson, who will run the Tea Room with his daughter, Katy Nelson. They also own and operate Scenic Route Bakery in the East Village.

To that end, the uncluttered space will have a neutral palette so it won't clash with the color schemes of businesses, wedding parties or other groups renting the facility, Nelson says. The new catering kitchen will be stateof-the art, he adds.

But many historical elements, such as the ornate ceilings, crown moldings and columns, are being restored. Some moldings are original, having survived the fire; others are replicas faithfully cast from molds of the originals. The spacious, 1,375-square-foot lobby is being restored to its Italianate look from the 1920s, with roped column details and colorful floor tile.

The \$4 million restoration has been a painstaking process. Each ceiling tile with crown molding, for example,

takes trained artisans up to three weeks to restore. "There's a delicacy to the entire project," Wegmann says.

The 5,175-square-foot Tea Room will include a green room for VIPs and a stage with drop-down screens. The arched windows with doorways onto Juliet balconies continue through the Garden Room, a 1,350-square-foot space on the building's west side that can be rented separately and seats about 80 people.

The Tea Room will function solely as a rented space, accommodating up to 300 people for a formal dinner and about 375 for stand-up events with high-top tables. Rental rates range from \$2,000 to \$4,000, depending on the day of the week and time of year.

Unlike some other venues, the Tea Room will allow you to hire the caterer of your choice for your event, Nelson says. But the Nelsons will maintain a staff of servers who will work all events, "so a high level of service can be guaranteed," he says. "It's one way we're differentiating the space."

But the main differentiation may be the preciously held memories the landmark evokes among generations of lowans. Wegmann and Nelson say people continually approach them to share not only their personal experiences but also memorabilia. For example, Mike Wiedmann, the son of William Wiedmann, who was hired as the Tea Room's head chef in 1952, has provided such treasures as a 1930 menu from a presidential dinner for Herbert Hoover and a manual typewriter that was used to write the menus (see accompanying story, page 174).

Such memorabilia show "the historic legacy we're maintaining," Wegmann says. "It shows how special this place really is."



#### SEE THE TEA ROOM

Here's your chance to check out the newly restored Tea Room: You're invited to join dsm and Blackbird Investments Sept. 6 as we gather at the venue to





Top: A rendering shows the Tea Room as immediately familiar, yet new. It can hold 375 people and countless memories. Above, left: Craftsmen have been restoring damaged details and replicating those that were destroyed in the 2014 fire. Above, right: Mark Nelson and Katy Nelson are the father-daughter team who will manage the Tea Room.

#### THANKS FOR THE MEMORIES

*dsm* readers share some of their memories of Younkers Tea Room:

"The sticky rolls—I'll never forget them and the rarebit burgers, oozing with cheese sauce. ... The popular chicken salad, fine dinnerware and linens, silver platters, sherbet ice cream. I was a waitress there in high school, and I remember we'd sometimes get to eat at the food stations in the kitchen. ... In the lobby, there were always huge floral arrangements to welcome you. Just the environment as a whole a classy place." —*Gina Gedler* 

"We used to put on fashion shows there with LouAnn Sampson's modeling troupe. Fun times dear to my heart." -Dr. Amy Michelle Willcockson

- "Remember the 'Treasure Chest' full of tissue paper-wrapped gifts? A child who cleaned their plate at the Tea Room could choose a gift from the chest." —*Christine Classick*
- "I miss the lovely buffet luncheon meetings the Women's Chamber Alliance used to have in a room at the end of the main Tea Room; the style shows and the pianist who would play by the side of the runway; the sticky rolls and chicken salad; and Santa at Christmastime handing out candy to the kids. In these days of hurry-up-grab-asandwich-and-check-the-phone, I hope that atmosphere of cozy elegance and unhurried conviviality can be recaptured when they restore that room." *—Marna Ford*
- "In the late 1960s I was enrolled in a girls' charm school held in Younkers Tea Room. It was a very big deal. We wore our best clothes and practiced how to eat properly, what tableware to use, and how to walk like a lady, using the stage as our walking platform. We looked forward to the Saturdays when we would go downtown to be 'fancy.' A different time for sure." *— Connie Taylor*

#### THE PLACE TO BE

Younkers Tea Room opened in 1913 and soon became Des Moines' premier destination not only for dining but for a wide variety of events. Over the years, the Georgian-style, elaborately decorated space hosted business meetings, dinner dances, fashion shows, lectures, cooking lessons, company parties, holiday celebrations, weddings and more. In 1949, Younkers' company newsletter boasted that the Tea Room "is accepted as an institution in the city's life," according to "Younkers: The Friendly Store," a 2016 book written by Des Moines author and dsm contributor Vicki Ingham.

It was an institution in many families' lives as well. "We grew up with the Tea Room staff; we knew everyone there," says Mike Wiedmann, whose father, William Wiedmann, joined the Tea Room in 1952 as executive chef and later became director of all of the store's restaurants and bakeries until leaving the company in 1985.

"Once I was old enough, I worked there as a dishwasher, then in the commissary, then in the ordering [department]," Wiedmann says. "Everyone else in our family worked there, too. Dad was a constant recruiter; it was like we were working on a family farm."

He adds that the "sense of teamwork carried over to the entire staff," which helped foster loyalty and long tenures among employees. "It was an amicable place."

The dedication to providing stellar service was matched by the commitment to using high-quality, fresh and locally sourced ingredients, Wiedmann says: "The recipes weren't the key thing. It was the fact that everything was house-made with premium ingredients."

