NPS Form 10-900
1024-0018
(Rev. 10-90)

OMB No.

274

United States Department of the Interior
National Park Service

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Sokol Gymnasium

other names/site number SOKOL Gymnasium; SOKOLOVNA Gymnasium; SOKOL Hall

2. Location

street & number 417 Third Street SE not for publication N/A
city or town Cedar Rapids vicinity N/A
state Iowa code IA county Linn code 113 zip code 52401

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets ____ does not meet the National Register Criteria. I recommend that this property be considered significant ____ nationally ____ statewide X locally. (___ See continuation sheet for additional comments.)

Bury 4 Bartlett DSHPO 3/25/13
Signature of certifying official Date

STATE HISTORICAL SOCIETY OF IOWA
State or Federal agency and bureau

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

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:
✓ entered in the National Register
___ See continuation sheet.
____ determined eligible for the National Register
___ See continuation sheet.
____ determined not eligible for the National Register
____ removed from the National Register
____ other (explain): _____

Signature of Keeper Date of Action
Edson W. Beall 5-14-13

Sokol Gymnasium
Name of Property

Linn County, Iowa
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)
_X_ private
___ public-local
___ public-State
___ public-Federal

Category of Property
(Check only one box)
_X_ building(s)
___ district
___ site
___ structure
___ object

Number of Resources within Property

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1	0	Total

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)
RECREATION AND CULTURE/sports facility
SOCIAL/clubhouse

Current Functions
(Enter categories from instructions)
RECREATION AND CULTURE/sports facility
SOCIAL/clubhouse

7. Description

Architectural Classification
(Enter categories from instructions)
LATE 19TH & EARLY 20TH CENTURY REVIVALS/
Classical Revival

Materials
(Enter categories from instructions
foundation CONCRETE
roof SYNTHETICS
walls BRICK
STONE
METAL
other

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

Sokol Gymnasium
Name of Property

Linn County, Iowa
County and State

8. Statement of Significance

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

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

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

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

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

Areas of Significance
(Enter categories from instructions)

ARCHITECTURE
ETHNIC HERITAGE
SOCIAL HISTORY

Period of Significance
1908-1962

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

____ **A** owned by a religious institution or used for religious purposes.

____ **B** removed from its original location.

____ **C** a birthplace or a grave.

____ **D** a cemetery.

____ **E** a reconstructed building, object, or structure

____ **F** a commemorative property.

____ **G** less than 50 years of age or achieved significance within the past 50 years.

Significant Dates
1908

Significant Person
(Complete if Criterion B is marked above)
N/A

Cultural Affiliation
N/A

Architect/Builder
Dieman, Charles A.

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

9. Major Bibliographical References

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

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

Primary Location of Additional Data
__X__ State Historic Preservation Office
___ Other State agency
___ Federal agency
___ Local government
___ University
___ Other
Name of repository:

Sokol Gymnasium
Name of Property

Linn County, Iowa
County and State

10. Geographical Data

Acreage of Property less than one acre

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

	Zone	Easting	Northing		Zone	Easting	Northing
1	15	610656	4647784	3			
2				4			

___ See continuation sheet.

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

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

11. Form Prepared By

name/title Jan Olive Full / Historian/Architectural Historian

organization Tallgrass Historians L.C. date July 2012

street & number 2460 S. Riverside Drive telephone 319-354-6722

city or town Iowa City state IA zip code 52246

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

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

Property Owner

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

name SOKOL Cedar Rapids Inc.

street & number 5200 18th Ave. SW telephone 319-362-1632

city or town Cedar Rapids state IA zip code 52404

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.0. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

7. Description

Summary Paragraph

The Sokol Gymnasium is located in southeast Cedar Rapids, a centrally located community in Linn County, Iowa. Cedar Rapids is the county seat and by far the largest city in the county. Sokol Gymnasium[1] is a three story, rectangular shaped building finished with brick walls, stone trim, and a pressed metal cornice. Constructed in 1908, the building sits on a level lot facing northeast. It fills its entire 60x80-ft. lot. An alley with an elevated "skywalk" runs beside the building on its northwest side; Third Street SE passes in front of the building; a pre-1935, shorter building (not a part of this nomination) adjoins the Sokol building's southeast side and wraps around to cover the rear wall of the Sokol Gymnasium. The building is located in the downtown central business district and was inundated in 2008 with several feet of floodwater. The Sokol Gymnasium's basement and first floor to about 4 feet were affected. These areas were cleaned out and are under repair. The great flood of 2008 covered a massive region of central Cedar Rapids and demolition of and/or repair of its buildings is still underway. Many of the Sokol Gymnasium's tenant neighbors have not returned to the area leaving vacant buildings.

Description

Exterior: Façade

The façade overlooking Third Street is heavily decorated with a symmetrical program of solid walls and glass-filled voids, which results in the building's strong Classical Revival styling. Overall, the façade is divided into three parts, vertically and horizontally. Vertically, three large window bays fill the space between four robust pilasters. Horizontally, one way to understand the building's division is by its three floors. However, the tripartite division is expressed more forcefully in its ground floor base, its middle section of large windows, and its top section where a heavy pressed-metal cornice caps off the wall. In classical architecture, these divisions are analogous to a column's base, shaft, and capital.

The ground floor, or base level, is clad with light-colored stone panels. These masonry panels are arranged over the two storefronts in a flat arch with a central keystone. The two storefronts originally had prism-glass transoms (of apparently two tones) over large display windows sitting on short wooden bulkheads. A single recessed door led into each small retail space. These doors were positioned toward the central axis of the building and the main entrance that led into the Sokol space. Today, these storefronts are clad with plywood, including the entrance recesses, the glass and fittings having been destroyed by the flood. The main and central entrance to the Sokol space is covered by a dark green metal canopy with a standing seam roof, a band around the perimeter frame that suggests a classical triglyph, and scrolled metal brackets. The triangular sides of the canopy, between its sloping shed roof and the squared lower framework are infilled with opaque glass. The original main entrance under this canopy held double doors flanked by sidelights, but this arrangement is nonextant. Today, because of flood damage, the entrance is framed in and covered with plywood, with a single temporary wooden door.

Above the ground level, a prominent stone ledge projects slightly out from the plane of the façade to both demarcate the street level base from the middle section and serve as a strong line to visually support the middle section's pilasters. Brick

[1] Historically, the Czech word sokol (meaning falcon) as used by the gymnastic organization has not been capitalized, either here or in Europe. Therefore only the first letter is capitalized herein (Sokol). Today, however, the Cedar Rapids organization typically spells the entire word with capital letters (SOKOL).

trimmed with stone takes over for stone panels as the main cladding material above this ledge. The bricks are brownish and mortared in stretcher-only courses with thin lines of a pale brown mortar mix. Four pilasters form the strong vertical division. Each pilaster sits on a stone plinth and has a stone capital above. In between, the shaft has a slightly inset rectangular panel outlined by raised bricks, stretching from capital to plinth. The two middle pilasters are additionally decorated toward the top by a single round pressed-metal panel with a bas-relief portrait of one of the two founders of the Sokol organization in Europe in 1862.[2] As you face the building, the right panel is of Dr. Miroslav Tyrš; the one on the left represents his friend and co-founder Jindrich Fügner (also spelled Füegner).

The bays between the pilasters are virtually filled by the vertical banks of large windows that illuminate the second and third floor interiors. The windows of the second floor are separated from those of the third by wide entablature-like bands of pressed-metal (with some stone) trim on which are raised letters, reading from left to right as one faces the building: SOKOLOVNA, 1908, and GYMNASIUM.[3] The lower windows, under these lettered panels, have wood sashes and are divided into sections by both thick mullions and thin muntins. The upper windows for the third floor have similar trim and window pane patterns but their nearly flat, segmental-arched headers have been filled in with a solid material painted to match the window sashes. A small metal railing is located at the lower center of each third story window, in front of movable windows. The sashes of the façade windows are replacements but very closely approximate the original window pane patterns, except for the infilling of the shallow header curve.

The windows are framed by brick piers on either side, a stone sill below, and the brick segmental-arched header above. Bricks forming these headers are laid vertically and grouped to alternatively project and recede from the wall plane in order to suggest blocks of stone. One of these brick blocks, in the keystone position, projects farther than the rest.

The "capital" detail of the façade begins above the headers of the top, third-floor windows where there is a wide brick frieze-like band decorated by two horizontal courses of projecting bricks spaced several rows apart. At the apex of each pilaster, just into this brick frieze, is a vertical panel of pressed-metal with three vertical bead-and-reel forms filling the center. This form may have been used to continue the classical styling as it mildly suggests the vertical channels of the Greek Doric order triglyphs. The long panels, or, continuing the Greek analogy, the metopes, between these triglyphs are filled with long stone panels with raised lettering. The panels, from left to right as one faces the building, read: SVATOPLUK ČECH, FÜGNER TYRES, and KLÁCEL HAVLÍČEK.[4] Above these panels is a robust-looking pressed-metal cornice of dentils supporting a wide band that stretch entirely across the façade from side wall to sidewall. Atop this denticulated band are four curved garland details positioned to align vertically with the pilasters. The garland curve points down, as if its midpoint was attached to the building allowing a length of garland on either side to drape downward. Three small round objects are evenly spaced between the garlands and may be structural ties for the cornice more than decorative details. Until a few decades ago, a statue of a falcon, wings outstretched in flight, graced the very top of the

[2] Martha Eleanor Griffith, "The Czechs in Cedar Rapids," *The Iowa Journal of History & Politics,* 42 (April 1944) 2:152; also, J. Rudiš-Jičínsky, "Preface," to A. Očenášek and J. Novák, *Essentials of the Sokols' Idea* (Chicago: National Printing & Publ. Co., 1918) [Collection of the SOKOL Cedar Rapids Inc.].

[3] The sign panels used on the façade pay homage to the Sokol gymnasiums of Bohemia, where "today [in 1914] we find the Sokol writ large throughout Bohemia; in many of the provincial towns one of he most striking buildings will be seen to have carved in bold letters across its front the inspiring word, and inquiry elicits that it is the gymnasium of the local Sokol." Walter Copeland Jerrold, "The Bohemian Sokol," *The Fortnightly Review* 94 (August 1913): 350.

[4] Svatopluk Čech was a Czech writer with a patriotic or national bent who lived from 1846 to 1908. Fügner and Tyreš were the Sokol society founders, and it is not clear who Klácel Havlíček was or why that name was memorialized. Dave Muhlena, Library Director of the National Czech & Slovak Museum & Library, suggested it may actually be the names of two people, Ladimir Klácel, the Czech free thinker, and Karel Havlíček Borovský, Czech author, journalist, and patriot. Muhlena, email to author, June 29, 2012.

building over the central bay of the façade; however this was stolen from the rooftop and never recovered.

Exterior: Side and Rear Walls

The adjacent building next to Sokol Gymnasium on the southeast side obscures all but perhaps 10 to 15 feet of the upper wall, which is painted brick and has no windows. The rear wall is likewise obscured by its lower neighbor; however there are two small upper floor windows visible above the neighbor's roof toward the south corner of Sokol Building. The alley side wall has been partially obscured since the mid-1970s[5] by the elevated skywalk that runs past the building at about the same level as the third floor or the second level's ceiling. This wall of the Sokol Building has irregularly spaced doors and windows at ground level, some of which are boarded over with plywood since the flood. These window openings have steel lintels and masonry sills. The large round-arched first floor glass-block windows that illuminate the gymnasium within are located along this alleyway as well. Upper level windows have segmental-arched brick headers over paired double-hung sashes and the windows appear to have been replaced with single-light sashes. Walls on these three non-public sides are of bricks laid in a common bond pattern.

Interior:

The interior floor plan on each floor is generally intact, except for the basement where the original swimming pool was filled in decades ago.[6] Woodwork and trim is fumed oak throughout the upper floors and is in good shape except for where the flood water damaged it in 2008. Damage to that woodwork is limited to the ground level and generally the lower 4 or 5 feet.

