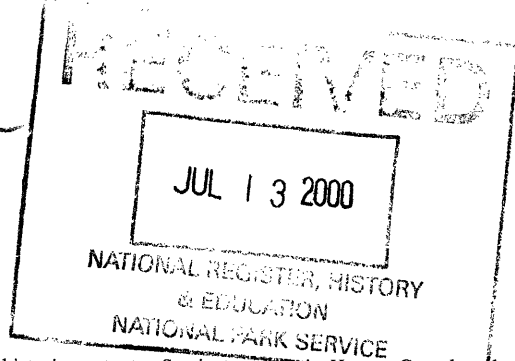


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National Register of Historic Places
Multiple Property Documentation Form



This form is for use in documenting multiple property groups relating to one or several historic contexts. See instructions in *How to Complete the Multiple Property Documentation Form* (National Register Bulletin 16B). Complete each item by marking "x" in the appropriate box or by entering the requested information. For additional space, use continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer, to complete all items.

☒ New Submission ☐ Amended Submission

A. Name of Multiple Property Listing

Des Moines Residential Growth And Development, 1900-1942; The Bungalow and Square House

B. Associated Historical Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

1. The Onset and Maturation of Municipal Planning in Des Moines, 1906-1942:
2. The "Own Your Own Home" Campaign and Des Moines' Record Home Ownership Level, 1908-1942:
3. Transportation's Role in Fostering and Directing Residential Expansion, 1900-1942
4. Providing Moderate Cost Housing for Des Moines Residents; the Emergence of the Small Tract House, 1934-42:
5. Federal Housing Programs and Policies Influence Tract Housing Design and Construction, 1932-1942:
6. The Pace and Nature of District Expansion On Des Moines' Periphery, 1900-1942:
7. The Role of House Design, Construction and Marketing in Fostering and Influencing Des Moines Residential Construction and Expansion, 1900-1942:
8. The Role of a Popular House Type, the Square House, in Des Moines' Residential Growth and Home Ownership, 1904-1942:
9. The Role of the Popular Cottage/House Type, the Bungalow in Des Moines' Residential Growth and Home Ownership, 1907-1942:

C. Form Prepared By

Name/Title	James E. Jacobsen	Date	June 20, 2000
Organization	History Pays!	Telephone	(515) 274-3625
Street & Number	4411 Ingersoll Avenue	Zip Code	50312
City or Town	Des Moines	State	Iowa

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards and Guidelines for Archaeology and Historic Preservation (See continuation sheet for additional comments).

Signature and title of certifying official

Date

STATE HISTORICAL SOCIETY OF IOWA

State or Federal agency and bureau

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Signature of the Keeper

Date of Action

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Introduction:

The City of Des Moines generally and its residential neighborhoods in particular are visually defined by two characteristics, spaciousness and visual streetscape variety. When the city finally exploded beyond its 1857 boundaries, a trend that began in c.1883-5, land was gobbled up at a voracious rate. Subdivision platting and development proceeded at such a fast rate that few neighborhoods were completely filled up in any reasonable period of time. The city's housing fabric consisted almost exclusively of the single family detached house or cottage forms rather than the apartment flat or duplex. With few exceptions, lot sizes were at least moderately large and efforts to market very narrow lots failed. Because of its rate of land consumption, the city, by 1935 was physically larger than such cities as San Francisco, Pittsburgh or Buffalo, all of which had much larger populations.

The rapidity of expansion, contrasted with the delayed infilling of what was already developed, produced streetscapes with an intermixing of house types, styles and building periods. With land speculation outpacing actual house construction, many neighborhoods developed incrementally and the final housing mix normally included types and styles reflective of a 40-year period of infilling. Different styles and house types were to be found on adjoining lots.



"Shirtfront Bungalows, Buffalo:
(President's Commission...House Design, p. 7)

The second defining characteristic of Des Moines housing is a visual streetscape diversity. Unlike most comparable communities, residential design was conscientiously varied to distinguish each residence and this was true of all classes of housing. Most notably the city avoided the extremes of what was termed the "shirtfront" bungalow. At the height of its popularity the same bungalow type was squeezed into narrow lots in relentless repetition. Even when a neighborhood infilled rapidly and exhibited a more

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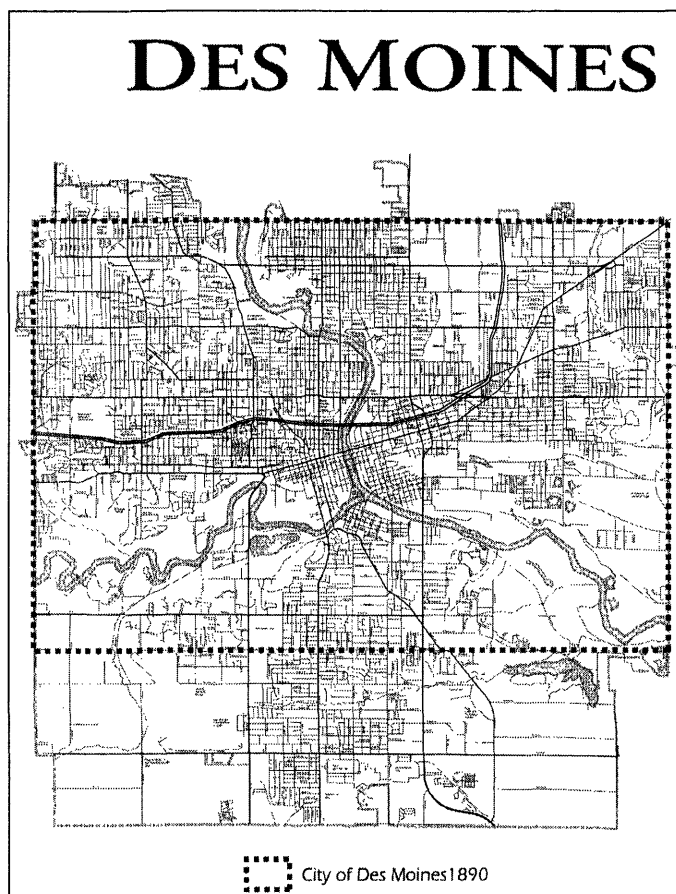
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uniform range of types and styles, each Des Moines house was distinctively designed and visually varied. In many cities it is not uncommon to see the exact house type repeated with little or no effort to individualize each property. This streetscape pattern is extremely rare in Des Moines. Clearly, house builders made a conscious effort to carefully balance styles, types, treatments, embellishments and materials to maximize the visual variety of any one street (1935 Housing Report, p. I-1).



A comparison of Des Moines' present day and 1890 city boundaries
Note how the immense 1890 boundary area has only been extended southwards after 110 years
(Des Moines Community Development Department, 2000)

A third Des Moines residential characteristic is the sheer dominance of the detached single-family house almost to the exclusion of the double house, the apartment block, or other housing forms. This statistical dominance is visually heightened by the near absence of intruding commercial land uses, particularly in West Side neighborhoods. There are of course many apartment blocks and these intermix in many residential neighborhoods, but the proportion is comparatively low, compared to other cities.

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By 1930, the city's population density was a mere 2,550 persons per square mile, well below that of comparable cities. This density was judged comparable to that of Salt Lake City, a city that enjoyed bountiful flat land for outward growth. The 1935 Housing Report chided the city, noting that Des Moines had "failed to prevent a haphazard, sprawling development over its vast domain. It has all the disadvantages accompanying the management of an enormous urban area without the corresponding advantages" (1935 Housing Report, p. 12).

The people of Des Moines as of that time were said to "have a more than casual interest in [the city's] well-being." That fact "accounts, in large measure, for the several well-kept residential districts, the absence of tenements, and the widespread appreciation of trees, hills, ravines, rivers and other natural endowments of the city." A higher than average proportion of homeowners, compared to renters, was also a measure of this community commitment (Ibid.).

Like many larger cities, Des Moines was touted as the "City of Homes" in the years that preceded the First World War. Promotional references that used that phrase presented examples of larger and more stylized house designs. Des Moines, unlike many cities, justified this title in the postwar years when it led the nation with the highest percentage of owner-occupied homes. The city could also claim a disproportionate percentage of detached single-family houses. As of 1939 an astounding 93.5 percent of city dwellings were one family units. Double-houses, apartment buildings and the various forms of multi-unit dwelling, were less-well represented in the city. This predilection for single-family houses would translate into a nationally-high percentage of owner-occupied dwellings and the city was renowned for what was in its day (c.1920-40) a record level of just over 51 percent. It is the premise of this multiple property document that this success on the part of the city was no accident but rather reflects a concerted community effort to achieve home ownership for working class citizens. The intervention of the Federal government into the housing market with financial programs such as the GI Bill enabled the nation to surpass the old owner-occupant numbers. Still, Des Moines achieved over a 20-year period what other comparable cities only hoped for, a city of homes.