He recalls a time when his father "was miffed at the Register because they inserted the phrase 'probably canned' into a mention of the chicken salad, even after Dad had explained the process. He thought that was disrespectful to the staff, whose first task early every morning was to start cleaning, cooking, picking and chilling" the meat.

> "But the main thing about the Tea Room," Wiedmann

> > emphasizes, "is that it was egalitarian. It was affordable to almost everyone. The only thing people had to bring into the room was their best table manners."



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LUNCHEO

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### Star Luncheon

A Thick Slice of Juicy Roast Prime Rib of Beef; au Jus au Gratin Potatoes Brussels Sprouts Lettuce and Tomato Salad, Chef's Dressing Hot Rolls and Butter Homemade Pie or Butterscotch Sundae Coffee, Tea or Milk \$1,75

#### Desserts

| Homemade Pie                               | 22¢ |
|--|-----|
| *Fresh Fruit Compote and Cookie            | 17¢ |
| Layer Cake                                 | 22¢ |
| *Homemade Pudding                          | 17¢ |
| Fresh Strawberry Sundae                    | 27¢ |
| *Sherbet                                   | 17¢ |
| *Younkers Ice Cream                        | 17¢ |
| Butterscotch Sundae with<br>Toasted Pecans | 35¢ |



YOUNK

#### Beverages

Coffee, Cup 10¢ Refill 5¢ Pot 15¢ Tea Pot 15¢

### FINE FOOD AND F

Sauted F Baked

Dressi

The Pastries, Rolls, Cakes, Salad Dressing delicacies served here are made in our own in your home) at the FINE FOODS AND

Do *you* remember when lunch and dessert cost a mere \$1.10? We don't, either. But as this menu from the late 1950s shows, the former Younkers Tea Room offered a range of lunchtime temptations at reasonable prices. The menus were written on a manual typewriter (*left*), which is part of the memorabilia the current Tea Room owners have collected.



Traditionally green and consistently well-mannered, Des Moines Golf and Country Club will get rowdy and colorful with the crowds they're expecting in August.

## TEEING UP THE SOLHEIM CUP

INSIGHTS, INTRIGUES AND INFLUENCE LED TO DES MOINES LANDING THE PRESTIGIOUS GOLF EVENT.

WRITER: DAVE ELBERT

ive years ago, when members of Des Moines Golf and Country Club were brainstorming ideas for a major golf tournament to equal their hosting of the 1999 U.S. Senior Open, Suku Radia suggested looking at premier women's events. "Something like the U.S. Women's Open," he said.

"Have you ever heard of the Solheim Cup?" asked Dexter Bodin, a retired insurance executive.

Yes, Radia responded, noting that the Solheim Cup (Aug. 14-20 this year) pits the best U.S. golfers of the Ladies Professional Golf Association (LPGA) against professionals from the Ladies European Tour (LET).

"It's the Ryder Cup of women's golf," Radia told the assembled members, comparing it to the biennial tournament between U.S. and European male golfers.

But it's more than a golf tournament. Patriotic fans paint their faces, dress festively, cheer loudly and display more exuberance than is typically seen on a golf course.

It's a weeklong party for which the LPGA has budgeted more than \$12.5 million this year, according to tournament director Chris Garrett.

But winning the right to host a Solheim Cup tournament would not be easy. Although the event is held every two years, sites alternate between the United States and Europe, meaning that it's held on U.S. soil only once every four years. The Solheim Cup in 2013 would be played in Colorado, then move to Germany in 2015. The earliest Des Moines Golf could hope for was 2017. The West Des Moines club's recruiting efforts began in mid-2012 with a trip to Daytona Beach, Florida, home of the LPGA. There, Radia applied his aggressive style of charm to LPGA Commissioner Mike Whan.

During their first encounter, Radia asked if Whan would bring the Waterford Crystal Solheim trophy to the announcement ceremony in West Des Moines. Whan smiled and cautioned that Iowa was a dark horse candidate. The Solheim Cup is usually played on resorts or clubs near large cities, like Chicago and Denver, he told Radia.

Radia countered that the Senior Open had set an attendance record of more than 250,000 in 1999 and that lowans are impeccable hosts. "We have no major league teams," he told Whan, "but we do very well with one-time events."

Des Moines Golf's early efforts included a video featuring Lt. Gov. Kim Reynolds, followed by an Iowa-nice luncheon for LPGA officials at Des Moines Golf and Country Club, where Radia arranged for Reynolds and her boss, Gov. Terry Branstad, "to drop by" unannounced.

LPGA officials were impressed. As the process continued, they learned that the layout of Des Moines Golf's 36-hole course was unchanged from the 1999 Senior Open Championship, but that several improvements had been made to increase interest and playability. Fewer trees allowed longer holes, while greens were smaller with more slope to make putting more challenging.

In the fall of 2012, the club hosted a reception for large employers to gauge sponsor support. The turnout pleased league officials, who knew that success depended

#### HAT IS THE SOLHEIM CUP?

The Solheim Cup, Aug. 14-20 this year, is a biennial team competition between female golfers from the United States and Europe. Launched in 1990 by the LPGA (Ladies Professional Golf Association) and the LET (Ladies European Tour), it is a counterpart of the popular Ryder Cup competition between U.S. and European men's teams.