When built, the floors functioned and were changed over time as follows (flood damage is noted parenthetically):

The *basement* contained a large swimming pool and men's and women's locker rooms. The swimming pool floor space now functions as a club room with two kitchen areas (completely inundated by the flood; woodwork removed but painted concrete walls and flooring, and tile walls in locker/shower rooms, remain extant).

The *ground floor* was and remains the main Sokol space and is largely devoted to the large gymnasium that occupies the rear two-thirds of the floor (gym floor ruined by the flood and is now plywood). The gymnasium is two stories in height and there is an open second floor judge's or observer's balcony with a tubular steel and mesh railing located at the front end of the gymnasium. The walls are clad in a brown glazed brick or tile block on the lower level with plaster above. A large image of a falcon with outstretched wings (the symbol of Sokols and literally the Czech meaning of the word sokol) is etched into the glazed brick on one wall. Structurally, the large volume of space is spanned by long beams (steel I-beams?), running from front to back, and resting on engaged pilasters. Two small windows low on the wall have been bricked in, no doubt a result of the construction of the adjacent buildings. The glass blocks that fill the two-story, round-arched windows that overlook the alley are probably from somewhere between the 1930s to the 1950s.

The front third of the *ground floor* continues to serve as the entrance lobby and stairways for the Sokol space. The lobby floor is covered with small square and hexagonal tiles. Inside the front entrance, the tile floor contains a large "S" in blue

[5] Doug Neuman, Director, Downtown Cedar Rapids, email to author, April 7, 2012.
[6] Paul Jerabek, a long-time member, stated the pool was not in use even when he was a small child around 1935. "The problem was the pool was below the sewer level," he said, "and they could not drain the pool. I do remember helping fill in the pool. Every time we warmed up for class we would throw a brick into the pool to help fill it in." Paul Jerabek interview, transcribed by Allene Pease, 2012.

and white tiles set in a large reddish hexagonal shield. The border of this large "S" shield is blue with floral details on four sides. The field surrounding the shield is white, and bordered around the edge by a running Greek key in the blue tiles between lines of red tile. Between this front entrance and a set of low steps midway to the gymnasium, the floor tile pattern is a white field of hexagonal tiles inset with small floral-like details of red, blue, and yellow, all surrounded at the edges by the same running Greek key detail. This entrance/lobby area is flanked by the two small retail shops, the southwest one of which has a small vault that is extant (both shops were flooded and are now gutted; the walls between the shops and the lobby are now open to the stud framing).

The *second floor space* toward the front of the building (the rear is open to the gym floor below) contains two meeting rooms, a small kitchen and restrooms. This space was rented to the Odd Fellows for many years. The sign bearing the International Order of Odd Fellows' iconographic three-link chain (representing friendship, love, and truth) hung from the central bay's second floor, just above the date "1900," and is visible in historic photos from the early 20th century to midcentury (sign is nonextant).[7] The meeting rooms are exceptionally intact and have their original narrow wood flooring (likely maple); fumed-wood trim around doors and used in a prominent chair rail/shelf detail; fumed-wood, two-panel doors, some of which have small peep holes (there are some four-panel doors also); and fumed-wood movable transoms over the doors. Fuming is a technique used to give wood a dark or weathered appearance by exposing it to ammonia. There are also storage cabinets in the same dark wood and one of the doors is a split "Dutch door." The tiny galley kitchen (or food prep area) located in the pass-through corridor between the two meeting rooms appears to have been updated in the 1950s. There are also small men's and women's restrooms on this level beside the staircase between floors. This main staircase is a gate leg arrangement of short flights wrapped around an open-air center shaft. Of dark, fumed wood, the balustrades are simple and blocky; the newels are squared posts with flat mortar board caps. Treads and risers are of the same dark wood.

The third floor was and remains Sokol space and contains a lobby leading into a large floor exercise/rehearsal auditorium (located over the two-story gymnasium space below), a meeting room now used as a weight room, connected to a much larger kitchen fitted with original cupboards and a pass-through counter with a sliding pull-down panel. The meeting room has a corner walled off as a coat room or bar and has a second countertop and pass-through window with a sliding pull-down panel with opaque glass. There are also restrooms located in the center of the third floor and storage rooms. Wood floors and the dark fumed-wood trim is the same as the second floor and generously used throughout the third. The meeting room with its kitchen is still filled with round oak tables and chairs positioned in front of the third floor façade windows. These windows are the ones that have the narrow railings in front of tall central sections that may have opened like doors allowing fresh air and the noise of 3rd street below to filter in.

The floor exercise/rehearsal auditorium is reached from the lobby at the top of the staircase through large double doors of dark wood. This space has the same narrow wood flooring and plaster walls as seen in other spaces. The lower section of the walls has a chair rail/wainscoting treatment, with wooden bars or railings (as used in ballet) affixed at waist level.

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[7] Theo. A. Ross, *The History and Manual of Odd Fellowship* (New York: The M.W. Hazen Company, 1905), 599. [Author's collection.] According to Ross, the "three links are emblematical of the chain by which we are bound together in Friendship, Love and Truth. We are anchored by them to the steadfast purposes of our covenant, and are cautioned to keep them untarnished and free from rust, as a chain is only as strong as its weakest link." The I.O.O.F., a male-only organization (eventually with a female auxiliary), was founded in England in the 1700s by "workingmen for social purposes and for giving the brethren aid and assisting them to obtain employment when out of work" (Ross, 10). The fraternity was first seen in the United States in 1819 with the establishment of a lodge in Baltimore, Maryland (Ross, 12). The Odd Fellows, then, were part of the association phenomena that paralleled the movement of rural residents into cities growing with the Industrial Revolution. See generally, Eric Hobsbawm, *The Age of Revolution, 1789-1848* (1962) and The *Age of Capital, 1848-1875* (1975).

There are also some very large mirrors on the walls. A similar structural arrangement of ceiling beams stretched between pilasters as seen below in the gymnasium is present here. The two small windows that are visible in the south corner of the building's rear wall are found here. The three tall windows on the alley have single-light sashes in them and permit a good deal of natural light into the space. Finally, a door in the southeast corner of the auditorium leads to a narrow stairway and a small storage room that is slightly elevated by a single flight of stairs above the auditorium floor. This small storage room has built in cupboards and probably held equipment used in the auditorium.

Integrity

This building's principal, character-defining features are intact and seen in the façade's structural arrangement, decorative program, and organizational iconography and signage.

(1) location: the building is in its original location;
(2) design: the footprint, form, plan, and spatial arrangement of both the structure and its interior spaces are intact except for the basement;
(3) setting: the elevated skywalk running along side the building's alley elevation extends beyond the building to cross the street that runs in front of the building. This pedestrian structure obscures part of the building's alley elevation and is visually annoying as it crosses the street, primarily because of its clearly modern appearance, however it does not significantly impair the building's overall setting. The character of the greater neighborhood surrounding the building is essentially unchanged and remains a central urban-core setting. The flood of 2008, however, leaves this setting at risk. Preservation of Sokol Building will enhance the neighborhood's recovery efforts;
(4) materials: despite the loss of basement trim (where wood was less present anyway) and part of the ground floor woodwork, the building's original materials inside and out are largely present and intact;
(5) workmanship: the components of the building's exterior are intact and reflect notable workmanship, especially in the use of brickwork trimmed with stone and pressed-metal;
(6) feeling: the building's façade projects a strong neo-classical appearance as interpreted by Midwest architects for commercial and institutional buildings early in the twentieth century;
(7) association: the relationship of the building to the Sokol society in Cedar Rapids is unbroken.

The seven aspects of integrity are sufficiently maintained despite the windows being replaced. The impact on integrity is minimized by the following facts: the alley side third floor windows may actually be original but even if they are replacements, they are located high on the alley side of the building and well way from the public's typical viewshed. The glass block windows in the gymnasium are historic replacements at this time and have gained a degree of importance from their role in providing increased security against unauthorized entry from the alley. And the façade windows are historically appropriate as they reflect the original fenestration pattern.

8. Narrative Statement of Significance

Summary Paragraph

The Sokol Gymnasium is located in the central section of Cedar Rapids, Iowa, on the east side of the Cedar River, which runs its winding course through the middle of the city. The building is located just a couple of blocks from the river and was among the architectural victims of the great flood of 2008, which inundated scores of blocks in the center of town. Currently undergoing the slow process of repair, the Sokol Gymnasium has long been a stable feature of the 3rd Street landscape and a vital part of the Czech community in Cedar Rapids. The building is locally significant under Criterion A because of its long and direct association with this important ethnic-based gymnastic and social organization, with roots deep in nineteenth-century Europe. The Sokol Gymnasium is also locally significant under Criterion C as a well preserved example of a Classical Revival commercial building within the body of work by master architect, Charles A. Dieman. The gymnasium building's long association with the Sokol organization is the basis for the period of significance, which lasts from the building's construction in 1908 to 1962, or the arbitrary 50 year rule. The period of significance might be considered to advance as each year passes, for as long as the building's relationship with the Sokol organization remains unbroken.

History of the Sokol Organization in Europe and in Cedar Rapids

Any discussion of the Cedar Rapids Sokols necessarily starts in 1862 in Europe – in the capital city of Prague, Bohemia to be exact. According to one scholar, though the region was called Bohemia—after a Roman designation for the area's earlier inhabitants—the residents are most properly referred to as Czechs in honor of a legendary fifth-century Slavic chieftain named Cechus or Cech.[1] The history of Bohemia is marred by invasions and recurring wars with the Germans and others, and the Czechs lost their independence as a country in 1620, becoming a part of the Habsburg (or Austro-Hungry) empire until 1918 and the end of World War I.

This turbulent history resulted in several periods of emigration from Bohemia or, later, Czechoslovakia. With their loss of independence to the Habsburgs, at least 36,000 Czech families left and an unknown number traveled to the United States, docking at New York.[2] More robust Czech immigration to the U.S. started in 1848, with the end of serfdom in Austria and Hungary and the convening of the first Slavic Congress, in which was discussed the "possibility of political consolidation of Austrian Slavs, including Czechs, Slovaks, Poles, Ruthenians (Ukrainians)" and others.[3] The increased nationalism (and hopes of increased autonomy) prompted an unsuccessful uprising in September, 1848. "Many of the patriots, especially among the students, sought refuge in the United States."[4] While immigration to the U.S. steadily increased, peak immigration to Iowa by persons reporting Bohemia as their nationality was 1890.[5] The greatest national *increase* in persons reporting Bohemia or Czechoslovakia as their birthplace, however, was between 1920 and 1930.[6]

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[1] Griffith, "The Czechs in Cedar Rapids," 115. Griffith indicated that before 1918, the spelling "Cech" rather than "Czech" was used to refer to the people who lived in Bohemia. To call them Bohemians however is a misnomer, Griffith claims, as that term refers to "French gypsies" and is derived from the French work *boheme,* meaning unconventional. Ibid.
[2] Ibid.
[3] *Take Me to Prague*, http://takemetoprague.eu/idnex.php/en/aboutcr/history.html, obtained on July 24, 2012; *National Revival and Revolution 1848,* http://www.slovak-republic.org/history/national-revival/, obtained on July 24, 2012; *Czech and Slovak Heritage*, http://www.czechheritage.net/timeline.html, obtained on July 24, 2012; Griffith, "The Czechs in Cedar Rapids," 116.
[4] Griffith, "The Czechs in Cedar Rapids," 116.
[5] Bohemia was first listed as a distinct nationality in the 1870 federal census.
[6] Griffith, "The Czechs in Cedar Rapids,"117.