This multiple property document is the result of a comprehensive Des Moines survey that targeted the bungalow and the square house types. Both of these residential building types are predominant in Des Moines neighborhoods and the two types are clearly co-dependent. Other Iowa cities such as Dubuque and Davenport do not present the numbers or the range of these house/cottage types that Des Moines does. This document posits that the Des Moines square house in its three subtypes, the "foursquare"-hip, side gable and front gable constitutes a broader and locally significant collective type. While the seven or eight-room interior plan predominates across the three subtypes, it is the cube form lacking a central hall, that defines the broader type. Des Moines possesses very large numbers of the side and front gable subtypes, while other Iowa cities focused mainly on the foursquare as a favored popular house form. The square house in Des Moines emerges c.1903-04 as a building form and endures in popularity into the mid-1920s. It survives in various evolutions into the post-World War II years.

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The bungalow similarly first reached Des Moines in 1908 and exploded in popularity during the succeeding five years. By 1916 it constituted a local craze. Its local application reflected regional climactic and cultural adaptations from the ideal California form(s) and the resulting "average" bungalow was somewhat conservative in its forms and decoration. The bungalow still dominated neighborhood building through the 1920s. Prior to World War I it faced minimal competition from vernacular house and cottage types or stylized plans. It did tend to be integrated with the square house types but some districts which infilled rapidly included only bungalows. After the war, the eclectic cottage and particularly the "Colonial" bungalow cottage form intermixed more aggressively with the bungalow and the square house faded away from its former dominance.

Collectively the square house and bungalow provided the means by which Des Moines residents could and did achieve nationally-unique levels of home ownership.

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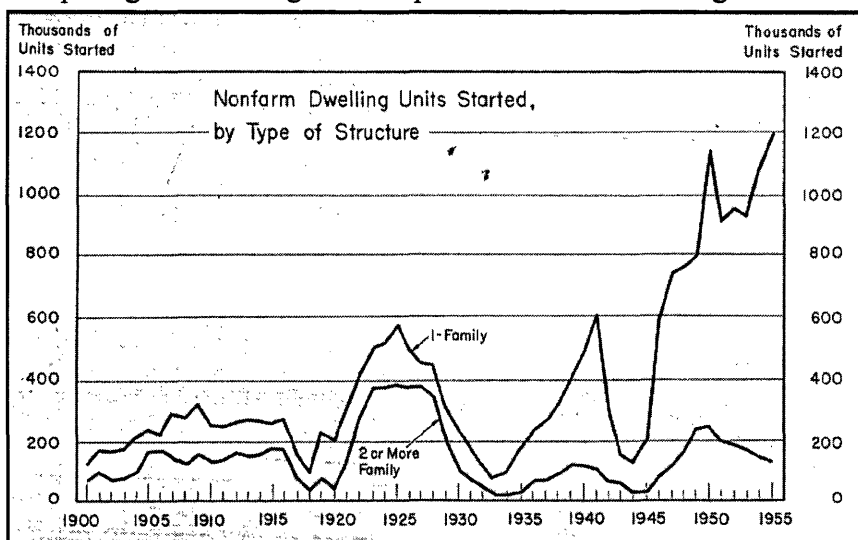
Historical Residential Architecture in Des Moines, Iowa, 1905-40: A Study of Two Cottage/House Types, the Bungalow and the Square House

Historical Contexts:

The historic report *Building A City of Homes; Des Moines 1900-1955* identifies and documents nine historical contexts which describe the residential growth and development of Iowa's capital city. These contexts are presented and summarized in this document. Two additional contexts which treat the bungalow and square house types, are fully contained in this multiple property document.

Building A City of Homes; Des Moines 1900-1955 documents house construction in the city between 1900 and 1955. In keeping with national trends, the great expansion of the city began in the mid-1880s, and assumed a sustained record growth after the 1892-93 financial panic. New house starts averaged 400-500 between 1900 and 1905 and these figures increased to 600-700 between 1909 and the First World War. The postwar retrenchment was delayed in the city and just under 1,000 new houses went up in 1919 in the face of high materials and labor costs.

By 1923-24, the post-1919 slump was reversed and over 1,200 houses went up each of those years. There was no late -1920's house building recovery as was the case elsewhere. Annual construction figures averaged in the high 200's from 1927 and 1929, then withered to just 94 house starts in 1933. It wasn't until 1938 that more than 400 houses were begun. Once again the city lagged behind national trends and the late 1930's building rebound was limited to two good years, 1939-40 with 576 and 824 house starts respectively. Post-World War II house building exploded in 1947 with 1,200 house starts. The year 1951 set the record with 1,665 new houses. These numbers drooped in response to the Korean War years but held comparatively strong through 1957. By this time the city was running out of building space and its competing suburbs began to outpace it in house building.



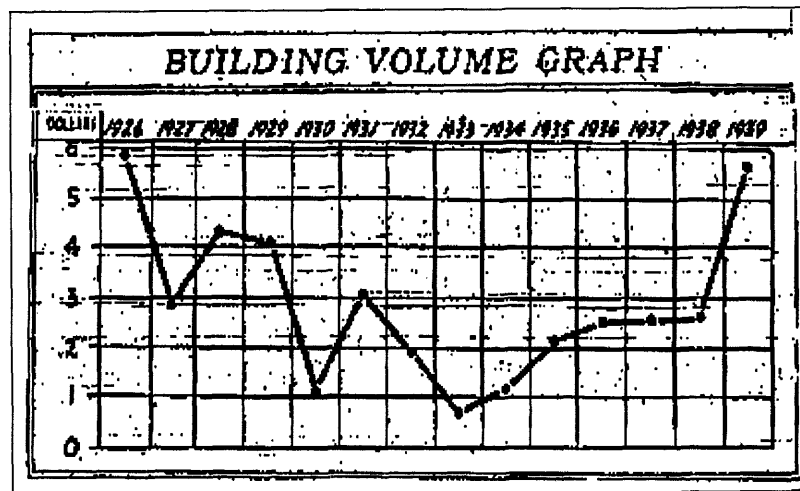
National Housing Starts, Single and Multi-Family Units, 1901-55
(Housing In The United States, 1955, pp. 32-33)

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Thirteen Years of Des Moines Building, 1926-39:
(Tribune, January 2, 1940)

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The Onset and Maturation of Municipal Planning in Des Moines, 1906-1942:

Des Moines is noted historically for its early enactment (1908) of the very progressive Commission municipal government model. Historian Barbara Beving Long has chronicled the impact of the City Beautiful movement which coincided with the new civic government form. Des Moines successfully redeveloped its waterfront with new municipal buildings, artistic modern bridges and parkways and the city's park system was expanded and substantially improved. Under this context *Building A City of Homes; Des Moines 1900-1955* focuses on the series of municipal plans and their impact on residential growth, particularly with regard to developing land use controls and the improved subdivision methods.

Like all other American urban centers the city was criticized for its hunger for land, its lack of planned and integrated streets, its inattention to park developments, the non-provision of sewer and water services to many districts and its inability to improve substandard housing conditions. In the main the city never achieved anything close to the ideal standards which urban planners set forth. Building standards were not enacted in the city until 1922. An integrated ring boulevard system was never realized. Subdivision development finally became subservient to zoning and land use controls but developers and home buyers never let go of the idea that further out from city center was better. The vast majority of city subdivisions comprised miserly conventional grid-locked resubdivisions of earlier additions. Street layouts were still haphazard and there was no ready way to travel north and south across the city. A handful of east/west arterials made travel in those directions somewhat easier. The curvilinear plat played a minimal role in Des Moines' development, probably because the city's residential growth lagged when these were nationally most popular (late 1920's, mid-late 1930's). Meeting planners' expectations was impeded if not precluded by the successive economic downturns which followed the World War I boom years of growth and prosperity.