The event is named for golf club innovator Karsten Solheim, who created the Ping manufacturing company in the 1960s and was a driving force in the creation of the tournament. Along with Swiss watchmaker Rolex, Ping has been a global sponsor since the first tournament in 1990 at Lake Nona Golf and Country Club near Orlando. Although Karsten Solheim died at the age of 89 in 2000, his son John is expected to attend the 2017 event in West Des Moines. The U.S. team has won nine of 14 Solheim Cups, capturing the 2015 event in Germany by a razor-thin margin of 14 1/2 to 13 1/2.

### TOURNAMENT FORMAT

The format of the Solheim Cup is match play where each round is scored on a hole-by-hole basis (a tie score on a hole results in each side being allocated one-half) with the side that tallies 9 1/2 holes or more prevailing. Once victory is achieved, the match is over; any remaining holes are not played. The tournament consists of 28 matches with one point awarded for each match and a half point for a tie. The team that won the last Solheim Cup (the United States) must score 14 points to retain it, while the challenging team (Europe) must score at least 14 1/2 points to win the cup.

There are four matches each on Friday and Saturday mornings with twomember teams alternating shots. Each afternoon four additional two-player matches occur with all players hitting their own balls and the low individual score winning each hole. On Sunday, 12 individual matches are played, again with one point for each win.

In addition to the Friday-Sunday tournament, a full week of activity is planned at Des Moines Golf and Country Club, beginning on Monday with practice rounds for the Ping Junior Solheim Cup, which features girls aged 13 to 17 from the U.S. and Europe. The 12-player teams compete in the same match play formats as the professionals, using the outer 18 holes of Des Moines Golf's 36-hole layout.

The professionals begin practice rounds on Wednesday on the inner 18 holes while the juniors are playing their final matches.

### SOLHEIM CUP TEAMS

Each team consists of 12 players.

Team USA is expected to include Lexi Thompson, Stacy Lewis, Michelle Wie and Gerina Piller, who sank the deciding putt in the 2015 Solheim Cup. Piller is married to professional golfer Martin Piller, whose father, Dan Piller, is a retired Des Moines Register business writer. The U.S. captain is 57-year-old Julie Inkster, who has 31 LPGA wins, has played on nine Solheim teams and has more Solheim wins than any other American with 18.5 career points.

Team Europe includes Norway's Suzann Pettersen along with a field of younger competitors, including Klara Spilkova of the Czech Republic, England's Annabel Dimmock and Germany's Karolin Lampert. Europe's captain is 46-year-old Annika Sorenstam of Sweden, who has 72 LPGA wins and has played on eight Solheim teams, accumulating 24 career points.




on attracting scores of sponsors and more than 2,000 volunteers.

At Radia's suggestion, Des Moines Golf's governing board pledged half of its Solheim profits to charities that support women (the charities had not been identified as this issue went to press). The total won't be known until after the event, but Radia expects local charities will receive between \$400,000 and \$600,000.

In early 2013, the club submitted a detailed application and provided the LPGA with audited financial statements and letters of support from 20 local businesses and organizations, twice as many as required.

The Greater Des Moines Partnership and the Greater Des Moines Convention and Visitors Bureau jumped on board, providing information about the success of NCAA wrestling and basketball tournaments and other high-profile events, from the Iowa political caucuses to the Iowa State Fair.

Initially, Des Moines Golf was one of 17 clubs expressing interest in the 2017 Solheim Cup. By January of 2013, only three remained: Des Moines Golf and Country Club, Trump National Golf Club outside Washington, D.C., and Concession Golf Club near Sarasota, Florida.

Des Moines Golf was the only club to meet the application deadline, but the other two clubs remained in the race for months while LPGA officials weighed their options.

Once Des Moines Golf's application was on file, LPGA officials asked "if we could supply a global partner," Radia said. "'Of course,' I said. Then I asked: 'What the heck is a global partner?'"

A global partner, he learned, was a multinational company that does business in Europe and was willing to commit \$1 million to the tournament.

#### HALF OF DES MOINES GOLF'S SOLHEIM CUP PROFITS WILL GO TO LOCAL CHARITIES THAT SUPPORT WOMEN.

Radia immediately thought of DuPont Pioneer, the Johnston-based worldwide supplier of corn and soybean seeds. Radia had strong personal relationships at Pioneer going back decades to when he worked in the Des Moines office of the national accounting firm of KPMG and one of his claims to fame had been recruiting Pioneer as a client.

He called Paul Shickler, Pioneer's chief executive in 2013. Shickler said he thought it could be done, but he needed to check with Ellen Kullman, who was the CEO of DuPont, Pioneer's parent company.

Kullman liked the idea immediately.

DuPont Country Club in Wilmington, Delaware, had hosted the McDonald's LPGA Championship for several years during the 1980s and '90s, she says. "Our people in Wilmington loved the event," she recalls. "It was a really, really good experience" until the mid-1990s when McDonald's moved the tournament to Maryland.

"We liked having the tournament in a community where we had lots of employees and retirees," Kullman says.

In Des Moines, she adds, "we saw another opportunity to do something in a community where we have a lot of employees and retirees and do it with a powerful brand for women.

"I give Paul all the credit. His team did all the heavy lifting," says Kullman, who retired in 2015.

One final Solheim question, Radia says, involved network coverage. The last time a major network (NBC-TV) covered the Solheim Cup was in 2002 when it was held at

#### IF YOU GO

What: The Solheim Cup is a biennial competition between teams consisting of the best professional women's golfers in the United States and Europe.