Though peak immigration of Czechs to Iowa was in 1890, Czech migration to Linn County specifically continued to rise each decade through 1920, no doubt due to the by then established Czech population and the effects of chain migration. By the middle of the twentieth century, it was estimated that about 25% of Cedar Rapids' population had Czech ancestry and "that Cedar Rapids ha[d] the largest percentage of Czechs of any city in the United States."[7]

Many of the earliest Czechs to Linn County were farmers who settled on land south and southeast of the town of Cedar Rapids where cheap acreage was available to them in the 1850s.[8] The first Czechs to Cedar Rapids are thought to have arrived about 1852. By 1860, when Cedar Rapids had 1,610 residents, there were about 80 Czech families in the town and this number increased rapidly following the Civil War.[9] Two new industrial employers opened factories in 1871 (T.M. Sinclair and Co. meatpacking) and 1874 (Stuart and Douglas oatmeal and pearl barley factory), and this meant increased laborer jobs for the newest arrivals.[10] This large and growing ethnic community of transplants from central Europe and their descendants soon enabled the formation of one of the earliest Sokol organizations in the United States, in 1873, little more than a decade after its founding in Europe.[11]

The "Sokol Movement"[12] had begun in Bohemia in 1862 due to the efforts of two men, Dr. Miroslav Tyrš and Jindřich Fügner.[13] Tyrš was a "philosopher, historian, and a great scholar and national leader;" Fuegner was his colleague.[14] Writing in the summer of 1918, toward the end of both World War I and the Austro-Hungary Empire, one writer credited these two men with surreptitiously forming a "national army" in the nineteenth century through the Sokol Movement – an army of the fit, ready for opportunities to oppose the "misrule of the Hapsburgs." Together with the public goal of training Czechs in physical fitness, the Sokol system "brought soon in Bohemia, Moravia and Silesia the best results,…[a] system of national character with patriotic impulses and ideals invading almost the entire world, the Sokol societies being established in almost every one of the larger cities and villages of these nations in Europe."[15] Through a regimented program of physical fitness and mass exercises, the Sokol organizations were also promoting an underlying nationalistic goal of resisting Austro-Hungarian and Germanic rule, certainly a reflection of long being under the thumb of the Habsburgs.[16] This political verve would be transplanted to the United States with the establishment of Sokol groups, where it would be focused on good citizenship and patriotic support for the immigrants' new country.[17]

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[7] Ibid., 115.
[8] Ibid., 119.
[9] Ibid. 121-22.
[10] Ibid. 128.
[11] Griffith, "The Czechs in Cedar Rapids," 152.
[12] Sokol is the Czech word for falcon and thought to embody freedom and swiftness.
[13] Fridolín Macháček, "The Sokol Movement: Its Contribution to Gymnastics," *Slavonic Review* 17 (July 1938): 73. The spelling for Fügner varies in the literature and is preserved herein as it was in the source.
[14] J. Rudiš-Jičínsky, "Preface," to A. Očenášek and J. Novák, *Essentials of the Sokols' Idea*, 9-10.
[15] Ibid.
[16] Ibid., 10.
[17] The Czech Sokols were not the only ones to "make use of gymnastics as a political lever." According to one writer in 1907, before either world war, "the European nations are quick in borrowing from each other the newest ideas in popular propaganda, and…the idea of political athletics has spread widely. Thus the Italians in southwestern Austria have their own gymnastic societies, whose object is as much the acquisition for Italy of the Tyrol and Trieste as actual proficiency in manipulating the dumb-bell and Indian-club…Athletics is sublimated when it becomes the embodiment of such ideals…Yet, curiously enough, political athletics is really a German invention…with the Turner idea…" (*The Nation*, 85 [December 5, 1907]: 510). It seems probable that the fascists who rose to power in Europe between the wars borrowed freely from these earlier gymnastic societies' symbolism and patriotic goals to stoke the fires of nationalism in their own counties and rally public support for their own purposes. Vastly different political conditions in the United States, as well as the separation of Czech immigrants from the Sokol organizations in Bohemia, however, meant an inevitable if gradual diminution of the strength of the movement's political message for American Sokols as well as a shift of emphasis toward social interaction and the preservation of Czech cultural in this country.

Tyrš had drawn on "classical and Renaissance ideas in gymnastics" to arrive at a five-point concept of Sokol "education" intended to improve the moral and physical health of the Czechs. [18] Unlike contemporary French and German movements with proponents who were "simply good gymnasts, or, at the most, good teachers," [19] the Sokol effort involved *physical* education, or a strong, healthy, and beautiful body; *moral* education, or the cultivation of good behavior, bravery, and pride, while at the same time suppressing deceitful, cowardly, and lowly behavior; *national* education, or the enlightening of Czechs in the "special Bohemian culture" created by their forefathers; *democratic* education, the concept of Sokols as a "real brotherhood" in which all social and economic classes were welcomed (though originally "brotherhood" meant just that, men only); and, finally, a *progressive* education, or free thinking devoid of religious rules and dogma.[20] These constructs, with a primary methodology focused on gymnastics, were the "foundations of Sokolism" as conceived by Tyrš and carried to the United States by Czech immigrants.[21]

The first Sokol organization in America was formed in 1865 in Saint Louis, Missouri.[22] The Cedar Rapids Sokols had their origins in a small group of men who, in 1873, formed a Sokol organization called the "Jednota Tyrs," which literally means Tyrs organization. These 29 men met in the hall of the Reading Society, the original Czech social group in town. They wore navy blue uniforms and broad-brimmed blue hats, as opposed to a Sokol in Bohemia who dressed in a gray suit, red shirt, and a small round black cap with a falcon feather.[23] In 1876 a second local Sokol group formed, called the Cedar Rapids Sokols, and the two merged in 1888.[24] In 1892, a women's group affiliated with the Sokols formed. The women's organization, Telocvicna Jednota Sokolek Tyrs, literally means women's society founded by Tyrs.[25] In 1936, the Junior Falcons, an organization for youth between 12 and 18, was organized. Also, a summer "health" camp for young people operated in the countryside north of Cedar Rapids for some period of time starting in the 1930s. [26] The camp had cabins was located along a river.

Though it is not known how long the Sokols met in the Reading Society's hall, by 1892 whatever quarters they were using were inadequate. Consequently, a house not far away at Seventh Avenue and Third Street was purchased and converted to a gymnasium. When this also proved too small, the adjacent lot was purchased and local architect Charles A. Dieman hired to design a larger Sokol Hall.[27] Constructed in 1900 and dedicated in January, 1901, the "main portion of this new building was a gymnasium, 75 feet square and 23 feet high. A gallery for spectators ran half way around it. The hall was provided with

[18] Macháček, "The Sokol Movement," 76.
[19] The German reformer and gymnastic organizer, Friedrich Ludwig Jahn, founder of the Turner gymnastic clubs, was, by 1938 described as a "primitive mind governed by impulse rather than rational reflection" in contrast to the Sokol intellectual founder, Dr. Miroslav Tyrř. Macháček, 76. The historiography of Czech history and the changing attitudes of writers toward prominent European figures are reviewed in Josef Opantrný, "Problems in the History of Czech Immigration to America in the Second Half of the Nineteenth Century," in *Nebraska History* (Fall/Winter 1993): 120-129.
[20] A. Očenášek and J. Novák, *Essentials of the Sokols' Idea* (Chicago: National Printing & Publ. Co., 1918) [Collection of SOKOL Cedar Rapids Inc.], 13-29.
[21] Ibid., 29.
[22] *American Sokol Organization*, http://www.american-sokol.org/history.php, obtained on October 13, 2011.
[23] Griffith, "The Czechs in Cedar Rapids," 152-53. The "special Sokol costume" of the Sokols in Bohemia is based on "Garibaldi's 'Red Shirts'." Giuseppe Garibaldi was an Italian nationalist who campaigned for the unification of Italy in the early 1860s. The complete Czech Sokol costume consisted of a brown cap with a falcon feather, the red shirt over brown trousers, and high black boots. Walter Copeland Jerrold, "The Bohemian Sokol," *The Fortnightly Review* 94 (August 1913): 350.
[24] Griffith, "The Czechs in Cedar Rapids," 154.
[25] Ibid. The separate men's and women's groups merged in 1989 according to SOKOL Cedar Rapids Inc.
[26] Ibid., 159.
[27] *Cedar Rapids Republican*, January 17, 1909.

shower baths and the gymnasium was equipped with Indian clubs, dumb-bells, wands, and other physical culture apparatus."[28] The Sokol men numbered 100 by this time.

Just a few years later, the Rock Island railroad planned a large freight depot in the neighborhood and the Sokols sold their hall, prompting the group to again hire architect Dieman. The present Sokol Gymnasium was the result, constructed in 1908 and dedicated in mid-January, 1909, eight years nearly to the day of the first Sokol building's dedication. Much larger, the present building contains a "gymnasium, which is on the first floor…58 feet long and 46 feet wide, [with] a gallery for spectators…The second floor has a parlor for trophies and pictures and a large club room."[29]

In addition to physical education classes and gymnastic drills, the Cedar Rapids Sokol unit follows the regulations and bylaws of the American Sokol national and district Sokols. Initially, "members of the local [Cedar Rapids] unit [were] men and women of Czech descent who are either citizens of the United States or who have declared their intention of becoming citizens. Gymnastic classes for young people and adults, are, however open to all."[30] Periodically, the Cedar Rapids Sokols sent teams of gymnasts to much larger national and even international tournaments called Slets. Originally held in Prague (up to 1938), national Slets were held in the United States, and Chicago's Soldier Field hosted large Slets in the early twentieth century. "A Slet consists of calisthenics, exercises on the apparatus, track events, high jumps and broad jumps, the shot put and discus throw for young men, exercises on the balance beam for women, and mass exercises for all"–a program not unlike the ancient Greek Olympics or even the modern Olympics today.[31]

Beyond the physical education, drills, classes, and periodic Slets, the social life of Cedar Rapids' Sokols during the first half of the twentieth century was enhanced by frequent masquerade balls called Sibrinky dances and an annual May dance—the Majovy Veneck or May wreath dance. The Sokol group also sponsored lectures and encouraged its membership to remain politically engaged in national affairs.[32]

Following World War I, interest in organized athletic drills and classes is thought to have decreased as the interest in organized competitive sports in this country increased. Returning soldiers had little interest in drilling in Sokol classes, and Czech immigration had slowed, minimizing direct contact with Czechoslovakia Sokols.[33] The various gymnastic and social programs of the Sokol organization and its gymnasium building, however, continued to serve the Cedar Rapids Czech community. A number of the older Sokol members, generally in their late 70s and 80s, with memories of the Sokol Gymnasium dating to the 1930s and 40s, were interviewed recently. Their recollections serve as important evidence for the continuing role played by the building in their lives, even after the heyday of the Sokol movement fueled by intense immigration had faded.[34]

Based on these Sokol members' recollections, the physical fitness activities revolved around gymnastic classes, which they started as early as age 5 and attended twice a week. The instructors were from Czechoslovakia and drilled them in the Czech language. Marching was a part of the classes, as well as the all-important work on equipment like the balance beam. Adult members trained for the various Slets in the gymnasium. Organized and pick-up activities held in the building included

[28] Griffith, "The Czechs in Cedar Rapids," 155.
[29] Griffith, "The Czechs in Cedar Rapids," 156.
[30] Ibid., 157. This is no longer a requirement.
[31] Ibid.
[32] Ibid., 158.
[33] Ibid., 159.
[34] Members who were interviewed (with their age in 2011 or 2012) included: Olga Sedenka (86); Vera Valenta Conway (85); Paul Jerabek (82); Nancy Jerabek (79); Hermina Rigel (82); Irene Hamous (79); Marjorie N. Nejdl (76); and Rev. William Harnish (76); plus younger members Marie Webster (67) and Deb Allison (49). Jeanne Vogt (71) submitted written recollections.

handball, evening basketball and volleyball games, weight training, and trampoline lessens led by George Nissen, the inventor and patent-holder for that piece of exercise equipment. [35] Fencing lessons could also be taken at the building.

The administration of the Sokol organization, which was divided into so-called units, involved regular use of the various club and meeting rooms in the building. There was a junior unit for high school youth and separate women's and men's units, though the latter two eventually were combined. Units were led by officers and met monthly. While it was still separate, the men's unit held evening meetings that were followed by dinner with the wives, who had cooked dinner in the building's third floor kitchen. Occasionally these monthly meetings were held using only the Czech language. Dinners were also made available to the public for some point in time, and were frequented by well-known Cedar Rapids businessmen who often purchased dinner tickets for their evening employees. Fundraising dinners were annual (or more frequent) events that featured pork, dumplings, and kolaches. One wry elder remembered that it seemed the men planned these pork suppers while the women did all the work.