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The “Own Your Own Home” Campaign and Des Moines’ Record Home Ownership Level, 1908-1942:

The home ownership campaign was a nation-wide phenomenon but Des Moines outdistanced all comparable American cities in achieving its goals. Surely the very fabric of the city’s residential districts made the city a prime candidate for placing families in their own homes. As of 1939 single-family detached houses remained the preferred dwelling model and comprised 93.5 percent of all residential units. The home ownership campaign emerged in the face of unprecedented urban center growth and expansion and reflected a Progressive movement ideal that the best citizen was the resident who owned a home and consequently had a vested interest in the city’s prosperity and livability. It is suggested that it was Prohibition that enabled many families to own their own home. Iowa was a dry state long before many others and the federal prohibition that was inaugurated in 1916 simply continued what Iowans were already used to. Monthly lot and house payments, once spent on alcohol, were rechanneled into more constructive ends.

New residential house models and indeed the first nationally popular types, the square house and the bungalow, developed in response to a need for simple and economic yet liveable house forms. The prosperity and market need was there and the housing market matched idealized house forms with an unprecedented and multi-class surge of house buyers. In Des Moines the emphasis on working class housing was predominant by 1909. The Des Moines model of buying a lot first, and then a house, both on successive installment payments, was central to the achievement of record home ownership levels. Des Moines plunged ahead of its rivals starting in 1913 as the bungalow enjoyed growing local application and was made available in less expensive forms. An emerging African American middle class briefly built its own houses during the war years and these were predominantly bungalows and less commonly square house plans. The square house type, while economical in terms of its per square foot construction cost, served a moderately expensive housing market.

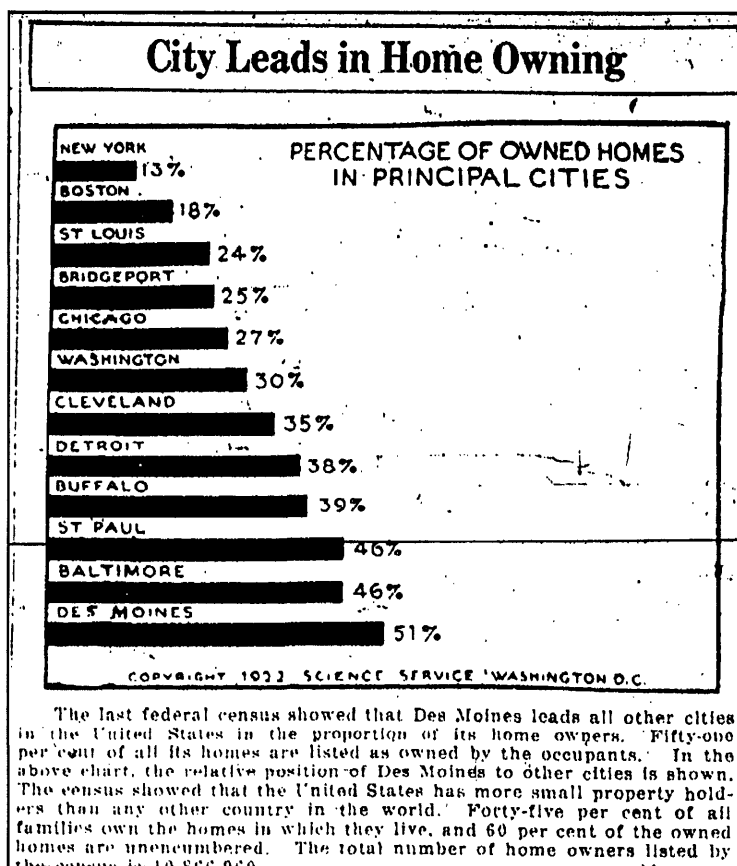
The 1920 federal census formally bestowed the municipal crown of record home ownership on the city although the city’s boosters had long claimed the title and had bestowed the “City of Homes” sobriquet on the city. Bouyed by World War I-generated growth and prosperity, the city had achieved in less than a decade that which other cities could only wish for. This accomplishment was made without any overt federal assistance. The city was not included in the U.S. Housing Corporation’s national program of war worker house building. Des Moines necessarily benefited from the proximity of a major military mobilization center (Camp Dodge) and large-scale military production contracts.

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Des Moines #1 in Home Ownership-1922:

(Register, April 16, 1922)

The American house building industry never solved the problem of producing quality housing for the poorest segment of the population. Beginning even before World War I every city nervously tracked vacancy rates and worried about the failure of the housing market to address a growing housing shortage. Like most other cities, Des Moines leaders conducted housing vacancy surveys beginning in the mid-1920s and the survey reports regularly downplayed the size of the unmet housing market. High vacancies indicated that new construction and house conversions were meeting market needs. While national averages hovered in the four-five percent range, a two-three percent figure was commonly produced in the local surveys. These lower findings reflect a very tight housing market in Des Moines. Exceptions were a 5.3 percent vacancy rate in 1927 and 4.35 percent in 1933. As World War II approached, the low vacancy figures were used to bolster local realtor-builder resistance to either federal public housing and war worker housing initiatives.

A key component of the home ownership campaign was the on-going search for affordable quality housing. This took the form of a sequence of model home promotions that were offered in conjunction with annual home and garden shows. Chamber of Commerce-local newspaper and major building firms

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offered annual renditions of popular house designs. Collectively these houses trace the evolving public taste in house design and ornamentation. Beginning the mid-1920s the "small house" began to dominate these house plans as the housing market struggled to deliver affordable new houses. The small house, by the onset of World War II was reduced to 700-800 square feet of living space.

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Transportation's Role in Fostering and Directing Residential Expansion, 1900-1942:

The expansive urban expansion of Des Moines between the 1880s and World War II is attributable to the emergence of a unified and excellent mass transit system. The development of outlying residential districts and the success of the popular house types, the square house and bungalow, necessarily can be credited to the city's streetcar service. Inexpensive building lots developed with relatively inexpensive houses was feasible only if distance from the downtown could be economically conquered. While Des Moines always experienced uneven residential expansion from its original urban center, it was mass transportation (and certainly sewer/water services) which determined the course of that growth. Real urban growth was facilitated by the consolidation and improvement of municipal streetcar companies. Commonly this didn't occur until just after 1900. The earliest bungalow and square house dominated neighborhoods pre-dated the automobile's eventual ascendancy, another indication that it was rails and not roads that promoted residential growth.

The explosive growth and development of the interurban railway system which began c.1906, fostered acreage land sales and settlement and these systems consolidated the market spheres of major cities like Des Moines. The rapid demise of the interurban, beginning in the early 1920s was a premonition of a similar fate for the streetcar as well. Fare increases, rising operational costs, and declining ridership substantially reduced ridership by the mid-1920s. Only World War II induced consumption cutbacks briefly reversed public streetcar (and by that time mostly bus) useage. By the 1920s the streetcar had already lost its central role in fostering subdivision infilling.

Early mass transit growth in Des Moines was greatly influenced by its integration with the need to service outlying recreational parks. Westward Des Moines expansion was driven by rail service to the first state fairgrounds (later operated as Ingersoll Park, 1890s-1911). Eastward growth was similarly pushed by rail service to the new (and present) fairgrounds. Highland Park and north Des Moines was made available for settlement as a result of the car service to the Zoological Gardens and subsequent private parks. Rail service north of the Des Moines river was much easier than road service for many years. Educational institutions, combined with real estate promotions also fostered the early development of outlying districts. Drake University to the northwest was the first, beginning in the early 1880s, followed by Highland Park College to the north (late 1880s) and Grandview College to the northeast (mid-1890s). The emergence of interurbans particularly favored north and northwestward growth. Urbandale, later known as Beavertdale, had its growth as a coal mining suburb. Interurban service along with highway access to the Camp Dodge World War I Cantonment drove explosive residential growth to the northwest during the late 'teens and 1920s-30s. Fort Des Moines (III) outside of the city's southern boundary similarly fostered urban development in that direction, so much so, that the only substantial extension of the municipal boundary in since 1890, gobbled up that unincorporated area.

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The emergent automobile phenomenon is reflected in the hard surface ("out of the mud") road movement, the development of designated highways, the emergence of auto tourist camps, and finally to the alteration of the subdivision plat and its related house-yard arrangement. All-season roads formalized local urban market spheres of dominance and began or accelerated the process of rural small town and farm depopulation. Outlying residential districts competed fiercely for highway designations and the honor of serving as entreports for the city. Tourist camps clustered around the city, being located at key highway intersections and within some of the city parks. High-toned neighborhoods opposed the camps, as did everybody once then began to draw near permanent unemployed campers during the 1930s. Highway designations led to bigger prizes. In Des Moines the big prizes were the Veteran's Administration Hospital complex, awarded to Highland Park, and the municipal airport, finally located at the same time to South Des Moines.