Where: Des Moines Golf and Country Club, West Des Moines

When: Aug. 14-20. Junior Solheim Cup matches are played Aug. 15-16. Solheim matches are Aug. 18-20. For a complete schedule, go to SolheimCupUSA. com/2017-event-info.

Tickets: \$30 per day Tuesday through Thursday; \$60 per day Friday through Sunday; weekly pass, \$165; Wells Fargo Pavilion, \$395; Country Club Grill, \$1,200. Free passes are available to all active duty and retired military members by visiting verify.sheerid.com/ solheim2017.

**Parking:** For a list of on-site and off-site parking, go to solheimcupusa.com/ event-tickets.





Interlachen Country Club in Edina, Minnesota. Since then, U.S. coverage has been on the Golf Channel.

This year, NBC Sports had a window of opportunity and offered to broadcast live rounds on Saturday and Sunday, if they could be played on Aug. 19-20.

Those dates are the final two days of the Iowa State Fair, which means the entire tournament from Monday, Aug. 14, through Sunday, Aug. 20, takes place during the fair.

That's not an unworkable conflict, says Greg Edwards, president and CEO of the Greater Des Moines Convention and Visitors Bureau, and not a bad one to have, given the amount of hotel and restaurant spending that accompanies the Solheim Cup.

Besides, he says, the fair and golf tournament attract different crowds, although each event could benefit from spillover.

Edwards expects that many of the international visitors, who make up a significant portion of the 175,000 to 200,000 Solheim attendees, may decide to spend a day or an evening at the fair. Beyond that, he adds, he's been telling retailers to stock up on high-end clothing and other merchandise for our international guests.

One final note: When the LPGA came to West Des Moines on Sept. 23, 2013, to announce that the 2017 Solheim Cup tournament would be played here, Commissioner Whan did as Radia had asked. He brought the crystal Solheim Cup, which has been on display at Des Moines Golf and Country Club since that day. It will remain there until a new winner is determined Aug. 20.

# Women Who Mean Business

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## MCKEE, VOORHEES & SEASE, PLC

"Women must support and encourage other women, particularly in science and engineering. Outreach needs to begin as early as elementary school to educate young girls about the many opportunities in these fields." –HEIDI S. NEBEL, MANAGING MEMBER

Back row (standing, L-R): Jill N. Link, Pharm.D.; Christine Lebron-Dykeman, Sarah M. Dickhut Front row (sitting, L-R): Patricia (Pat) A. Sweeney, Caitlin M. Andersen, Heidi S. Nebel

### McKee, Voorhees & Sease, PLC

Heidi, why do you feel it's important to support women in your industry? The legal, science and engineering fields remain male dominated. Thus patent law, which combines all three, has much room for gender equality improvement. My law school class of 1992 was the first to graduate more women than men and that was deeply inspiring. Women supporting and mentoring each other will lead to more women in vital workplace positions and more opportunities for young women.

Christine, what is the best piece of advice you've received? Find a niche area you are passionate about because long-term success requires constant learning. It's far easier to spend your leisure time studying what you love.

#### Pat, how do you define success? "If

opportunity doesn't knock, build a door." I've learned that in the last thirty years from my clients, as Chief Patent Counsel of a corporation, and as the first woman patent lawyer in the state. Inventors have taught me to see a problem in a whole different light that offers novel solutions.

Jill, what is the best advice you can offer to aspiring or up-and-coming attorneys in the city? A legal practice is best cultivated through collaborative work with attorneys you respect and can learn from on each and every project. Slow down to take advantage of daily learning opportunities. As the old proverb says, "We learn to walk by stumbling." Embrace this learning curve. Seek out mentors for your technical practice, marketing and business development skills, and work-life balance.



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## Des Moines University

Angela L. Walker Franklin, Ph.D.

PRESIDENT & CEO

**How do you define success?** The phrase, "success is a journey...not a destination" (Ashe) comes to mind as I ponder this question. I believe the manner in which we live life outweighs the outcome. Success means having good health, great relationships, resources to help others and a genuine desire to make the world a better place. My purpose is to serve and to be of service.

What is the single most critical talent you possess in your role? Active and engaged listening skills are essential for anyone's success. As a trained psychologist, it is vital to be present with someone as they express feelings or concerns. If we listen well, we will more readily seek to understand as opposed to focusing on our selfish desire to be understood.

#### What is the best piece of advice you ever

**received?** The best advice I ever received is to never let someone else define who you are and what you are capable of accomplishing. That task belongs to me alone.



(L-R): Julia Anderson, Account Coordinator; Taylor Knight, Social Media Strategist; Emily 'EJ' Whitmer, Account Manager; Emily Perry, Account Supervisor; April Tan, Brand Manager; Renee Schneider, President; Tina Hoyka, Administrator; Not pictured: Alyssa Gipper, Account Coordinator *"If you don't have time to do it right the first time, how will you ever find time to do it over."* 

SPECIAL ADVERTISING SECTION | WOMEN WHO MEAN BUSINESS

### TRIO Marketing | Branding | Advertising

Renee Schneider

PRESIDENT

What is the best advice you can offer to young entrepreneurs in the city? I see many new business owners today that open their businesses and wait for the customers to start pouring in. They struggle for sales and place blame on everyone else when it doesn't work out. It takes ingenuity, guts, grit and resilience to grow a business today's competitive landscape. It is so refreshing to see those new business owners who clearly have a passion for what they do because they aren't afraid to hit the ground running, talk to people, hustle and get after it. Those are the business owners who will be successful. Those who take risks and do something they are afraid of every single day. I admire those who are willing to work for what they want.