The building served as a venue for activities intended to preserve and perpetuate the members' Czech heritage, often through entertainment and evening programs. The 3rd floor auditorium or hall was used by touring Czech groups who delivered plays in the Czech language. Sibinky masquerade dances, in which attendees wore costumes, were regularly held in the same 3rd floor auditorium, and the Beseda folk dance group used it too. Finally, the Sokol Gymnasium served as the staging grounds for all the local Czech groups who gathered to form up Memorial Day parades that marched across the river, through the commercial enclave known as the Czech Village, to the Czech cemetery.

It is hard to overstate the role the building and the Sokol organization played in the social lives of many married member couples, who had met their future spouses at the Sokol Gymnasium. It was a place in the neighborhood where young single men and women could meet and get to know each other not far from the eyes of their parents, many of whom were immigrants from Czechoslovakia. These young couples would then hold their rehearsals and weddings in the building, as well as wedding receptions afterwards. The pre-wedding bridal showers thrown for the betrothed couple were special too. Described as a "big social event," the bridal shower was held in a clubroom with often as many as 100 people attending. "At one end of the hall there was a big table for the bride- and groom-to-be and their parents....Everyone would sit in a double circle [and the opened gifts] would be passed all around the room and then picked up at the end...Since there was no TV or computers back in those days, this was a big deal. If you weren't invited, you were very hurt. The invitations would be sent out on a penny postcard...When the couple was done opening gifts they would stand up and thank everyone then invite everyone to the wedding. That was the official invitation."[36] Once married, there was a "Young Married Couples" group that regularly met to dance to local bands, have card parties, and play volleyball. Women also could get involved in several sewing circles.

An aging membership, lack of an elevator in the building, and the damaging flood of 2008 have all combined to bring a halt to most if not all of these activities...at least for the present time.

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[35] Trampoline inventor, George Nissen, was born in Blairstown, Iowa, and raised in Cedar Rapids. He was an award-winning gymnast in high school and later in college at the University of Iowa. Nissen patented his ideas for the trampoline and manufactured the apparatus successfully for decades at a Cedar Rapids factory. He died at 96 in California in 2010. "George Nissen, Father of the Trampoline, Dies at 96," *The New York Times*, April 13, 2010; "George Nissen," *Inventor of the Week*, MIT School of Engineering, http://web.mit.edu/invent/iow/nissen.html , obtained on July 26, 2012.

[36] Irene Hamous interview, transcribed by Allen Pease, June 2012.

Architect Charles A. Dieman (1873?-1937), Biographical Information

Charles A. Dieman was an accomplished architect who spent a large portion of his professional career in Cedar Rapids, Iowa, from where he drew plans for buildings all over Eastern Iowa and points beyond. Born in Milwaukee, Wisconsin, to a Prussian immigrant father and a mother whose parents were also from Prussia, as a youth Charles lived in a working class neighborhood largely populated by such Prussian immigrants. During the 1880 federal census, taken when Charles was seven, government enumerators also recorded a few families in the neighborhood who had immigrated from Bohemia and Austria. Dieman's father was a carpenter and his neighbors worked as painters, butchers, and in similar crafts.[37]

Dieman apparently gained his construction knowledge and design skills on the job and without the benefit of formal architectural schooling. As a young adult, Charles apprenticed as a carpenter and studied under someone named Professor Schmidt. The only thing known about Schmidt was that he was a graduate of Berlin Polytechnic Institute. Dieman evidenced an artistic interest by taking watercolor courses at a local institution and then worked for the prominent Milwaukee architectural firm of Leipold & Wiskocil.[38] While nothing was discovered about Leipold, Augustin V. Wiskocil was a native of Austria or Bohemia, born in 1861, and lived in Milwaukee by the age of 10. He worked with Leipold from the late 1880s through 1891, after which the firm was dissolved and each man set out on his own.[39] Wiskocil left a body of architectural work that has been recognized in Milwaukee for its importance.

Moving to Cedar Rapids shortly after the Milwaukee firm's dissolution, Dieman was working for the local firm of Jossleyn & Taylor in 1892. By 1895, Dieman had been promoted to "chief designer" by that prominent Cedar Rapids firm but just a year later, in 1896, he left the firm to establish his solo architectural practice.[40] In 1900, Charles married Mabel E. Ferguson, also of Cedar Rapids.[41] They had one daughter, Dorothy Faith Dieman, in 1904 before Mabel died in 1914 at the age of 41.[42] Five years later, Charles married a local artist, Clara Leonard Sorensen, who was then studying at the Chicago Art Institute.[43] This was also a second marriage for Clara, a sculptor of considerable talent and ambition. She introduced Charles to Eastern Iowa art circles that included Grant Wood and Marvin Cone.[44] Clara frequently gave lectures on art at various Cedar Rapids groups and organizations, and together the Diemans became a prominent couple in local arts and society circles. In 1922, at age 49 and at the peak of his professional career,[45] Charles and his wife moved to Denver, Colorado. Denver city directories from 1923 to 1925 list Charles in private practice at various locations, and the 1926 directory also lists Clara as an instructor at the Chapell School of Art. In 1928, the Diemans were "temporarily living in Houston, Texas,"—perhaps because of an architectural commission of Charles'-- however Clara was at the same time "executing all sculpture decorations for exterior

[37] Charles' birth year is likely 1873, despite two federal censuses (1900 and 1930) that indicate a birth year of either 1869 or 1870. In addition to the 1880 census, which recorded his birth year as 1873, the 1910 and 1920 censuses, as well as Charles' obituary in 1937, all indicate he was born in 1873. Since the majority of these sources, including two that required someone other than Charles to supply the date (his parents in 1880 and, likely, his wife in 1937), the 1873 birth year seems most likely.
[38] *Cedar Rapids Evening Gazette*, December 5, 1896.
[39] *Historic Designation Study Report: Hrobsky/Berg Building* (2006), published at http://www.milwaukee.gov/ ; obtained on June 29, 2012.
[40] *Cedar Rapids Evening Gazette*, December 5, 1896.
[41] *Cedar Rapids Republican*, November, 11, 1914.
[42] *Cedar Rapids Republican*, November 11, 1914.
[43] *Cedar Rapids Evening Gazette*, February 26, 1919.
[44] See for example, *Cedar Rapids Evening Gazette*, September 15, 1921.
[45] Charles Dieman was president in 1921 of the Iowa chapter of the American Institute of Architecture. *Cedar Rapids Evening Gazette,* May 7, 1921.

of new Denver Nat'l Bank Bldg. for Fisher and Fisher, architects."[46] The 1930 federal census listed the Diemans in Houston, but by 1934, the couple had relocated to the "art colony" in Santa Fe, New Mexico.[47] Charles died at age 65 in 1937. Subsequently, Clara left Santa Fe for the next 18 years, living in New York and Philadelphia. She returned to Santa Fe in the 1950s and died there at 81 in 1959.[48]

Charles Dieman's Architectural Career

When Charles Dieman set himself up as a practicing architect in Cedar Rapids in 1896, he took three office rooms in the Granby Building (extant) in downtown Cedar Rapids. By 1898, another architect 15 years older than Dieman and also with a solo practice had taken the two offices next to Dieman in the Granby Building. This was Ferdinand C. Fiske, a New York state native and 1882 graduate of Cornell University's architecture program in Ithaca.[49] His first job in 1883 was with the Minneapolis, Minnesota firm of Goodman and Fiske.[50] By the late 1880s, however, Fiske was working in Lincoln, Nebraska. At some point during that period, Fiske moved to and opened his office in Cedar Rapids. Fiske may have made these moves because of various architectural projects that required his presence, but his motivation at this point is pure speculation. His selection of offices next to Dieman's in the Granby Building, however, almost certainly led to the two men's partnership by 1901.[51] The firm, which also opened a Lincoln office in 1901, was advertised in Cedar Rapids newspapers and city directories as "Dieman and Fiske." The partnership was known in Lincoln as "Fiske and Dieman."[52] Fiske continued to live in Cedar Rapids for two more years, periodically traveling to Lincoln to work on projects. In 1903 Fiske and his wife, Katherine, moved from Cedar Rapids and permanently returned to Lincoln.[53] The professional partnership arrangement appeared to operate until 1910, the last year in which the Cedar Rapids directory listed "Dieman and Fiske." In 1911, the Cedar Rapids office was simply called "Charles A. Dieman & Company.[54] Dieman continued to operate under this last firm name throughout the rest of his career in Cedar Rapids, which ended in 1922 when he left for Colorado. Dieman never again had a long-term partner in the practice though he did employ several draftsmen over the years. Shortly after Fiske left the partnership, an engineer named James Troup, advertised as "with Chas. A. Dieman & Co.," but this apparently was an informal arrangement.[55] Later, the 1914 through 1918 city directories list John M. Gardner as a second architect in the firm, but this may have been a brief and/or relatively unimportant association as Mr. Gardner does not figure in the news coverage of Dieman's projects.[56]

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[46] Max Binheim, compl. *Women of the West, 1928 Edition* (Los Angeles: Publishers Press, 1928), 108. Clara's biographical essay included her activities as "lecturer on art before clubs and schools…Secretary, Denver Civic Art Commission (2 years). Member: Chicago Art Institute (alumnae), member of Indiana and Colorado Artists Societies."

[47] "Charles A. Dieman Dies in Milwaukee," *Santa Fe, New Mexican*, December 13, 1937.

[48] "Mrs. Dieman Services Set Saturday," *Santa Fe, New Mexican*, September 4, 1959. She was using the name Clare rather than Clara in the last decades of her life. News notices and her obituary describe her as a nationally famous artist. She has a biographical essay on Wikipedia under the name "Clara Sorensen."

[49] *Cornell Alumni News*, vol. 6, no. 11 (12/9/1903) and vol. 32, no. 18 (2/20/1930).

[50] "First National Bank – Steinmeier Building," National Register of Historic Places Registration Form (2011), 10.

[51] Cedar Rapids city directories.

[52] "First National Bank – Steinmeier Building," 10.

[53] *Cedar Rapids Evening Gazette*, June 8, 1903.

[54] Ferdinand Comstock Fiske (1858-1930) continued to practice for the next several decades in Lincoln, where a number of his buildings of various forms and functions, have been listed in the National Register of Historic Places. See for example, the list of NRHP-designated buildings found in the Frank M. Spalding House nomination (1999).

[55] *Cedar Rapids Evening Gazette*, November 25, 1910.

[56] *American Architect and Architecture*, at volume 122, page 12, has a Denver listing for Gardner-Perry-Dieman according to historian Barbara Henning, State Nomination Review Committee member.

Iowa Buildings by Dieman

Research into Charles Dieman's architectural career and the various buildings he designed was limited to Iowa sources. That research suggests, however, that Dieman worked in Houston,[57] Denver, and Santa Fe after he left Iowa and may be responsible for more buildings in those cities. Dieman's practice in Iowa was not restricted to residential or commercial buildings, but was a general practice that ranged from large and ornate Queen Anne and Colonial Revival residences, to industrial warehouses, to public schools, to civic, fraternal, and organizational facilities such as the Sokol Gymnasium. He clearly had learned the decorative programs that could be applied to basic structural forms in order to achieve specific popular styles. Tipton, Iowa, in particular benefited from Dieman's early residential work at the turn of the century with a number of well-detailed Queen Anne houses, mostly extant and with very good integrity today. Dieman must have drawn on his carpenter's training to aid in the structural aspects of his designs, though at least one of his buildings caused him problems when an upper floor began to sag and Dieman was publically accused of not knowing his business.[58] He weathered this storm, apparently rather easily, and within a few years had become the president of the AIA Iowa chapter.