Des Moines subdivisions for the most part lacked alleyways, a clear sign that rails rather than roads held sway there. Plat layouts almost invariably consisted of elongated north/south running rectangles containing long runs of narrow yet deep residential lots. The automobile helped to produced plats with shorter block lengths and wider, shallower house lots. The broader frontage allowed for the addition of a detached garage which was set just behind the house or attached to it. This lot-widening is also attributable to Federal Housing Authority guidelines and financing, changing public tastes in house design (away from a narrow rectangular plan oriented narrow side to the street, to a broader side-gable plan).

The automobile impeded the home ownership campaign inasmuch as it introduced a costly new expense category into the family budget. By the mid-1920s Des Moines realtors complained that young men were no longer saving for their "hope chest" first homes, but instead tooled around the city in a new automobile.

The evolution of the garage marked the growing importance of the automobile in family life. The first garages were for the wealthy and were mandated by the need to protect wooden auto bodies and to prevent damage by freezing. The poorer car owner walked downtown and collected his machine from the livery, where autos filled empty horse stalls. Garage construction increased by the late 1920s and garage permits outpaced new house permits particularly in the Depression years. Even newer house construction later 1940s) came without a garage and the garage was by no means a ubiquitous component of a plat until more recent years.

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Providing Moderate Cost Housing for Des Moines Residents; the Emergence of the Small Tract House, 1934-42:

The “small house” emerged in response to escalating construction costs and a shrinking house-buying market. The small house was the building industry’s response to a middle-class buying public. The very process of reducing house size to this extent is a reflection of the severe constraints which house builders faced during the 1920s and 1930s. In reality reducing interior space came at a high price because large or small designs entailed the same expenses in doorways, windows, and systems. The small house design forced the adoption of new materials and technologies in construction. Most notably, the size and proportion of window glass increased considerably because even a small room looked larger if it was well lighted! The intervention of the federal government in house financing design and housing standards, beginning in the mid-1930s codified the small house imprint. The form became the dominant one in American tract housing and it was the only form that was utilized in war workers housing between 1940 and the end of World War II. Advocates of marketing low-cost housing struggled to extend the small house design to the poorer class but these efforts were unsuccessful. The democratization of home ownership that followed World War II can be credited with federal home financing programs, the GI Bill which redefined the American middle class, and an enormous pent-up housing market caused by the war itself. Single family housing in America has always been a middle-class success story with but few exceptions. The small house was the medium of this success from the mid-1920s through the early 1950s.

Both the bungalow and the square house lent themselves to miniaturization. Both types were well represented in builders’ catalogs up through World War II. The basic bungalow was arguably already fulfilling a “starter house” role with just two bedrooms so further adaptation was readily accomplished. The seven or eight-room square house plan was reduced to a three-bedroom six-room plan, with dimensions averaging 24 feet to a side. It was lowered in profile and it lost its large front porch and broad eaves but it continued to be intermixed in housing developments, adding a vertical variety to the streetscape. More commonly it was elongated with the addition of a garage wing and it was increasingly stylized.

Des Moines was the recipient of a number of privately produced war worker’s housing plats in 1942. These houses represent the most minimal of the small house designs given the need to eliminate many of the frills which pre-war designs had featured, and the impact of materials shortages caused by the war.

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Federal Housing Programs and Policies Influence Tract Housing Design and Construction, 1932-1942:

The intervention of the federal government into housing policy, financing and design redefined the national housing industry and profoundly affected house building across the country. Aside from a few slum studies in large cities and the broadscale construction of World War I war workers' housing, there was no federal involvement in housing prior to the 1930s. One overlooked federal role however was the 1913 allowance of mortgage interest payments from federal income taxes. This incentive would later evolve to play a major role in the form of a federal subsidization of home ownership. There were federal housing agencies and these played a data-gathering and cheer-leading role in conjunction with state and local housing advocates. Housing policy issues were first fought at the statehouse level where municipal housing advocates clamored for state authorization to form city and statewide housing commissions to battle slums and unsanitary housing.

Prior to the 1930s the American home-building industry was politically voiceless, hopelessly decentralized, and nationally unappreciated for its central role in keeping the economy prosperous. With the collapse of the American economy, it became increasingly apparent that the federal government had to lead the way and that the priority was to jump-start the overall economy by getting the construction industry back to work.

President Herber Hoover's administration in some ways laid the groundwork for the more aggressive federal intervention made during the Roosevelt years. Critics of such a federal role mark these years as the point of demise of the free market American housing market. From this point forward local house construction, financing and design would be profoundly influenced by federal policy, programs and economic interventions.

This federal housing role was multi-faceted. Initially the intervention was financial. Savings deposit insurance and mortgage guarantees restored public and financial institution confidence and money was once again loaned and borrowed. As a result the long-term house loan with low downpayment, full amortization, and little or no balloon payment was institutionalized and the dream of home was broadened. Savings and loan associations were strengthened as a result of these measures and emerged as a major component of home financing. A national secondary mortgage market increased the flow of funds into the housing market and lenders were freed from carrying long-term loans in their loan portfolios.

The Federal Housing Administration's principal role was that of insuring or otherwise guaranteeing home loans. The FHA increasingly influenced housing standards and even plat design through its ever-changing program guidelines. New housing strove to meet FHA standards. Federal housing policy, including the need to broaden the housing market by producing less expensive housing, was implemented through these FHA standards. The FHA standards, as noted above, focused on the small house range of designs. These standards restricted allowable building sites and pushed for unified

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neighborhood design. In Des Moines, FHA was credited with causing a resumption of house building in plats which had remained dormant for as long as fifteen years.

The federal government attempted to address the urban housing shortage by building public housing. This program was conducted in partnership with state and municipal housing authorities. Iowa was one of a handful of states that refused to pass the necessary enabling legislation for those authorities so federal public housing in any form was not built until well after World War II. The necessary law was passed in the late 1930s but it was used to build lower-cost (but not low cost) housing such as Windsor Terrace Apartments. Federal housing was derided in Des Moines and most everywhere else by realtors and builders who opposed any federal interference with local affairs. Federal housing could disrupt school district populations, offered competition to local unions and building interests, and was frankly un-American in the eyes of the always conservative construction industry.

Des Moines interests lobbied fiercely to gain new war production industries during the defense mobilization years (1940-41) and at the start of World War II. They struggled equally hard to oppose public housing programs or war worker's housing developments. The city lost out on most of the hoped for new war industries (Ankeny, Iowa, a nearby suburb to the north, won) but did get a chance to house many of the new industrial workers. Three lesser Des Moines area builders accepted the challenge to build extensive tracts of Title VI-FHA war worker's housing. In addition the city partnered with builders to erect scattered housing units on several hundred tax defaulted properties within the city. It is likely that Des Moines has more of these house examples intermixed with other houses.

After the war federal programs helped Des Moines deal with an unprecedented housing shortage. The Fort Des Moines complex housed many families as did trailer parks and quonset villages. A number of large-scale low-cost housing projects were announced to house the unhoused. The most creative of these involved the reuse of grain storage bins. Postwar house building in Des Moines was dependent on the many federal loan programs. These same programs jump-started the house building in area suburbs. At least one of these, Ankeny, incorporated as a result of its World War II-generated growth and fears of Des Moines annexation.

Federal road and highway programs also had a profound impact on Des Moines housing. From the onset as already noted, federal road improvement funds influenced the nature and direction of city growth. The interstate highway system had a mixed impact on Des Moines. Inner-city housing was demolished for the construction of I-235 beginning in the late 1950s and many bungalow districts were lost in whole or in part. The 56th Street interchange on the western edge of Des Moines remains as a monument to the city's expectations for the new highway. Drivers can access the interstate at that point to go east but they cannot go west. When the system was planned there was no apparent reason to go anywhere but downtown. The interstate accelerated an already well-established suburban growth that dated from the late-1930s and continues today.