#### What is the single most critical talent you

possess in your role? Prioritizing. The ad agency world consists of accelerated deadlines and high client expectations, so it is critical that we prioritize the projects for the day, hour, minute. At TRIO, we've never missed a deadline and we never plan to. We have a system in place that allows us to triage the most urgent requests and sort the projects will take the longest for approvals and production time. Our talent for prioritizing keeps our clients, vendors and media partners happy!



WOMEN WHO MEAN BUSINESS | SPECIAL ADVERTISING SECTION

"To whom much is given, much will be required." -LUKE 12:48

### John Deere Des Moines Works

Rosalind Fox

FACTORY MANAGER

#### Why do you feel it's important to support women in leadership and women-owned

**businesses?** It is important to be an example and show young girls that we can achieve anything. Spending most of my career in engineering and manufacturing, there aren't many women around. This is why getting girls interested in STEM (Science, Technology, Engineering, Mathematics) careers is so important. Also, studies show that companies with strong female leadership perform better financially. When women come together to support, encourage, and empower each other, great things can happen!

If you could have one do over, what would it be and why? I wouldn't do anything over again. I believe each lesson learned along the way (even the hard ones), has made me who I am today.

"At the end of the day people won't remember what you said or did, they will remember how you made them feel." - MAYA ANGELOU



## Re/Max Precision

Cui Dong

REALTOR® CNE®

Cui is an award winning real-estate agent with REMAX Precision and is recognized for her passion, consistency, positivity, and negotiation skill.

Why were you drawn to real-estate? I have been passionately involved in real-estate from an early age. Born in Fujian, China, my family moved to lowa with the entrepreneur spirit, opening multiple companies. By age 16 I was interpreting for my parents on commercial real-estate transactions. Immediately I was attracted to the industry.

What has made you successful? I am successful because I do what I love and I help others. My priority is my clients and providing seamless transactions. I pride myself on getting the top dollar for my homeowners and the best price for my buyers. Negotiation is a critical talent and it's my favorite part of the transaction process.

What words you live by? Cherish your family. Never turn around. In life you will run into road blocks, we all do, but never turn around. Find a detour and keep going!



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### Renaissance Des Moines Savery Hotel

Nancy Leo

SENIOR SALES MANAGER

**How do you define success?** Spending my time focused on tasks that maximize my potential and helping other people in a meaningful way, while creating a lifestyle and experiences that are important to me.

What is the best advice you can offer to young entrepreneurs in the city? Make connections with people inside and outside your industry. Businesses are referral-based so I like to engage with people everywhere I go.

What is the single most critical talent you possess in your role? Being closed for several months for a multi-million-dollar renovation, I must keep building positive relationships with clients in the industry all while staying engaged with our hotel team to be accountable for our future success.

#### What is the best piece of advice you ever

**received?** "Expect the unexpected." Life is a journey of discovery. Life inevitably throws us curve balls and unexpected circumstances that remind us that anything can happen.



SPECIAL ADVERTISING SECTION | WOMEN WHO MEAN BUSINESS

"I am determined to lead by example so that my daughter Ava will grow up knowing she can do anything—be whoever she wants to be."

-MICOLE VAN WALBEEK

## Iowa Realty

Micole Van Walbeek

REALTOR

Before Micole joined Iowa Realty she lived in Alaska and Hawaii for five years as a military spouse supporting her husband during multiple combat deployments. After unexpectedly becoming a full-time single mom, she began to build a new life with her daughter Ava. Starting with little more than a positive attitude and the generosity of the Iowa Realty Veterans Program, her career soon took off and she became a top producer for Des Moines and surrounding areas.

What motivates you? I arrived home to Iowa with little to my name. What I did have was the mentality to never be a victim, only a survivor.

I remember looking into my daughter Ava's eyes and thinking, "It's just you and me now and we can DO this!" With a lot of hard work and the help of Iowa Realty, I was eventually able to sell 53 homes in one year.

What are the words you live by? Go above and beyond for each client. Recognize your blessings and give back.



#### WOMEN WHO MEAN BUSINESS | SPECIAL ADVERTISING SECTION



(L-R): Aileen Black, Tiffany O'Donnell, Bobbi Segura, Deanna Woodall, Laura Pedersen

## Iowa Women Lead Change

Tiffany O'Donnell CEO

**Success: How do you define success?** Success is leaving the world a better place because you were here. It's living fearlessly and being unafraid of failure, knowing that's the way to ultimate success.

#### What is the best piece of advice you ever

**received?** Take the risk; often what feels like jumping off a cliff, is really a curb -Diane Ramsey, former IWLC CEO.

What is the single most critical talent you possess in your role? I have spent a career communicating ideas and concepts to a wide variety of audiences. The ability to think quickly, critically and strategically and communicate those thoughts effectively is a skill I find valuable every day.

#### What is one thing that very few people know

**about you?** I was Miss Iowa (Miss Scott County) in the 1989 Miss America Pageant (lost to Minnesota's Gretchen Carlson).



IWLC's Central Iowa Conference is on October 26, 2017. Tickets on sale at www.IWLCleads.org.

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## M&M Epoxy Flooring

Lynda Marquardt

OWNER

**How would you define success?** I was able to find and start my own company. With hard work, the company grows which allows you to bring on additional people with different experiences and expertise. Success is the result of that combined effort and hard work.