Dieman was a good promoter of both the practice of architecture, generally, and his own buildings specifically. His 1898 advertisement referenced his own "book" of "beautiful homes" (available for 50 cents; no copies known to exist) and declared that "the practice of architecture as a profession has fine art as well as commercial elements."[59] Another example of Diemen's promotional attentiveness was found when, in 1912, the Cedar Rapids Gazette published an extensive "booster" supplement on a Wednesday--with two dozen *unattributed* photos of Dieman's buildings—and by Saturday the paper had run an article specifically listing each building and applauding Dieman as the architect. These buildings and many more attributed to Dieman are listed in Table 1 below. This long list is not, by any means, an exhaustive list of Dieman's work, but only those buildings that received some publicity, generally in the Cedar Rapids Evening Gazette, a clear friend of the architect. This body of work reflects not only the range of skills Dieman had acquired but also his success as a professional accepted by a wide community of clients. Because of Dieman's Milwaukee upbringing and ethnic heritage, the Sokol Gymnasium may have held a special attraction for him.

Table 1. Buildings Connected to Charles A. Dieman

Building Name	City	Attributed to (partnership commissions after 1903 presumed to be solely Dieman's designs)	Year Built or Plans Drawn	Source
Perkins, Chas. W., House	Cedar Rapids	Dieman		NRHP
Ford, Michael, House	Cedar Rapids	Dieman	1890	C.R. Gazette (1975)
Brewer, Luther, House	Cedar Rapids	Dieman	1897	NRHP
Wood, A.N.	Grundy Center	Dieman	1898	C.R. Eve. Gazette (1898)
Downing, P.H., House	Tipton	Dieman	1898	C.R. Eve. Gazette (1898); Tipton Advertiser (1899)
Miller, M.H.	Tipton	Dieman	1898	C.R. Eve. Gazette (1898)

[57] A potential Houston work, for example, is a "1929 house in prestigious Riverside Terrace," a historically Jewish enclave now "home to Houston's 'black elite,'" according to research by historian Barbara Henning, Iowa State Nomination Review Committee member.
[58] *Cedar Rapids Tribune*, October 18, 1912. This was a large addition to the Marion, Iowa, public school. The *Tribune*, apparently, was not a friend to Dieman and carried a detailed story giving many lines of text to the claims made by Dieman's accuser.
[59] Alan M. Schroder, *Directory of 19th Century Iowa Architects* (Des Moines: Iowa State Historical Department/State Historical Society, 1982), inside front cover. Schroder does not state where the ad was published but it was probably the local city directory.

Building Name	City	Attributed to (partnership commissions after 1903 presumed to be solely Dieman's designs)	Year Built or Plans Drawn	Source
Spear, Alex, House (nonextant; but documentation on file with the IA SHPO)	Tipton	Dieman	1898	C.R. Eve. Gazette (1898)
Reeder, John W., House	Tipton	Dieman	1898	C.R. Eve. Gazette (1898); Tipton Advertiser (1899)
Herring Hotel	Belle Plaine	Dieman	1899	NRHP
Miller, C.L., Block	Cedar Rapids (1st Ave.)	Dieman	1899, by	C.R. Eve. Gazette (1899)
Mehle, J.H., House	Cedar Rapids (1st Ave.)	Dieman	1899	C.R. Eve. Gazette (1899)
Emerson, Ralph, House	Cedar Rapids (1st Ave.)	Dieman	1899	C.R. Eve. Gazette (1899)
Aussiker, Charles, House	Cedar Rapids (2nd Ave.)	Dieman	1899	C.R. Eve. Gazette (1899)
Barnes, J., House	Cedar Rapids (B Ave.)	Dieman	1899	C.R. Eve. Gazette (1899)
Leigh, Mr., House	Mt. Vernon	Dieman	1899	C.R. Eve. Gazette (1899)
Peterson, Mr., House	Mt. Vernon	Dieman	1899	C.R. Eve. Gazette (1899)
Elliott, A.C., Block	Tipton	Dieman	1899, by	C.R. Republican (1901); Tipton Advertiser (1899)
Miller, Geo.W., House	Tipton	Dieman	1899	C.R. Eve. Gazette (1899); Tipton Advertiser (1899)
Jordan & Co., M.N. Hardware Store	Tipton	Dieman	1899, by	Tipton Advertiser (1899)
Ross, C.K., House	Tipton	Dieman	1899, by	Tipton Advertiser (1899)
Sansom, Dr. J.E., House	Tipton	Dieman	1899, by	Tipton Advertiser (1899)
Armstrong, Mrs., House (see also "1912, by" Armstrong entry)	Cedar Rapids	Dieman & Fiske	1900	C.R. Eve. Gazette (1900)
Walker, Mrs. W.W., House	Cedar Rapids	Dieman & Fiske	1900	C.R. Eve. Gazette (1900)
Bank Bldg.	Ayrshire	Dieman & Fiske	1901	C.R. Eve. Gazette (1901)
Blossom, Charles, House	Belle Plaine	Dieman & Fiske	1901	C.R. Eve. Gazette (1901)
St. Patrick's School & Dormitory	Cedar Rapids	Dieman	1901	C.R. Eve. Gazette (1901, 1912)
Morrison, Dr., House	Cedar Rapids	Dieman & Fiske	1901	C.R. Eve. Gazette (1901)
Dean, F.P., House	Cedar Rapids	Dieman & Fiske	1901	C.R. Eve. Gazette (1901)
Dutton, W.H., House	Cedar Rapids	Dieman & Fiske	1901	C.R. Eve. Gazette (1901)
Allen, H. J., House	Cedar Rapids	Dieman & Fiske	1901	C.R. Eve. Gazette (1901)
Thomas, John, 4-Residence Block	Cedar Rapids	Dieman & Fiske	1901	C.R. Eve. Gazette (1901)
Bohemian Gymnasium (First SOKOL Bldg.)[60]	Cedar Rapids	Dieman & Fiske	1901, by	C.R. Republican (1901)
Hamilton Bros. Warehouse	Cedar Rapids	Dieman & Fiske	1901, by	C.R. Republican (1901)

[60] Allene Pease to Jan Olive Full, email communication, June 21, 2012.

Building Name	City	Attributed to (partnership commissions after 1903 presumed to be solely Dieman's designs)	Year Built or Plans Drawn	Source
Liddle & Carter Co. factory	Cedar Rapids	Dieman & Fiske	1901, by	C.R. Republican (1901)
Clement Block	Cedar Rapids	Dieman & Fiske	1901, by	C.R. Republican (1901)
German Lutheran Church	Cedar Rapids	Dieman & Fiske	1901, by	C.R. Republican (1901)
Davidson, C.	Emmetsburg	Dieman & Fiske	1901	C.R. Eve. Gazette (1901)
Reformed Church	Maquoketa	Dieman & Fiske	1901, by	C.R. Republican (1901)
Owen, Carl	Marion	Dieman & Fiske	1901	C.R. Eve. Gazette (1901); NRHP
Women's Relief Corps Bldg.	Marion	Dieman & Fiske	1901, by	C.R. Republican (1901)
Chapman, Ed, House	Mechanicsville	Dieman & Fiske	1901	C.R. Eve. Gazette (1901)
Weaver Storage House	Minneapolis, MN	Dieman & Fiske	1901, by	C.R. Republican (1901)
Rosdale, J., House	Walford	Dieman & Fiske	1901	C.R. Eve. Gazette (1901)
Hughes, David & M. Maria, House	Williamsburg	Dieman & Fiske	1901	Shank, *Iowa's Historic Architects* (1999)
I.O.O.F. Bldg.	Williamsburg	Dieman & Fiske	1901, by	C.R. Republican (1901)
Commercial Bldg.	Cedar Rapids (2nd Ave. & 4th St.)	Dieman & Fiske (may be plans only)	1902	C.R. Eve. Gazette (1903)
House	Cedar Rapids (Park Pl. & 16th St.)	Dieman & Fiske	1902	C.R. Eve. Gazette (1902)
Allison Hotel	Cedar Rapids	Dieman	1903, ca.	C.R. Eve. Gazette (1903, 1912)
Dieman, Charles A. and Mabel, House	Cedar Rapids (lot 8, Blk 1 Sampson Heights Addn. or 1800 2nd Ave.)	Dieman	1903, by	C.R. Eve. Gazette (1903)
Bank Bldg.	Mechanicsville	Dieman & Fiske	1903, ca.	C.R. Eve. Gazette (1903)
Brokhausen, F.W., House & Barn	Tama	Dieman & Fiske	1903	C.R. Eve. Gazette (1903)
Marion Carnegie Library	Marion	Dieman	1904	Shank, *Iowa's Historic Architects* (1999); NRHP
Newton High School	Newton	Dieman & Fiske	1907	Shank, *Iowa's Historic Architects* (1999)
Bowman, James W., House	Marion	Dieman	1909	NRHP
J.G. Cherry Co. Bldg.	Cedar Rapids (329 10th Ave. SE now)	Dieman	1911	C.R. Eve. Gazette (1911, 1912)
Lincoln High School Addn.	Marion	Dieman	1911	Marion Register (1911); C.R. Tribune (1912)
Limback, John A., House	Cedar Rapids	Dieman	1912, by	C.R. Eve. Gazette (1912)
Lincoln School	Cedar Rapids	Dieman	1912, by	C.R. Eve. Gazette (1912)
Johnson School	Cedar Rapids	Dieman	1912, by	C.R. Eve. Gazette (1912)
Perfection Mfg. Co.	Cedar Rapids	Dieman	1912, by	C.R. Eve. Gazette (1912)
Welch-Cook Co.	Cedar Rapids	Dieman	1912, by	C.R. Eve. Gazette (1912)
St. Wenceslaus Church & Parsonage	Cedar Rapids	Dieman	1912, by	C.R. Eve. Gazette (1912)

Building Name	City	Attributed to (partnership commissions after 1903 presumed to be solely Dieman's designs)	Year Built or Plans Drawn	Source
C.S.P.S. Addn.	Cedar Rapids	Dieman	1912, by	C.R. Eve. Gazette (1912)
Western Fraternal Building	Cedar Rapids	Dieman	1912, by	C.R. Eve. Gazette (1912)
Consistory Bldg.	Cedar Rapids	Dieman	1912, by	C.R. Eve. Gazette (1912)
Pichner, John, House	Cedar Rapids	Dieman	1912, by	C.R. Eve. Gazette (1912)
Armstrong, S.G., House (see also 1900 Armstrong entry)	Cedar Rapids	Dieman	1912, by	C.R. Eve. Gazette (1912)
Country Club	Cedar Rapids	Dieman	1912, by	C.R. Eve. Gazette (1912)
Ludy, George B., House	Cedar Rapids	Dieman	1912, by	C.R. Eve. Gazette (1912)
Moore, E.R., House	Cedar Rapids	Dieman	1912, by	C.R. Eve. Gazette (1912)
Denecke, C., House	Cedar Rapids	Dieman	1912, by	C.R. Eve. Gazette (1912)
Trinity Methodist Church	Cedar Rapids	Dieman	1912, by	C.R. Eve. Gazette (1912)
English Lutheran Church	Cedar Rapids	Dieman	1912, by	C.R. Eve. Gazette (1912)
First United Brethren Church	Cedar Rapids	Dieman	1912, by	C.R. Eve. Gazette (1912)
Calder's Van & Storage Bldg.	Cedar Rapids	Dieman	1912, by	C.R. Eve. Gazette (1912)
Knights of Pythias	Cedar Rapids	"Associated" in design	1912, by	C.R. Eve. Gazette (1912)
Elks	Cedar Rapids	"Associated" in design	1912, by	C.R. Eve. Gazette (1912)
Clermont High School	Clermont	Dieman	1912	Shank, *Iowa's Historic Architects* (1999); C.R. Republican (1912); NRHP
Albia High School	Albia	Dieman	1913, ca.	C.R. Eve. Gazette (1913)
Palumbo, Jos., Brick Store Bldg.	Cedar Rapids, 8th Ave. & 3rd St. W	Dieman	1913	C.R. Eve. Gazette (1913)
Kerr, Sanford, House	Cedar Rapids, Park Ct. btw 2nd & 3rd Aves.	Dieman	1913	C.R. Eve. Gazette (1913)
Elementary schools (2)	Perry	Dieman	1913, ca.	C.R. Eve. Gazette (1913)
Creamery building	Anamosa	Dieman	1919, by	C.R. Eve. Gazette (1919)
First Natl. Bank	Belle Plaine	Dieman	1919	C.R. Eve. Gazette (1919)
Farmers Savings Bank	Bennett	Dieman	1919, by	C.R. Eve. Gazette (1919)
First Methodist Church	Clarence	Dieman	1919, by	C.R. Eve. Gazette (1919)
People's Supply Co. Store	Conroy	Dieman	1919, by	C.R. Eve. Gazette (1919)
Belle Plaine High School	Belle Plaine	Dieman	1921	C.R. Eve. Gazette (1921)
Mercy Hospital Addn.	Iowa City	Dieman	1921, ca.	C.R. Eve. Gazette (1921)

Dieman and the Sokol Gymnasium

The Sokols had been in Cedar Rapids for more than two decades before Charles Dieman moved to town, generally using rented or borrowed quarters.[61] However, at some point between 1896 when Dieman arrived and 1901, he was hired to design the first permanent building owned by the Sokols, a brick, single-story building at the corner of "Seventh Avenue and Third Street" (nonextant).[62] One picture of this building survives in the collection of the Sokol organization. That image, which shows only one side of the building, suggests it was rather simple, with a flat roof and tall round-arched windows grouped asymmetrically along the wall. Two windows were paired at the left end of the wall, then a single one toward the center of the wall, then four grouped together, and, finally, a single window was at the far right end of the wall. These windows bear little relationship to any exterior design or landscape and their position likely was dictated by the interior floor plan and room functions. After the Rock Island railroad company purchased this property as a part of a larger parcel, the Sokols again hired architect Dieman, who quickly began to design the plans for a "magnificent three story brick building" that would be "modern in every particular," the new Sokol Gymnasium.[63] Each time the Sokol organization looked to Charles Dieman to design a building for them, there may or may not have been other local architects in Cedar Rapids with a northern or eastern European background. Surely, however, Dieman's upbringing within that ethnic immigrant community kept him high on the Sokol's preferred list of designers for their quarters.