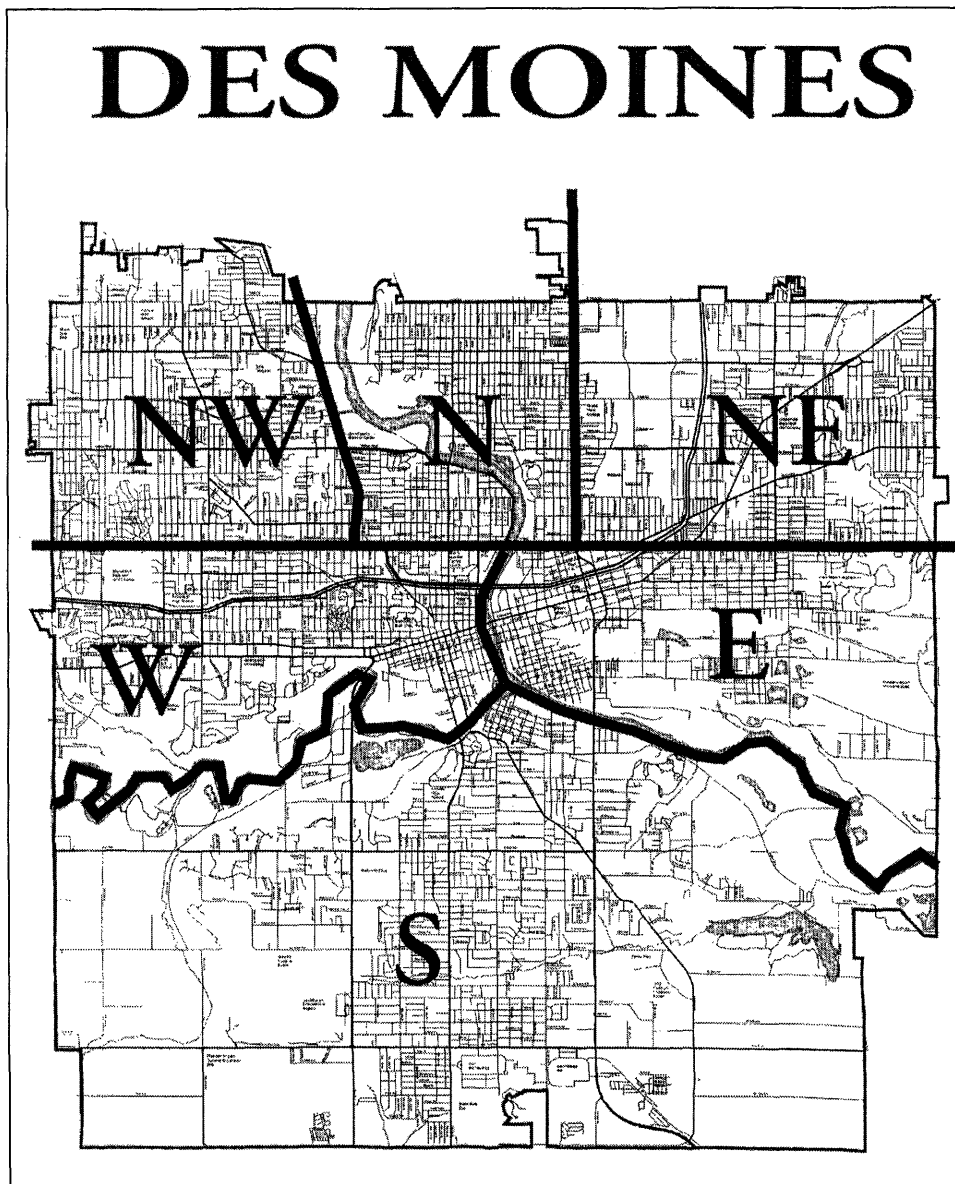
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**The Pace and Nature of District Expansion on Des Moines' Periphery,
1900-1942:**



Des Moines Residential Districts
(Des Moines Community Development Department, 2000)

Des Moines consisted of six fairly distinct districts and residential expansion within these areas was locally distinctive in terms of class, plat form and type, class, and chronology.

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East Residential District

This relatively smaller East Side district experienced a rather mixed and somewhat belated development. Identified subdivisions were fewer in number and considerably smaller in scale. Its street layout differs in that the streets are oriented east/west in contrast to the other districts. Numerous efforts were made to market very narrow residential lots but few owners were able or willing to build narrow cottage plans to fit those lots. The Iowa Loan and Trust Company was a leading developer of the district in the years immediately prior to World War I. Like the South and other East Side districts, this one witnessed sustained "Own Your Own Home" efforts to get working class families into their own houses. Not surprisingly bungalows predominated in these neighborhoods although large numbers of story-and-a-half cottages were also constructed up to 1919.

Northeast Residential District:

For a number of reasons most of the outlying portion of this large district remained undeveloped until after World War I. Sewer and water extensions along with streetcar access finally led to the upbuilding of areas that were considerably closer in than were comparable West Side neighborhoods. Remarkably virtually all of the identified subdivision projects in this district offered at least a 50-foot wide lot, usually with an extended depth, and many were acreage developments. This district witnessed the energetic efforts of developer F. F. Frost to move diminutive Camp Dodge barracks into the blocks immediately north of University Avenue. Even here his efforts were strongly opposed even as house building declined in the postwar years. The city's largest plat, Four Mile with 1,118 lots, was undertaken on the eastern outskirts of the district and even proximity to streetcar service didn't save the project from failure. The northeast section of the district emerged in the late 1920s as a buffer area that blocked African-Americans from residing in the Union Park and other nearby exclusive neighborhoods. Developers marketed the district to the acreage dweller as part of the "Own Your Own Home" campaigns. Numerous strong district inducements, including the White City Amusement Park, located northeast of the Iowa State Fairgrounds, the Fairgrounds itself, numerous excellent parks and a golf course, and quality mass transit service, all failed to produce cohesive and homogeneous residential neighborhoods in this district.

North Central Residential District:

This "northern" district in actuality covered neighborhoods located east of the Des Moines River. This district was developed from the northwest corner south and then finally east, being based on the 1890s establishment of Oak Park and Highland Park, their secular liberal arts school, Highland Park College and the Danish Lutheran College, located in the Grandview area. The more traditional plats featured streets that ran north/south and like the Northeast District, all lots were at least 50 feet in width and many acreage developments were platted and offered. The district expanded in spurts with high levels of platting activity in 1905-11, 1915-17, and after World War I. The Chautauqua Park plat, located west of the Des Moines River, was started in 1923 and was a model residential development (listed National Register of Historic Places).

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Northwest Residential District:

This very large district encompasses half of the West Side, abutting the early and substantial suburb community of North Des Moines on its eastern side, and at its core was the well-established Drake neighborhood that developed with around Drake University. The earliest thrust of residential expansion headed straight west, infilling between the Drake area and beyond it. The area to the north and northwest was made available for residential development only with the demise of numerous large-scale coalmines. Northward development first followed the paved Beaver Avenue and centered in what was first termed the Urbandale and later the Beavertown area. Most of this area was built up after World War I and before World War II. Acreage offerings were generally restricted to the key arterial routes like Urbandale Boulevard and Beaver Avenue. The higher average cost of the homes in this district apparently restricted potential lot and house buyers. It wasn't until the mid-1920s that platting south of the Beavertown area were publicly forced to exclude minority buyers. At the same time, land speculation and lot-gardening was strongly pushed in the pre-World War I years. Postwar residential growth halted at the Waveland Municipal Golf Course and adjacent Glendale Cemetery and turned north rather than proceeding on west.

West Residential District:

This West Side district really encompasses two distinctly different residential areas; an intensively developed middle-class tract that is defined by Grand Avenue or Ingersoll Avenue on the south, and University Avenue (the former North Avenue, a section line) on the north, and an up-scale decentralized tract that is south of Grand Avenue. The earliest subdivision activity headed straight west in the former tract. The sheer intensity of development between University and Grand is impressive, made all the more so by the rapid actual upbuilding that accompanied the plats. The south of Grand tract began to substantially infill from its west end c.1912, beginning with distant Taylor Park. Numerous earlier smaller lot subdivision efforts in this area failed and were subsequently replatted for larger lots and houses. Developmental energy shifted south once the immense holdings of the Country Club Golf Course (west of Gil-Mar Park) were encountered. These holdings were quickly platted and developed beginning in 1925 when the club relocated west. The housing loss occasioned by the construction of Interstate 235 in the late 1950s and the resulting east/west corridor artificially divides what was a monolithic residential district.