What is the best advice you can offer young entrepreneurs in the city? Surrounding yourself with successful people is key. Be passionate about what you do, because it is going to take everything in you. For me it wasn't really about flooring or cleaning but more about helping others by giving them a second chance in life. Mentoring employees and giving them a stable work environment where they feel appreciated is my passion. Prepare and plan for growth, expand at a steady pace. We all want that big deal but too much too soon can be catastrophic.

Who is your mentor? It's back to surrounding yourself with successful people. I am blessed to have an amazing inner circle of great coaches and proven leaders. Michael Wolnerman has definitely been my go to guy. He has touched so many lives in such a positive way. Having him as my coach and sounding board has been key to my success.



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WOMEN WHO MEAN BUSINESS | SPECIAL ADVERTISING SECTION

"Don't just stand for the success of other women – insist on it."

–GAIL BLANKE

## R Jones Collision 1

Christy Jones

OWNER

What is the best advice you can offer to young entrepreneurs in the city? Don't be afraid to act now. You may miss a critical business opportunity if you wait to get your website finished, your brochures wordsmithed or your logo perfected. Take action now; reap the rewards.

What is the single most critical talent you possess in your role? I am a customer advocate. Collision repairers are the go-between the insurance company and our customer. I am there

to make sure that our customer gets the best care and service from their insurance company. I am there for them from start to finish, helping them make the best decisions for them and their vehicle. Collision repair and the insurance claims process can be very puzzling, and I'm here to clear up the confusion.

Who is your mentor/who do you turn to for

**advice?** Anybody that belongs to NAWBO, National Association of Women Business Owners. They are a wonderful group of women who have a lot of wisdom to share.



## Rosalie Gallagher Design Ltd

Rosalie Gallagher

OWNER

The best advice Rosalie ever received was from her mother, "If it's worth doing, it's worth doing well." Rosalie is a recognized master of timeless design and creating artful spaces employing unusual textiles, colors, and lighting to enhance and beautify interiors.

What is the single most critical strength you possess in your role? Advocating for my clients and going the extra mile. By thoughtfully understanding needs, I integrate clients' artwork, furnishing, and personal treasures into a beautiful and functional space uniquely their own.

What is the best advice you can offer to young entrepreneurs? Get involved. Immerse yourself in your community. Be passionate for your profession and give service to your community. It's been my privilege to serve as President of Variety, the Children's Charity of Iowa, and in leadership positions with Variety International, the Des Moines Community Playhouse, and the American Society of Interior Designers Industry Foundation Board.

A Professional Member of ASID, Rosalie believes that ongoing design education is crucial. "One needs to change with the times and keep up affiliations," she reflects in "The Perfect Home Book, Leading Residential Interior Designers."



"It's not the years in your life, but the life in your years." –ABE LINCOLN





Teri Saenz

GENERAL MANAGER

How do you define success? Success is finding the balance between reaching your career goals, personal growth and the relationships you nurture along the way. If you find that balance then you have found success.

What is the best advice you can offer to young entrepreneurs in the city? Always stand behind your values and know your worth. The key to building successful relationships always begins with trust. This applies not only to others but yourself. In our business, change is constant. However, what remains the same is your integrity and your word. What is the single most critical talent you

**possess in your role?** Navigating a situation and getting to the core of my customer's needs. So many lives are affected in my industry every day, from employees to customers. It is imperative to lead with compassion and to be an avid communicator.



SPECIAL ADVERTISING SECTION | WOMEN WHO MEAN BUSINESS

"Remember the acronym FSU/KSU: First Show Up/ Then Keep Showing Up!" – KIM "Life isn't about waiting for the storm to pass, it's about learning how to dance in the rain." – JAYME "The happiest people don't have the best of everything; they just make the best of everything." – KELLY

## The PrivateBank

*Kim Butler Hegedus* 

Hegedus, Kelly Barrick

(L-R): Jayme Fry, Kim Butle

MANAGING DIRECTOR

Kim Butler Hegedus, Kelly Barrick and Jayme Fry are leading change and breaking barriers in the traditionally male-dominated financial industry. This successful trio has been recognized with prestigious community awards such as Women of Influence (Kim 2011), Leadership Iowa (Kim 2014, Kelly 2016) and Forty Under 40 (Kim 2002, Jayme 2016, and Kelly 2017). Kim, Managing Director of The PrivateBank Iowa division, talks success below.

**How do you define success?** Success is being able to help businesses achieve their financial objectives by providing creative financing, education and resources that help them grow. This partnership means that they are employing people, and moving our entire economy forward. What is your most critical talent? Emotional Intelligence. Being able to really listen to what my team and my clients need to be successful and thrive.

#### What is the best piece of advice you ever

**received?** You are your own best calling card. No matter what business name is on your business card, YOU, and how you execute for your clients, is what's important.



WOMEN WHO MEAN BUSINESS | SPECIAL ADVERTISING SECTION

"We rise by lifting others."

-ROBERT INGERSOLL

Spa Owner; Kelly Parker, LM

(L-R): Camille Arbegast, Managing Esthetician; Cassie Sampson, LMT, Desk Manager

## East Village Spa

Cassie Sampson | LMT, SPA OWNER

#### What is the best advice you've received?

"Hire great people and let them do their job." My managers are my trusted advisors and leaders. I'm fortunate to have a dedicated team of wellness providers that think creatively to continually improve their guests' experiences.