Dieman's understanding of both the Sokol philosophy (the so-called "Sokol system"[64]) and the elements of classical architecture was essential, and he skillfully and successfully blended the two concepts in the new Sokol Gymnasium's design. Knowing that the Sokol system was deeply rooted in classical Greek concepts of physical fitness and democratic free-thinking gave Dieman a palette of building options rich with meaningful and symbolic details. The overall format of the Third Street façade, for example, is expressed as a metaphor for a classical column with a ground floor base, a middle shaft containing the windows, and a heavily detailed metal cornice that acts as the capital. And in keeping with the lintel-on-column system of Greek architecture, there are several examples of flat entablatures and flat keystone "arches" on the façade. Within the details of the overall façade, each divisional pilaster sits on a stone plinth and has a stone capital above. Even the placement of bas-relief portraits of Sokol's founders toward the top of the façade conveniently both honors these men and references the bas-relief frieze panels of ancient Greek temples like the Parthenon in Athens.[65] And finally, the "capital" area at the top of the building is heavy with classical references, including the wide brick frieze-like bands with details that suggest Greek Doric order elements, and the uppermost pressed-metal dentils and cornice.

Recent Developments and Future Plan

As soon as flood waters receded from the building and downtown Cedar Rapids in 2008, workers cleaned the building and removed plaster and wood trim that had been exposed to the water in order to minimize mold growth. Doors and windows were secured to reduce the possibility of vandalism. During the spring and summer, 2010 preservation architect Douglas J. Steinmetz inspected the building and in April, 2011 issued a preservation plan that recommended a phased rehabilitation of the building. According to the plan, "the building is to be returned to its pre 2008 flood appearance with improvements and alterations as needed to accommodate contemporary codes and usage goals" (page 4). The author of this nomination was then hired later in 2011 to research and write the present nomination with funding provided by Linn County.

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[61] The nearby C.S.P.S. building, another historically Czech associated building, was one such place used according to many sources.
[62] *Cedar Rapids Sunday Republican*, January 17, 1909.
[63] *Cedar Rapids Evening Gazette*, August 20, 1907; *Cedar Rapids Sunday Republican*, January 17, 1909.
[64] Rudiš-Jičínsky, "Preface," 7.
[65] See for example, photographs of these sculptural frieze panels in Frederick Hartt, *Art: A History of Painting, Sculpture, Architecture*, 3rd ed. (Englewood Cliffs: Prentice-Hall, Inc., 1989), esp. chap. 4, "Greek Art."

9. Major Bibliographic References

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Cedar Rapids Republican, May 6, 1900; March 24, 1901; January 19, 1909; November 22, 1914.

Cedar Rapids Sunday Republican, January 17, 1909; December 8, 1912.

Cedar Rapids Republican, November, 11, 1914.

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"The Higher Athletics." *The Nation*. 85 (December 5, 1907): 510-511.

Interviews conducted in 2011-12 by Allene Pease and Jeanne Vogt of long-time Sokol members; transcribed by Allene Pease:

- Olga Sedenka (age 86), Cedar Rapids, Iowa resident.
- Vera Valenta Conway (age 85), Cedar Rapids, Iowa resident
- Paul Jerabek (age 82), Marion, Iowa resident
- Nancy Jerabek (age 79), Marion, Iowa resident
- Hermina Rigel (age 82), Cedar Rapids, Iowa resident
- Irene Hamous (age 79), Cedar Rapids, Iowa resident
- Marjorie N. Nejdl (age 76), Ely, Iowa resident
- Rev. William Harnish (age 76), Cedar Rapids, Iowa resident
- Marie Webster (age 67), Cedar Rapids, Iowa resident
- Deb Allison (age 49), Cedar Rapids, Iowa resident
- Jeanne Vogt (age 71), Atkins, Iowa resident (submitted written recollections)

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United States, census manuscript data, 1930.

10. Geographical Data

Verbal Boundary Description

The nomination includes the 60-by-80 ft. land parcel fully occupied by the building's footprint. This parcel is comprised of portions of two lots in Block 12 of the Cedar Rapids Original Town plat, described more specifically as the 60 by 60-ft. northwest end of Lot 6 and the 20 by 60-ft. section of the north corner of Lot 7. The building is bordered on the northwest by an alley, on the northeast by Third Street SE, and on the southeast and southwest sides by attached buildings.

Boundary Justification

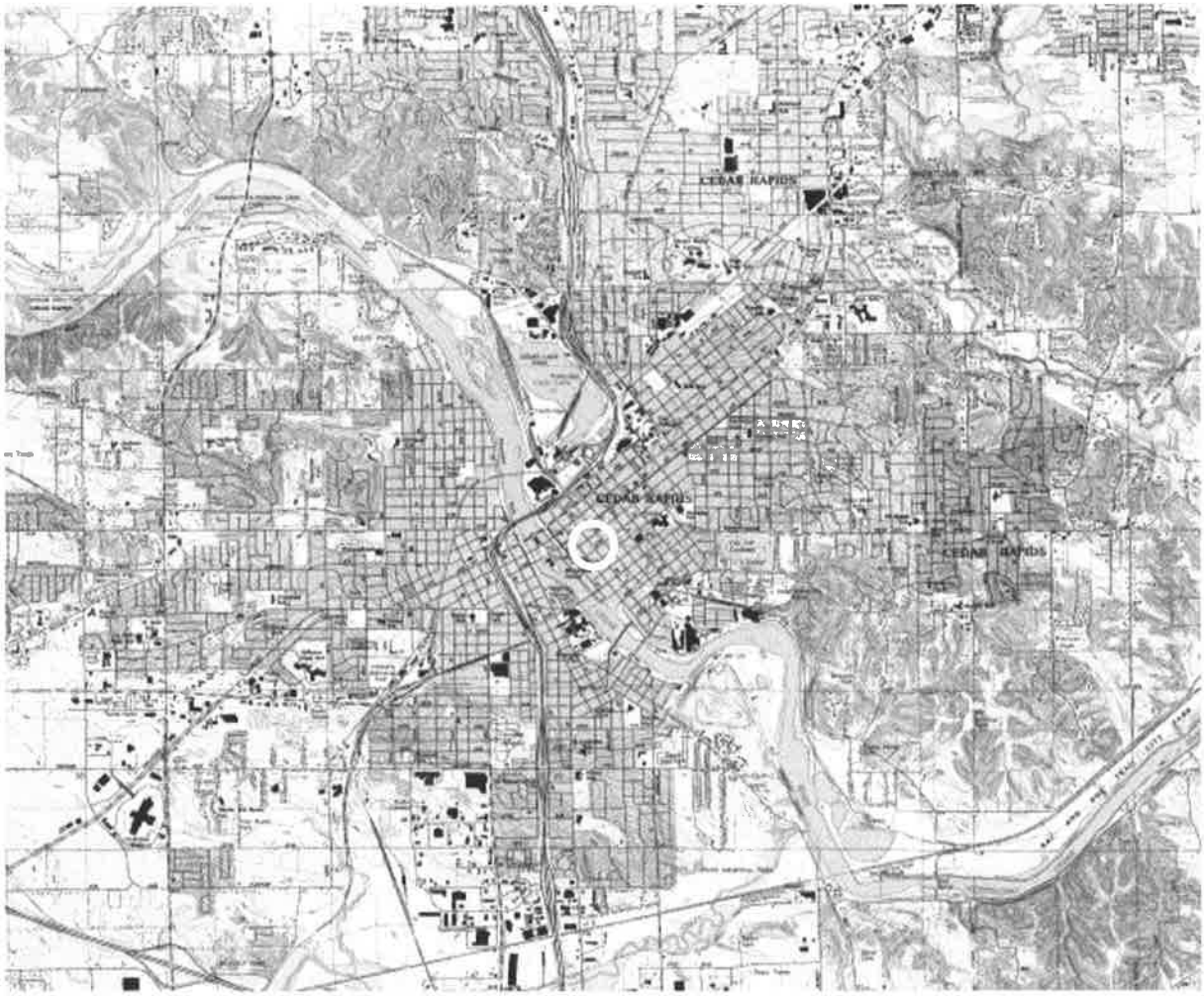
The boundary is the entire legal parcel historically associated with the Sokol Gymnasium.

10. Additional Documentation

Location of the Sokol Gymnasium in central Cedar Rapids, Iowa.
Source: http://ortho.gis.iastate.edu/ on July 30, 2012