South Side Residential District:

The fairly immense South Side represents a "lost opportunity" in providing low-cost quality housing in Des Moines. Developers almost uniformly ignored land contours, produced irregular lot sizes and failed to integrate streets. Land speculation clearly outpaced actual house building. Many plats offered undersized lots. Development began around the pre-existing suburb of Sebastopol, and also clustered around the developing Fort Des Moines, south of the city boundary. The earliest plats were grand in scale. The low lot costs and inexpensive cottages that typified the South Side exemplified the "Own Your Own Home" movement and only a South Side plat promotion could dare offer a shack as a

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symbol of first-step home ownership. Middle class housing tracts with the district's first building restrictions were offered after World War I but failed for the most part. These were mostly located in the southwest part of the South Side. The construction of the municipal airport in this area belatedly fostered substantial housing growth there beginning in the late 1930s.

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The Role of House Design, Construction and Marketing in Fostering and Influencing Des Moines Residential Construction and Expansion, 1900-1942:

Advocates of the American house construction industry credit it with the deliverance of a private sector miracle, the provision of quality low-cost housing for millions of Americans. At particular times, particularly during the immediate post-World War II years, the scale of this accomplishment is indeed impressive. Detractors counter with the failure of this industry to house the poorest Americans, note that it was federal subsidization and market manipulation that made the miracle possible, or discount the quality of the industry's product and the "low" part of its low-cost claim. It was said that home builders were conservative, traditionalist and resistant to innovations, particularly those which transformed their own labor costs to sub-contractor services (more cost, less profit).

In Des Moines the evidence comes down in favor of those who subdivided the land, and designed, financed and built the houses. The inevitable conclusion is that collectively the various players in the house construction process successfully produced houses of acceptable quality and individual distinction and a record proportion of city residents were able to buy and own their own homes.

Design cohesion on the neighborhood level was impossible in much of the city for several reasons. Des Moines land sales and speculations greatly outpaced actual house construction. Many lot buyers never successfully were able to build on their parcels. Most districts infilled only gradually over a considerable length of time and the result was a mix of types and styles. Many subdivision promoters made no effort to establish let alone maintain any building restrictions over the long term. The exceptions were those plats which rigidly controlled development, often in partnership with one or more larger-scale builders. Sustained and successful marketing coupled with building incentives or the erection of a large core of speculative houses produced neighborhoods possessing a near-uniform range of residential architecture. These plats were always moderately priced and their offering on the market had to coincide with a boom period in city growth.

Architects rarely played a role in designing individual residences of moderate cost. Those who did residential design work either worked for a builder or realtor or produced designs which enjoyed a broader marketing and distribution in journals or plan books. The report "Building a City of Homes; Des Moines 1900-1955" identifies a number of Des Moines architects who played a central role in promoting the bungalow in the city. These include J. G. Pierce who worked for the Berryhill Real Estate Company, Charles E. Eastman (1868-1948) whose designs were promoted in newspapers and The Midwestern Magazine and Robert Guy McDowell who did design work for bungalow builder Henry Tillia.

The contractor-builder, numbered in the hundreds just in Des Moines, was the backbone of the housing industry. Independent in spirit, these remarkable entrepreneurs produced houses in the face of

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the highest possible risks. Turnover in the profession was high and many successful builders failed once they increased their operations. The Great Depression took them down in large numbers. The report "Building a City of Homes; Des Moines 1900-1955" describes how the house-building business evolved after the 1890s. By c.1908 the medium to larger-scale builders were able to produce a few dozen houses each year and increasingly these were put up within particular plats or sections of the city. These were termed "merchant builders." A point of critical mass is reached with regard to National Register of Historic Places eligibility as a neighborhood can by this time be attributed to one or a small number of cooperating builders. Like his counterpart, the realtor/developer, a builder increased his profit margin by focusing on building up a particular plat. Land values escalated as buyers and owners were assured that the development would achieve its promised success. Builders bought up a number of lots for themselves or they put up houses for the developer. The operations of these builders is but poorly understood. It is possible that the majority of houses raised up by these larger builders were done under contract to other parties and that comparatively few truly speculative houses were designed and built.

By the mid-1920s consortiums which combined real estate, financing, house design and construction services dominated the building industry. Some of these large firms evolved out of lumber supply firms, others were formed by successful builders and many, perhaps most had their origins in real estate firms that grew and evolved into full service development entities. These larger firms played a central role in the construction and showing of annual model homes and they were responsible for specific high-end and large scale residential subdivision offerings.

The report "Building a City of Homes; Des Moines 1900-1955" identifies a large number of large-scale and longer-term home building firms. This list includes Allen Dudley, Edwin Beck, Benson & Marxer, the Cole Brothers, the several Coon family builders, Charles Domback, Duro Brothers, Fidelity Building & Finance Corporation, First and Second Mortgage Corporation of Iowa (Burt German), Fletcher & Van Vliet, Fred Frost, Oliver Kellogg, Lockard Construction Company, Oswald Lorenz, James Macomber, Burgie Mayden, Modern Home Builders, Henry Pharmer, John C. Rehmann & Company, William Spurrier, Henry J. Tillia, Charles Weitz, and Witmer & Kauffman.

The role of the realtor is poorly understood and greatly underestimated. Historian Carl Weiss has identified what he terms the "community builder." The community builder was a realtor who recognized that maximal profit in real estate was realized if a plat could be evenly and consistantly developed. Each lot sold would actually increase in value if substantial and immediate development followed the initial marketing. Governmental assistance in the forms of zoning and land use controls protected the interests of the professional realtor and the community builders played a key state and national role in testing, refining and advocating on behalf of these urban planning tools. The community builder early on worked to professionalize his profession, adopting codes of conducts and preventing "curbstoner realtors" from working as realtors. Iowa lagged in passing a real estate licensing law and did so only in 1928.

By the mid-1920s community builder firms had evolved to subsume every aspect of plat development. Firms such as the J. C. Ferguson Realty Company would immediately construct 40 percent

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of the plat lots using mass-construction techniques. These firms were responsible for building hundreds of homes annually although there is no evidence that any Des Moines firms could claim anything like the 500-1,000 homes that the largest firms turned out (the equivalents of Levittown in the postwar years. Noted community builder firms, in addition to the Ferguson company, are the Central Lot Company, the Clifton Heights Land Company, the Commercial Building and Securities Company, Levitt Investment Company, Inc., Percival & Porter, Union Building & Investment Company,

The report "Building a City of Homes; Des Moines 1900-1955" identifies a number of Des Moines realtors who played nationally significant roles within their profession. These include Geis Botsford and Elmer T. Peterson.

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The Role of a Popular House Type, the Square House, in Des Moines' Residential Growth and Home Ownership, 1904-1942:

After the bungalow, the squarish two-story house was second in national popularity to the bungalow in early 20th Century Des Moines residential architecture. The foursquare variant matured as a type in the city c.1904-05, some five years before the bungalow appeared locally. The side and front gable variants of the square house developed in the final years before World War I. The square was elongated by the addition of solarium sidewings and was largely displaced by the Colonial Revival center hall rectilinear plan.

It is the premise of this multiple property document that in Des Moines any of three subtypes (hip, front gable or side gable) two-story squarish or cube plan houses represents the same housing type. It is the cubic form that was of primary importance in establishing the visual cadence of a residential street. Des Moines, unlike other Iowa cities, strongly favored this broader range of cubic forms, while other cities like Davenport and Dubuque were satisfied with the hip roof subtype almost exclusively. The a basic eight-room (or seven room if the living room is doubled up) four rooms over four interior plan is predominant but not exclusively so. Front gable squares tend to be narrower and are more likely to contain just six rooms. The smaller range of each subtype similarly contains as few as six rooms and three bedrooms. The key defining characteristic is the absence of a center hall and center entrance.

It is proposed that collectively these three squarish subtypes comprise a residential "type" that is applicable to Des Moines. The type includes the commonly accepted house type known as the "foursquare" but that form fails to adequately address the role played by square house designs in Des Moines. Houses that assumed a cubic form played a key role of providing a taller house plan option that enabled builders to vary the appearance of each streetscape. These houses also represented a more expensive and larger type of house, in contrast to smaller house types.¹

The housing literature indicates that no distinction was made between the three square subtypes by then-contemporary observers. House architect William Radford observed in early 1912

There are perhaps more square houses built in the middle west than houses of any other style or design. By "square house" is meant houses with plain, straight sides and square corners, in which the width nearly or quite equals the length. "Rectilinear," perhaps, would be a more accurate term, but that does not convey an impression of the square appearance that such houses have.

¹ Des Moines also offers hundreds of square house plans that are less than a full two stories in height. Doubtless these too have the eight-room plan. These were not surveyed or studied given that they don't meet the standard of the square or cubic type.