#### What is the most critical trait you possess in

your role? I'm resilient. Growing up a competitive swimmer taught me that you can do everything right in training and go all out in a race but still lose. Moving past these losses taught me to see the disappointments and challenges that are inevitable for entrepreneurs as motivation to try new ideas and take risks.

#### What is one thing few people know about you?

Before becoming a massage therapist, I was a recreation therapist. I worked in aquatic therapy with adults recovering from traumatic brain injuries throughout college and then spent 4 years as a care center activity coordinator. I'm grateful for the opportunity to help our guests with unique needs.





## Girl Scouts of Greater Iowa

Beth Shelton | CHIEF EXECUTIVE OFFICER

How do you define success? Success is being able to balance the desire for improvement with being content where you are at that moment in time. It's focusing on being competitive enough that you want to improve, and confident enough that you are doing the best you can right now.

#### Why do you feel it's important to support women-owned businesses? I work for an

organization that helps girls discover how to be their best selves. We know that girls can't dream to be what they can't see. By supporting womenowned businesses, we are showing girls that they can do whatever they want in life if they put their minds to it. If you could have one do over, what would it be

and why? I would have been better at failure recovery – having the ability to live more fearlessly knowing that I could fail, and being okay with it. That's one area I prioritize with my daughters, helping them learn to take safe risks.

#### What is the best piece of advice you ever

**received?** In a nutshell: Go for it. I wouldn't be where I am in life without that advice given to me over and over.





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The recruitment of high-quality women attorneys has contributed significantly to BrownWinick's status as a top Iowa law firm. BrownWinick has 25 women attorneys who are not only leaders in a variety of industries and practice areas, but also leaders within the firm. The leadership of these women internally, in the legal community and in the community at large have helped foster BrownWinick's innovation, creativity and partnerships.

Alicia Nicoletto, Rebecca Brommel

Not pictured: Ashley Furhmeister, Amanda Jansen

As a firm, BrownWinick seeks to partner with business clients and provide them with efficient, effective and innovative legal solutions in order to proactively protect their interests and place them in a stronger competitive position in their marketplaces. By focusing on client service, creativity and results, and approaching each engagement in a businesslike and strategic manner, BrownWinick is a formidable ally and a powerful advocate for its clients and their businesses.





## Baer Law Office

Kim Baer OWNER

What is your favorite part of being an attorney after 27 years? I really enjoy educating people about their legal options. Often there is more than one answer to a problem and we use the law and common sense to find the best solution. With our business clients that usually means being creative to help them achieve their goals.

Sometimes we are helping our clients through a tough time. Whether they have been hurt, lost a loved one due to an accident or they are going through a divorce, I am honored the client chose us to be on their team. Most of my clients end up being life-long friends and I feel lucky for that.

Why do you think the Baer Law Office was voted Best Law Firm for the last two years in a row in the CityView poll? Everyone in my office recognizes that we are in the customer service industry. We work really hard for our clients and we try to be responsive to their concerns. We also were recognized in *The Des Moines Register's* readers pole as USA Today's Best Attorney for Central Des Moines in 2016.

"We are very proud that our clients appreciate having us on their team."







### Iowa Realty

*Kim O'Connor* 

How do I define success? Success to me is all about my clients. When I can find or sell a home for them that satisfies their needs, they are happy with my service and I receive raving reviews, then I feel successful!

What is the best advice you can offer to young entrepreneurs in the city? Get involved in your community. Help make a difference by volunteering. You not only provide a service, but you meet lots of people with similar goals.

What is the best piece of advice you ever received? Listen.

### Lincoln Savings Bank

#### *Heidi Swenson* SENIOR MORTGAGE LENDER

How do you define success? I love helping homebuyers achieve their financial goals through the proper home loan program that is unique to them & their needs. It gives me a feeling of success and accomplishment!

#### What is the single most critical talent you

**possess in your role?** What has been crucial to my business is the ability to really listen to what the client is trying to accomplish in their home financing and long term goals. There is no "one size fits all" solution in this business.

Who is your mentor? My parents gave me a strong work ethic which has served me well through the years.





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arry Severidt, Angela Walker Franklin and



Tammy Gentry





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Kathy Power, Tracy Youmans

BROADLAWNS MEDICAL CENTER FOUNDATION **GATHERING IN THE GARDEN** 

Date: April 27, 2017

Venue: Salisbury House & Gardens

Main Attraction: Fundraiser for Broadlawns' Family Birthing Center.

Food: Taste To Go, the Cake Confectionery, Sarah Boerner cookies

Music: Max Wellman

Photography: Faye Frein





CHILDREN'S CANCER CONNECTION COUTURE FOR A CAUSE Date: April 2, 2017

Venue: Willis Auto Campus

Main Attraction: Charitable fashion show featuring children undergoing cancer treatment, their families, nurses and doctors.

Unique Touches: Sharing the stories of the children as they walked the runway. Guests also enjoyed pop-up shops, a silent auction, and a mimosa bar and brunch.

Food: Tangerine

Bottom Line: More than \$68,000

Photography: Maharry Photography, Gretchen Scott

# Events 2017

August 18-27 dsm Restaurant Week

August 29

September/October dsm Unveiling MERCY COMFORT HEALTH CENTER

#### September 6th

*dsm* Restaurant Week 10th Anniversary Party THE TEA ROOM

**October 3rd** *ia* Magazine unveiling WELLS FARGO MUSEUM

### October 24th

November/December dsm unveiling MERCHANTS BONDING

November 7th Sages over 70 event 320 RIVER CENTER



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Peggy Fisher, Larry Stelte



Connie Johnston, Jenny Leonard, Rachel Flint, Rick Tollakson

#### CHILDSERVE BUBBLE BALL

#### Date: April 8, 2017

Venue: Community Choice Credit Union Convention Center

Main Attraction: An "Art Alive"-themed runway show featuring bubble wrap creations by local designers.