N^

= 1 mile

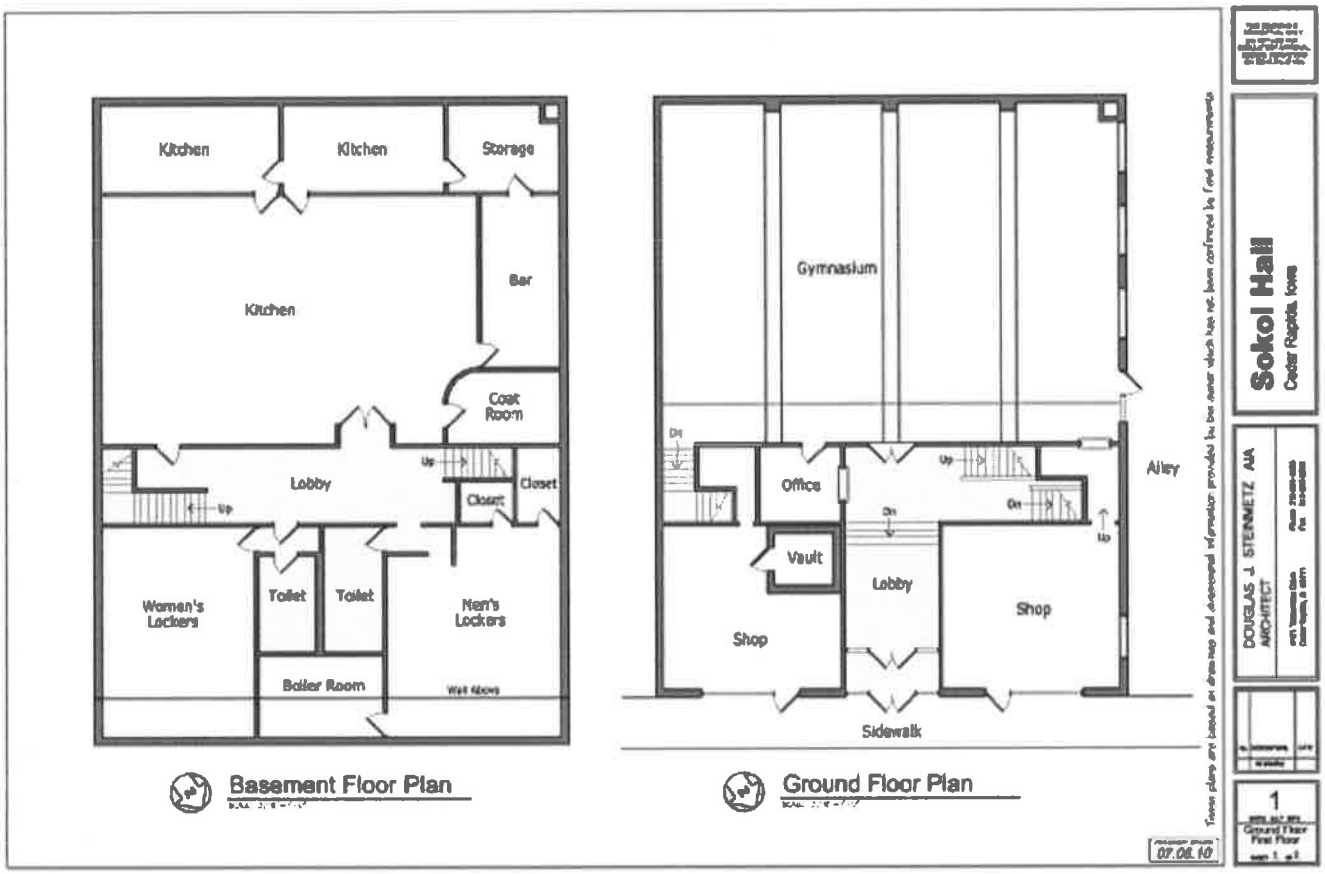


Site Plan – Aerial Photo
Source: google maps, on July 30, 2012
N^ no scale

Arrow points to the Sokol Gymnasium (with white roof).

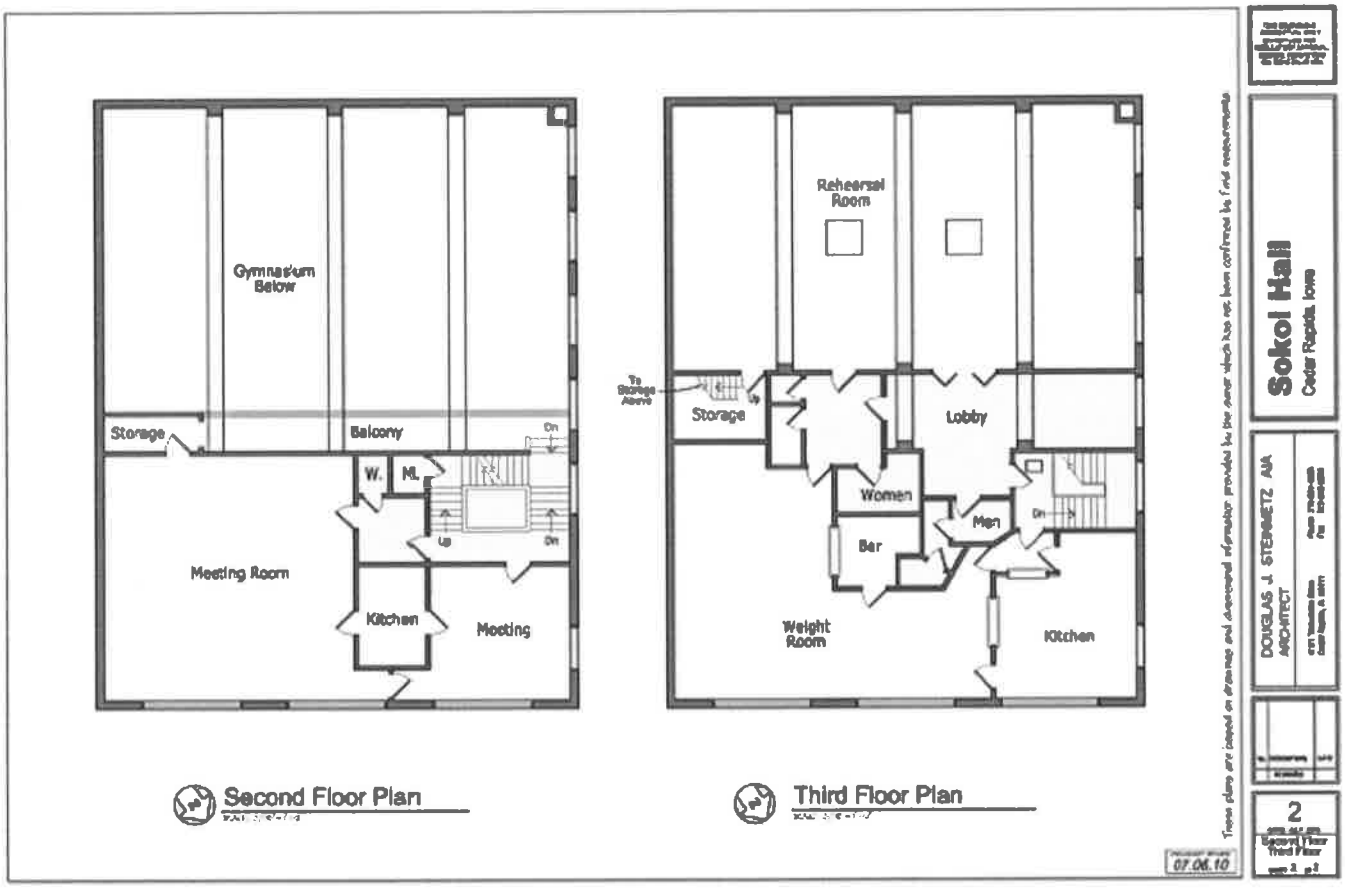
Floor plans by Douglas J. Steinmetz, AIA, 2011

= 60 feet

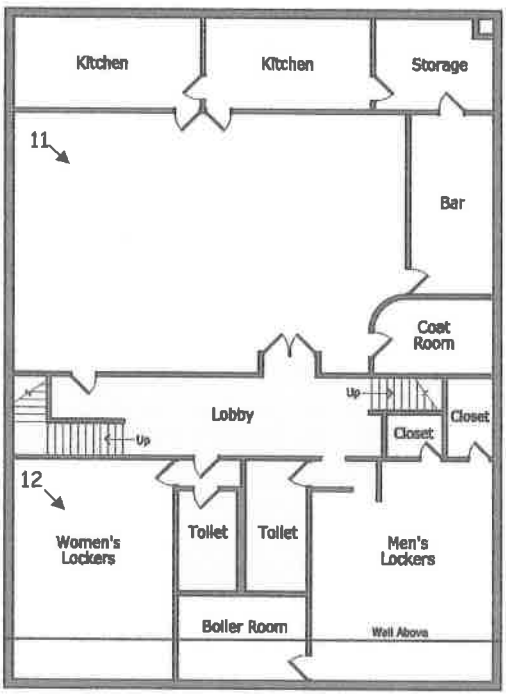


Floor plans by Douglas J. Steinmetz, AIA, 2011

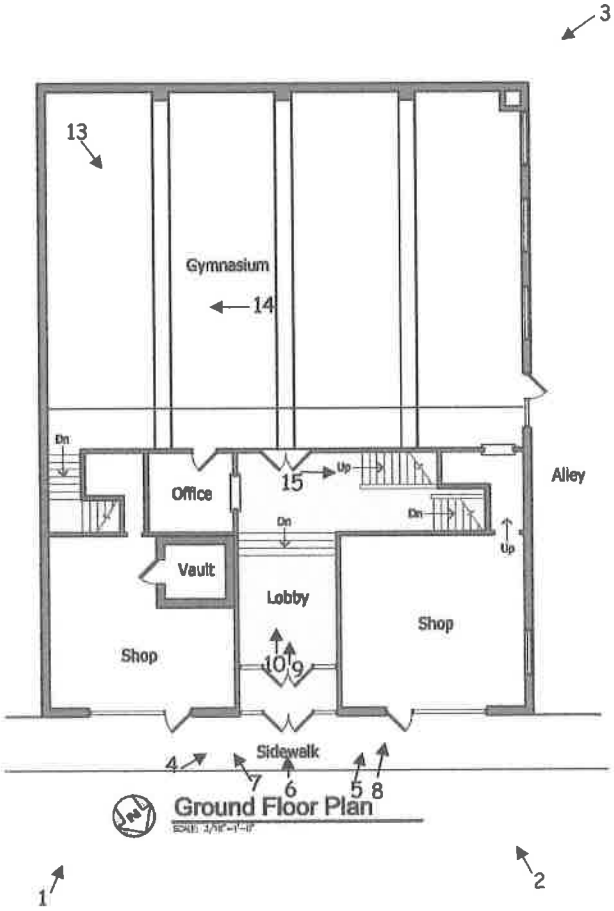
= 60 feet



PHOTOGRAPH LOCATIONS

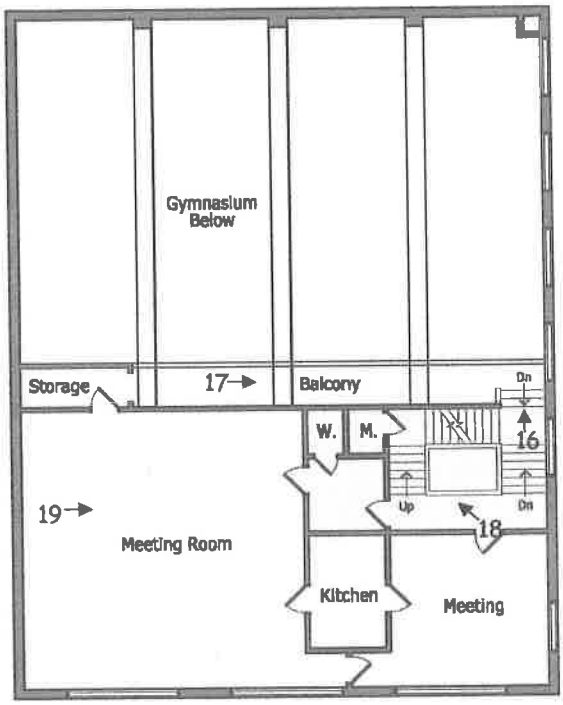


Basement Floor Plan
SCALE: 3/16"=1'-0"

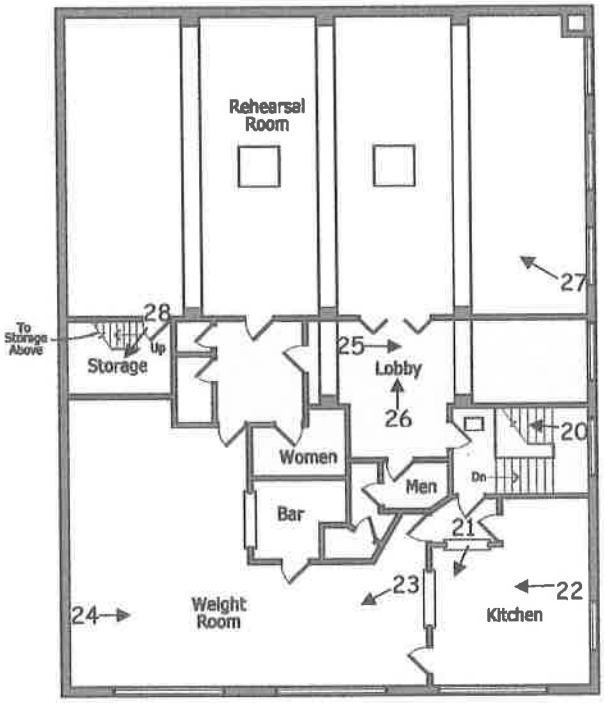


Ground Floor Plan
SCALE: 3/16"=1'-0"

PHOTOGRAPH LOCATIONS (continued)



Second Floor Plan
SCALE: 3/16"=1'-0"