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These houses ranged from 22'x28' to 30'x36' in size and contained from six to eight rooms. Radford went so far as to include both full-two story as well as story-and-a half squarish designs in the square type (Des Moines *Plain Talk*, May 9, 1912).

The square house, cube or box plan house, one variant of which is referred to as the "foursquare," is much more difficult to define and explain, than is the bungalow house type. In this study the type is simply defined as an almost-square plan, being two complete stories in height, generally with four squarish rooms on each floor (seven or eight rooms). It does not have a central hall or combination central hall staircase. The square house in Des Moines has one of three roof types, the hip, front gable or side (transverse) gable. Excluded under this study was a broad range of nearly two-story squarish house plans. These require a study in their own right.

Lumping these three squarish houses together might appear to fly in the face of the work of some architectural historians. As will be seen, those who have studied square houses have frequently separated them by roof type and awarded them different type or style names and claimed different architectural paternity's for each. In this case, the combination was done because there weren't enough hip-roof houses (just over 700 houses out of a total of 2,400 houses surveyed) to say much of anything about Des Moines's residential landscape. In an effort to broadly define "type" as it relates to squarish house plans, the fact that all three house types share a common interior floor plan, were built simultaneously, and appear to have developed at generally the same time. Consequently it was thought that they, like the bungalow and the cottage, had more traits in common than they had sharp distinctions. Each type retained its established identity so the data can still be used by those who prefer to consider them separate entities. The point to stress here is that this survey typology did not mix the three roof variants and roof form and attic treatment was still the sorting variable between the group, so in the long run, the result is a more comprehensive first look at all two-story squarish houses in Des Moines.

The cubical house plan began as a simplified Queen Anne or late Victorian house. The type emerged in the Midwest c.1904 with its classic square footprint and a seven or eight-room plan. Initially the hip roof form predominated but in Des Moines the hip accounted for 30 percent of all square houses. The front-gable variant predominated at 51 percent, while the side-gable came in third at just 18.6 percent. Great variation occurred in the hip form. Most diagnostic was the early use of a pagoda-like flared eavesline. The popularity of this roof pitch treatment waned by World War I. The combination of the hall and living room reduced the room count to seven units. The second-story sleeping porch made its appearance c.1910 and by 1913 was so much the vogue that it was being adopted "even on the farm." Integrating the two-story sleeping porch into the hip roof two-story plan was problematic. Adding a wing also threatened to darken adjacent or first floor rooms and a side wing was difficult to heat. The full-sized square house continued to be built into the 1940s in undetermined numbers. More common was the small house square version that first emerged in the mid-1920s. The square was reduced to approximately 25 feet on a side and a six-room plan with fewer yet larger rooms was developed. This form persisted and was reinterpreted during the late 1930s. Frequently the pure square was lost and it was only the persistence of the two story cubic form that echoed the former dominance of this house type.

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Wesley Redhead's Des Moines Residence, 10th and Walnut streets (early 1850's)

Just to confuse here is a "foursquare" with steep hip roof and broad overhanging eaves but it was built 60 years too early—needless to say its floorplan was surely mid-19th century (Register & Leader, April 4, 1909)

There is some strong scholarly support for being more inclusive rather than exclusive. survey of roof variation)" which sports a side gable. The 1984 North Omaha architectural survey "Patterns On The Landscape: Heritage Conservation In North Omaha," also considered the front-gable square house as a Cubic Form variation

in which the hipped roof of the Classic Box is replaced with a gable roof, the gable ends being perpendicular to the street. Having essentially the same square plan and massing as all Cubic Form houses, this version appears to be used primarily as a visual alternative to the much more common Classic Box.

Initial field data argued for the broader grouping as well. There were simply too few true four squares (just over 700) in Des Moines to explain much of anything about the city's residential growth (Patterns On The Landscape, p. 71).

While the study used the roof type as the sorting variable, the underlying assumption was that the interior plan was, like that of the bungalow, simplified and compacted. The square house went through the same floorplan evolution as did the bungalow. It too adopted and perfected the living room. The square houses included in this study are defined by their apparent two-story "central squarish core." This was done visually. That core was naturally elaborated upon, adding side bays (even wall dormers), and

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side solariums, garages, and most important, rear porches and extensions. Excluded were houses with central halls and consequently more rectangular plans were excluded. Also excluded were two story squarish duplexes that are quite numerous and can be readily confused with the single family type. Identifying houses with formal central halls by external inspection alone is problematic at best. The presence of a vestibule entryway was not a justification for exclusion, this addition being a climactic adaptation. It doesn't equal a hall or mean that the entryway doesn't directly enter the living room. Similarly the presence of a central front door or smaller centered second floor windows was not always an indicator of a central hall. Even more useful was the presence of a front second floor bathroom stack, which indicated a bathroom above a first floor hall.

The consolidation of all square house plans was also the produce of consultations with other Midwest State historic preservation survey staffs. A look at a fairly meager published literature on this topic determined that the proper focal point for this house type survey is that of the Classical Square (a.k.a. as the American Basic, Classic Box, double cube or the Prairie Cube, the double-decker or even the "Seattle Box"). That is to say that all houses which are relatively square in plan, which otherwise meet the criteria of the square/cube plan house type should be included in this survey. Pure foursquare hip roof houses are actually not very common in Des Moines, and therefore a focus on these would tell us very little about the square plan two-story house in Des Moines.

The Square/cube plan House:

The "foursquare" type term has not achieved even regional let alone national acceptance as a descriptive term, although the basic form, the "prairie cube" is generally accepted. For the purposes of this study, the house type is defined as follows

as having two full stories and an attic, usually with a basement. It generally is symmetrical and has a simplicity of decoration that predated the Victorian era. The porch generally stretches across the front of the house as a major design element. The porch displays simple, heavy columns, often with a low wall or simple stick balustrade. The homes often have wide eaves that protect the house from wind and rain.

The only significant study of the foursquare house type was a 1982 University of Chicago thesis "The Four Square House Type In The United States" by Thomas W. Hanchett. Unfortunately that institution does not loan its dissertations and the author cannot be located. Mr. Hanchett's work is represented in this study by a three-page thesis abstract. Hanchett's work was a very early and very arduous effort. He went through 143 house plan books, ten period journals (1885-1930), looked at local surveys and fieldwork in Denver, Colorado.

Hanchett considered the house type to be "one of the most popular in both suburban and rural areas of America from the late 1890s into the 1920s." He defined it as follows:

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In massing it was a simple two-story cube-shaped block with a hipped roof, central front dormer, and often a wide one-story front porch. Inside were usually four roughly equal-sized rooms on each floor, with a side stairway. An open plan characterized the downstairs. The corner reception hall, parlor and dining room were all connected by open architecture or large sliding doors, and only the kitchen was fully partitioned off. The more private spaces of the home, three or four bedrooms and invariably a bathroom, were on the second floor.

The design roots of the foursquare house type were also addressed in Hanchett's 1982 survey and study:

The Four Square type was part of a stylistic movement dubbed the "Rectilinear" by architectural historians Wilbert Hasbrouck and Paul Sprague. Present research indicates this movement resulted from a widespread rebellion against the chaotic, overly ornate eclecticism of the Queen Anne style in the late 1880s. This same rebellion also initiated both the academic Colonial Revival--which achieved order through a return to a "pure" non-eclectic historical style--and the iconoclastic Prairie School--which dismissed all historicism in favor of "organic" architecture. Proponents of the Rectilinear solution developed a middle ground between these two extremes. Historical decoration was eschewed as surfaces became flattened and geometric forms were emphasized. Yet the new house types remained much closer to accepted norms than did the work of Frank Lloyd Wright and other Prairie School designers. It is important to emphasize that the Rectilinear movement was not an offshoot of the Prairie School but rather a parallel to it. Several rectilinear designs appeared before Wright began his career and, in fact, he experimented briefly with the type, notably in the design of his Woolly house, before arriving at his new style.

Hanchett found that architects who were "in search of an alternative to complex Queen Anne massing" who developed the type and gave it a national market. This latter point is important. The bungalow type is considered to be the first nationally marketed house, yet the square house was clearly maturing as a national house type and had an immediate advantage over the bungalow for nation-wide application. It was already acclimatized for use in any region. The unanswered research question appears to be where was it developed? Was it a Midwest house type? Hanchett admits "Origins and earliest patterns of dissemination [of the foursquare] are far from clear." He credits Denver architect Frank E. Kidder with penning an 1891 square/cube plan houseplan (see *Architecture and Building Magazine*, January 1891). Kidder's design was immediately copied by architects in Philadelphia, Grand Rapids and Boston. Hanchett says that Greene and Greene of Pasadena and then Wright in Chicago began to copy the design. The type was in the more popular building magazines by 1895. Hanchett agrees that "Four Squares and even Rectilinear designs in general never outnumbered the Colonial or Bungalow styles" but the type was promoted in the same manner by the building magazines, plan books and finally read-cut house companies. Hanchett dates the final appearance of a foursquare to 1930.