Music: Brazilian 2wins

**Bottom Line:** Over \$1 million raised to benefit children with special health care needs since the event's inception in 2011.

Photography: Maharry Photography, Suzanne Case



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COMMUNITY FOUNDATION OF GREATER **DES MOINES ANNUAL CELEBRATION** LUNCHEON **& REPORT TO THE** COMMUNITY

Date: May 4, 2017

Venue: Community Choice Credit Union **Convention Center** 

Main Attraction: More than 650 people celebrated the Foundation's recent work, including granting over \$29.4 million to nonprofits and reaching over \$447 million in charitable assets under administration.

Photography: Anna Nalean



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DES MOINES COMMUNITY PLAYHOUSE COUNTDOWN TO 100: A MUSICAL REVUE OF THE '80s & '90s Date: April 21 and 22, 2017

Venue: Des Moines Community Playhouse

Main Attraction: Show tunes performed to celebrate the Playhouse's rich history.

Food: Taste to Go!

Photography: Maharry Photography



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OAKRIDGE NEIGHBORHOOD SERVICES BREAKFAST AT TIFFANY'S Date: April 1, 2017

Venue and Food: Vivian's Diner & Drinks

Main Attraction: A passionate keynote address by fourth-grader Ebtahal Hasaballa—an Oak Academy graduate originally from South Sudan. Also a fashion show featuring Oak Academy students and graduates.

**Bottom Line:** Funds were raised for Oak Academy Scholars, which provides preschool scholarships for at-risk, low-income and ELL students.


Pablo Picasso, *"The Family"* <u>26 x 16 x 8 inches,</u> \$11,500

#### KAVANAUGH EXCLUSIVE

Spanish born Pablo Picasso (1881-1973) is arguably the most important and well-known figure of modern art. Highly recognized for his distinctive style of painting and drawings, Picasso also impacted other art medium inclusion ceramic and glass. His glass work is less well known because there is so little of it, which makes it even more valuable. "It's very rare that you get a chance to see high glass work in a gallery or museum," according to Rose Watbun, senior curator of modern art and design at the National Museum of Scotland. A glass piece created by artistic genius Pablo Picasso is a unique find and a sure investment.

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Richard Earl Thompson (1914-1991) was an American Impressionist described as "nature's preservationist with paint," with a style often compare to Monet. Thompson's legacy to the world is enduring beauty: Nature captured on canvas in all its myriad of moods. A child prodigy at the Chicago Academy of Fine Art, he studied under great painters such as William Merritt Chase and Louis Ritman. The Great Depression led Thompson to choose an early career in commercial art, where he was highly successful designing World War II War Bond Posters and Coca-Cola ads. Although distinguished in commercial art, his ambition and formal training was in fine art. In 1959 Thompson turned to fine att full time, where his personal expressions of nature have attracted abundant collectors and admirers since.



Richard Thompson, "Distant Storm, Nazere" 24 x 30 inches, \$19,500

#### Kavanaugh art gallery

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#### UNITED WAY OF CENTRAL IOWA LIVE UNITED CELEBRATION

Date: May 1, 2017

Venue: Prairie Meadows

Main Attraction: More than 800 people attended the event for an update on the progress toward the organization's "Goals for 2020." Awards were presented to individuals and organizations.

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Anawim Housing Board of Directors Front row (L-R): Marilyn Carroll, Elizabeth Goodman, Russ Frazier – President, Joel Templeman, Cecelia Kent, Joanie Houston; Back row (L-R): Ken Watkins, Diane Hernandez, Christine Comito, Patricia Shoff, Michele Whitty, Bob Douglas, Kate Raun, Shannon Cofield, Deb Tharnish, Dr. Kate Massop, John McRoberts (Other members not pictured)

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#### YOUNG WOMEN'S RESOURCE CENTER SIT ON IT!

Date: April 22, 2017

Venue: Capital Square atrium

Main Attraction: More than 550 guests gathered to support girls and young women at the 18th annual auction featuring art and furniture by Iowa artists. Connie Boesen was recognized for her leadership in the community.

Photography: Eric Salmon, Janelle Ketcher

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#### DSM MAGAZINE MAY/JUNE UNVEILING PARTY

Date: April 25, 2017

Venue: The Kirkwood

Main Attraction: Exit Realty hosted more than 400 people who gathered for the unveiling of the May/June issue of *dsm*.

**Unique Touch:** Tours of the apartments and condominiums at the newly renovated Kirkwood at Fourth and Walnut streets.

Music: Keifer Brandt

Photography: Duane Tinkey



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#### "SUMMER AFTERNOON—SUMMER AFTERNOON; TO ME, THOSE HAVE ALWAYS BEEN THE TWO MOST BEAUTIFUL WORDS IN THE ENGLISH LANGUAGE." —HENRY JAMES

John Preston, "Beat Up and Keep Going 2," oil on panel. Landscape painter Preston, who lives and works in Fairfield, Iowa, finds inspiration for his works within Jefferson County. His paintings are being showcased through July 29 at Olson-Larsen Galleries' annual landscape exhibit.

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Steve Jobs, American entrepreneur, businessman, inventor, and industrial designer.

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