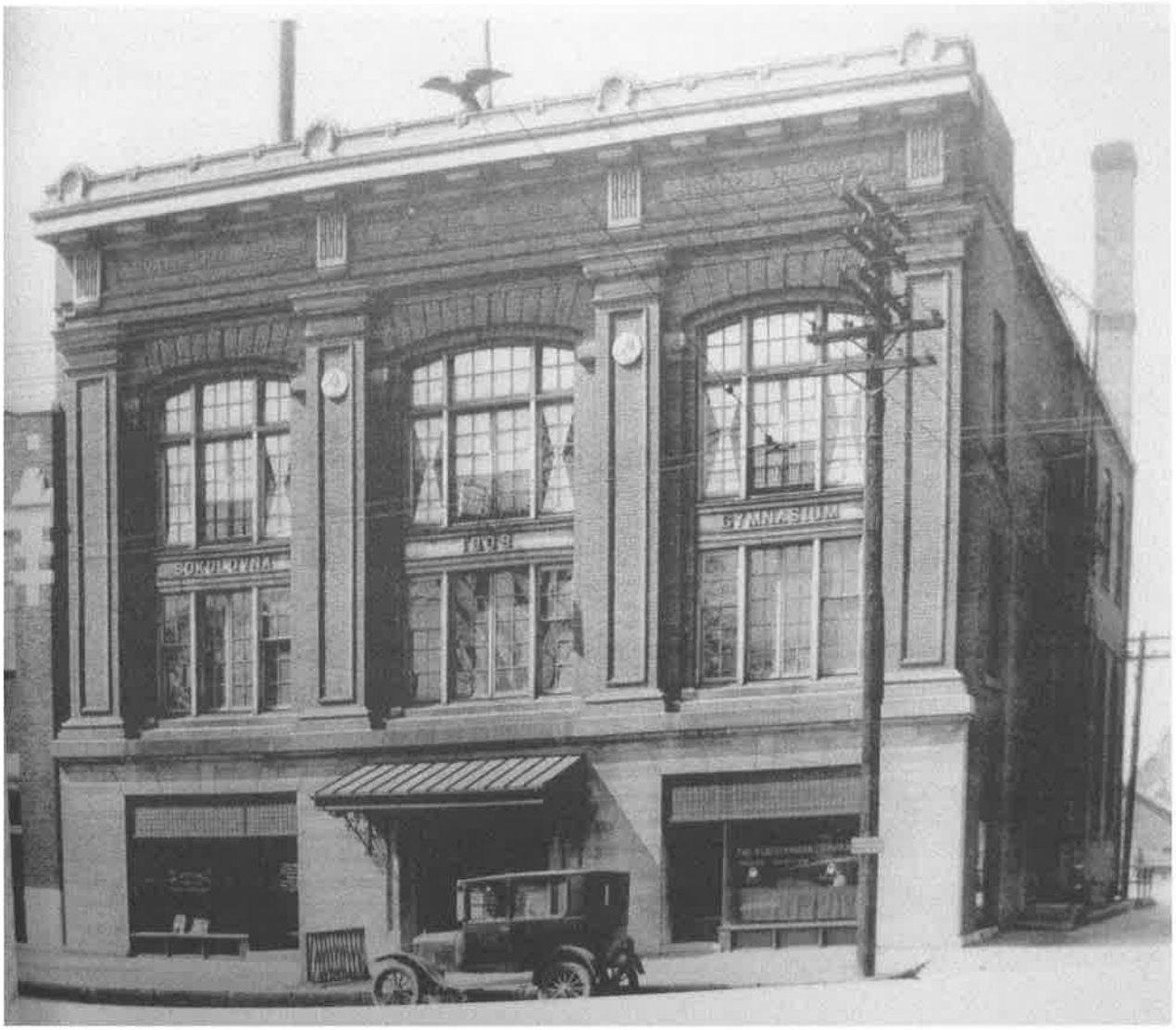
Third Floor Plan
SCALE: 3/16"=1'-0"

PHOTOGRAPH LABEL INFORMATION (items 1, 2, and 6-7 also written on the back of prints)

1. Sokol Gymnasium
2. Linn County, Iowa
3. Tallgrass Historians L.C.
4. October, 2011
5. N/A (original digital files located at Tallgrass Historians L.C., Iowa City, Iowa)
6.- 7. Photo view and direction camera is facing
    1. NE façade, looking SW
    2. NE façade, looking S
    3. NW side and SW rear, looking E
    4. Façade entrance canopy, looking W
    5. Façade detail, looking SW
    6. Façade detail, looking SW
    7. Façade detail, looking S
    8. Upper façade detail, looking SW
    9. Tile insignia, lobby floor, looking SW
    10. Interior lobby, looking SW toward gymnasium
    11. Basement large room, looking N
    12. Basement women's locker room, looking N
    13. Gymnasium, looking N
    14. Gymnasium, falcon painting/image, looking SE
    15. Stairs to second floor (from lobby), looking NW
    16. Door onto Gymnasium balcony, looking SW
    17. Gymnasium balcony, looking W
    18. Landing and stairs to second floor, looking S
    19. Second floor meeting room, looking W
    20. Third floor stairway landing, looking SE
    21. Third floor kitchen, taken through pass-through window, looking NE
    22. Third floor kitchen, looking SE through pass-through window
    23. Third floor room (current weight room), looking E
    24. Third floor room (current weight room), looking NW toward kitchen
    25. Third floor coat room off lobby, looking NW
    26. Third floor, looking from lobby into rehearsal room (hall, auditorium), looking SW
    27. Third floor rehearsal room (hall), looking SE
    28. Third floor (upper) storage room, looking NE

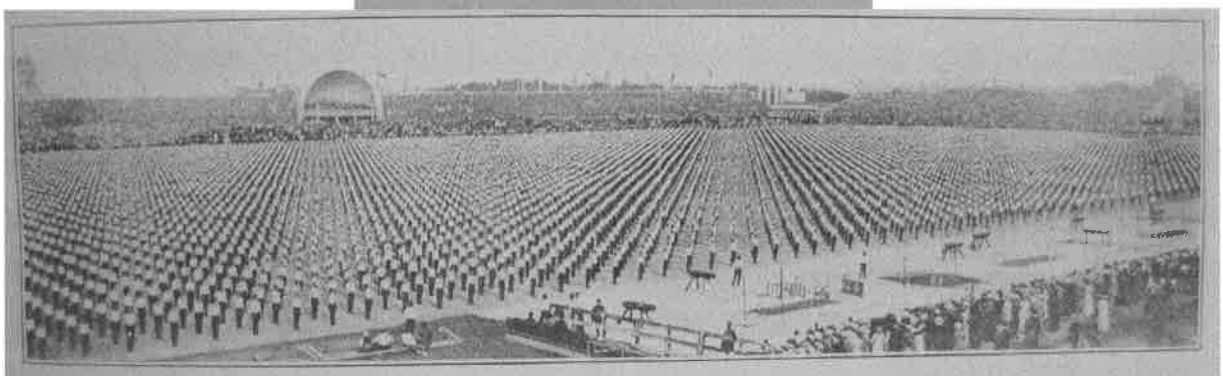
ADDITIONAL PHOTOGRAPHS

Historic photograph taken in the 1950s or 60s.
Collection of SOKOL Cedar Rapids Inc.



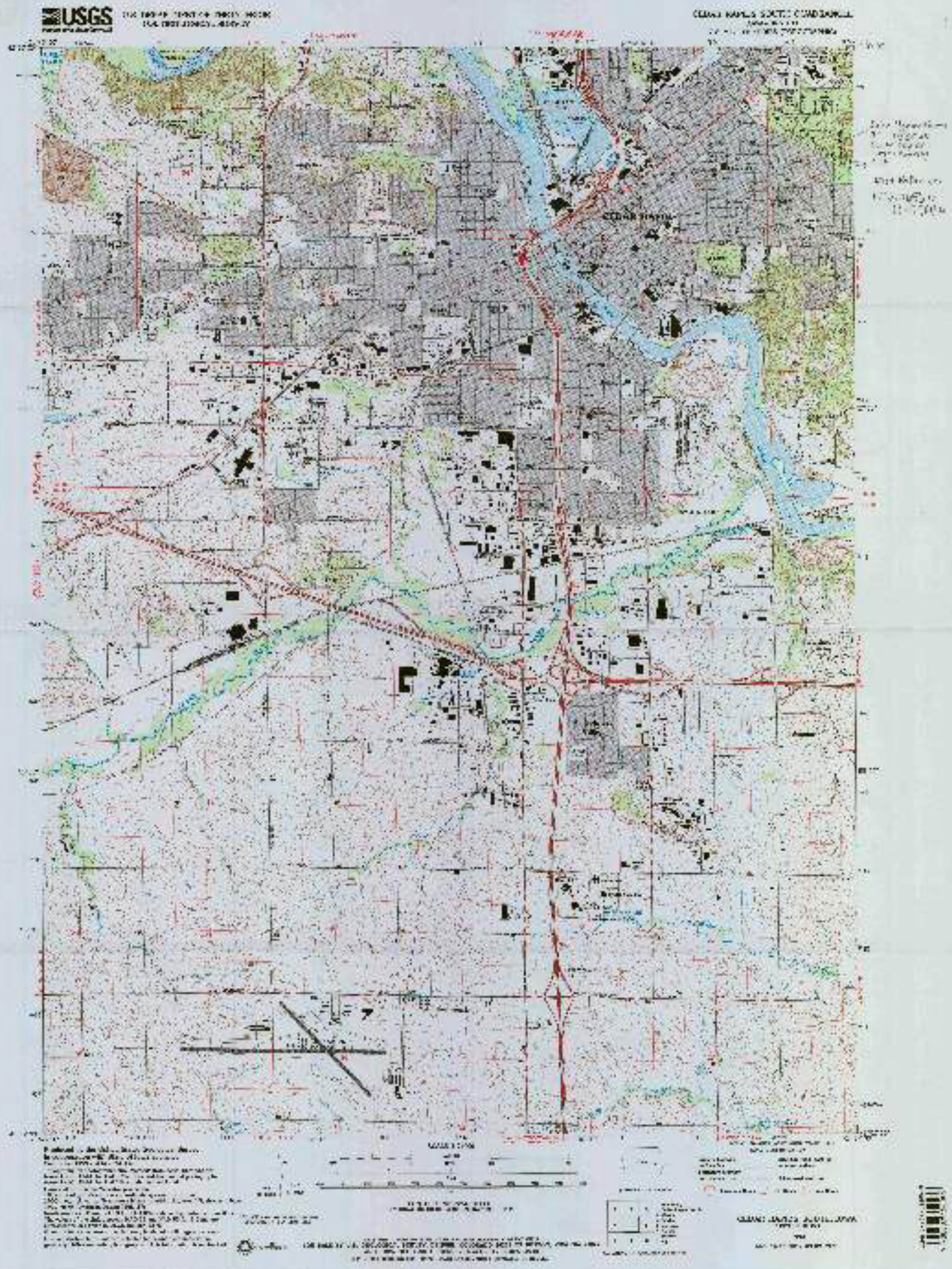
Based on the closed car in front of the building, this undated photo was taken in the 1920s.
Source: George T. Henry and Mark W. Hunter, *Cedar Rapids, Downtown and Beyond* (Arcadia Publishing, 2005)

The founders of the first Sokol society in Prague, Bohemia: Fuegner and Dr. Tyrš.



The festival of the Sokols in Prague: A nation determined to be fit: thirteen thousand men at drill.

From Očenášek and Novák. *Essentials of the Sokols' Idea* (National Printing & Publ. Co., 1918). Collection of SOKOL Cedar Rapids Inc.



SVATOPLUK ČECH
LUDEK PYRE
KLAGEL-HAVLICEK
SOKOLOVNA
1908
GYMNASIUM
SILVERADO

SOKOLOVNA
1908
GYMNASIUM

GYMNASIUM

GYMNASIUM

1908

SOKOLOVNA

RŠ
KLÁCEL HAVLÍČEK

PITTSBURGH

Driveway

GRAPHITE
HOOP TIME

WOMEN

FIRE ESCAPE