Mary Mix Foley in her The American House (1980) links what she terms the "American Basic" hip roof square house with the Georgian Revival style. She sees the type has descended from the late

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Victorian era, being essentially a simplification of form, the vital link being the hip roof form. She makes no effort to analyze floor plans. The problem with this association is that Georgian Revival houses have central halls and are rectangular in their footprints. The hip roof is therefore mostly an elongated one, meaning a combination of gable and hip forms. The square house has no central hall and it is nearly square in its footprint. Foley places the Prairie style square plan under that style, and cites it as another vernacular translation, reducing the design to a box, which was the antithesis of the style's intention. A second example, with a side entrance and sun room enclosed porch, is cited as another vernacular expression of the Prairie style which brought "air, light and greenery" to the average house (Foley, pp. 110-11, 227-29).

Virginia and Lee McAlester (*A Field Guide To American Houses*, 1984) distinguish the four-square, two floor-eight room house form from the two story front or side gabled eight room versions. Like Foley, the type classification is based on facade design, roof type, and overall form, rather than on floor plan. They place the hip roof with full-width front porch as a type under the Colonial Revival style, again associated with hip roof types. They state that one-third of Colonial Revival houses built c.1915 were of this type. They include rectangular plans as well as square ones. They date the type from 1890 and after, terminating its popularity in the late teens. Their inclusion under this style is based on the normal ornamentation of the porch columns and the use of a hip roof. They use the term "two ranked" to distinguish the square house type. They also define the later Colonial Revival variant of two stories, side gable, and a narrow second story front overhang, as a type (McAlester, pp. 27, 320-21, 338).

Like the bungalow, various architectural historians have linked this house type with antecedent housetypes. Alan Gowans (1991) claims that the classical square house derives from Latrobe's 1818-20 Brentwood design. He sees the evolution of a "Big Foursquare" and a "Small Foursquare." The latter is curiously a square single story plan, so there is obviously no "cubic" component to the squareness, it simply refers to the house footprint. He notes that the "Big Foursquare" "rivalled in popularity the small foursquare descended from the Classical Cottage among providers of mass-prefabricated suburban houses." Gowans states further that the "Big Foursquare" offered a sense of permanence and stability. The core structure could be elaborated upon with turrets, Queen Anne eaves treatments and even widow's walks (Gowans, pp. 84-93).

Gowans' findings underscore the difficulty of both isolating this house type from a broader milieu of similar houses and the need to identify the point of origin for the type. He accepts a 1900-1915 developmental timeframe that is too early both in its beginning and ending points. One important observation on his part is that the raised basement is a key feature of this house type. While most houses of the period had an exposed or above ground basement foundation, the foursquare championed the use of this additional lift. Other house types went to great efforts to hug the ground, offering ground-level entrances. This would be especially true of the cottage architecture of the 1920s-30s. Gowans considers the foursquare type to represent "classical self-containment" the type projects a "balanced and symmetrical" appearance (Ibid.).

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The foursquare receives very generous treatment in Schweitzer's and Davis' work. Their study is a generally helpful effort to classify and make sense of all pre-World War II 20th Century housing, also helpful to better understanding this house type. The affinity between the square/cube plan and bungalow is stressed, noting their shared "virtues of practicality, simplicity, and value." The type "made its appearance just after the turn of the 20th century" and boomed between 1910 and 1929, and passed from the scene c.1935. The authors present a 1900 plan example from Shoppell's *Modern Houses*. The house had a single front dormer, broad eaves, a central chimney, and a full-width front porch. The first floor fenestration beneath the porch consisted, from left to right, of two windows, a door and a window. Above, on the second floor facade, two windows were symmetrically balanced, but did not align with the openings below. Side fenestration on the visible side consisted of two windows, clustered toward the center of the plan, and vertically aligned. Broad corner boards defined the mass of the house and the dormer. Most important, a single story side wing on the left-hand side, probably the kitchen wing, had its own front entrance onto an end porch. They further cite the appearance of four squares in the June 1903 issue of *The Ladies Home Journal*, and nine plans in William A. Radford's 1903 *Modern American Homes* (Ibid., pp. 165-66).²

According to the 1984 North Omaha architectural survey "Patterns On The Landscape: Heritage Conservation In North Omaha," the subtype's key characteristics are a hip roof, and a basic square core plan (36'x 30', two stories high, usually with a four-room main floor ground plan (dining room, living room, hall and kitchen). This most versatile house was adaptable to Tudor, Spanish Revival, Prairie or Craftsman styles and in the latter expression, it nearly blends with some bungalow variations. The subtype also appears in any then-available building material.

The foursquare could have a strong horizontal design thrust with low pitched roof, window bands and broad dormers, side dormers and an external chimney or it could stand tall, with steeper roof, narrow tall dormers and a central chimney. It could assume a very heavy almost blocky massing with heavy squared porch columns, stuccoed exterior, and single-width window openings.

² Radford was an architect and founder/editor of *American Carpenter and Builder Magazine*, first published in April 1905.

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The following characteristics define the foursquare house plan.

Components:	Low-End Cost	Moderate Cost	High-end Cost
Footprint	square	square	square, can have matching front and rear or side porches/sleeping rooms, or porte cochere
Roof type/plan	hip, no dormers, front dormer or combination front and side dormers	hip, no dormers, front dormer or combination front and side dormers	hip, no dormers, front dormer or combination front and side dormers
Roof Pitch	shallow-moderate, narrow or broad dormer	shallow, moderate, steep, narrow or broad dormer	shallow, moderate, steep, narrow or broad dormer(s)
Materials, wall	broad clapboard, all stucco	clapboard combinations, shingle, stucco in combination	stucco, clapboard, shingle, concrete block, brick, stone, in combination
Materials, found	tile, concrete block	tile, concrete block	tile, concrete block, stone, brick
Stylistic influence	no influences, simple Craftsman components	Colonial, Tudor, Craftsman	Colonial, Tudor, Craftsman, heavier structural ornamentation, pavilions, window bays
Porch	full front, portico	full front, portico	full front, wrap around, offset, recessed porch
Windows	single, symmetrical arrangement	single, paired, asymmetrical arrangement	single, paired, window bands, bays, asymmetrical, oval, paladin forms
Foundation	Raised, concrete block, tile	Raised, brick, stucco	Raised, stone, brick, stucco
Elaborations	none, contrasting materials in gable and main house	Special porch treatment, water table and belt courses divide levels, wall can be flared between floors, corner boards	Special porch treatment, water table and belt courses divide levels, wall can be flared between floors, corner boards, bays, exterior chimney

The subtype could also assume a more rectangular thrust and footprint, running perpendicular to the street. Usually this entailed the use of an elongated hip roof with narrow and steep front and rear roof planes. The front dormer was shifted nearly to the eaves line, sometimes being placed above a two-story front porch. The plan itself then ran back with a length double the width of the plan. This probably represented a more urban derivation, appropriate for higher density (narrower deep lots, apartment applications) neighborhoods.

The “Homestead House” or Front-Gabled Square House Plan:

Another term, recently (and most would agree, rather randomly) coined for a house type which most architectural scholars would consider to be distinct from the foursquare. This is the so-called “Homestead House.” Clem Labine and *The Old House Journal* offered the title in 1982. The house type is a two-story house with rectangular plan, straight sidewalls and a front gabled roof. No basic floor plan is offered but the same advantage of “maximum floor space under a single roof” is offered, hinting that the house type footprint frequently is square or near-square like the foursquare.

The identifying characteristic of the “Homestead” house is the front gable, or “temple front.” It is not a square house type and many of Labine’s examples were L-plans. To qualify, a house merely had to

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present a gable front of some sort. Some scholars are willing to reach back to the 18th Century to the side-gabled and central hall Georgian plan/style. That form transformed into the front-gabled Greek Revival temple fronted house of the early 19th Century house. The shared characteristic, besides having a gable end somewhere in the plan, is the central entrance. Somehow, the "Homestead" became urbanized, reappearing, as did the foursquare, virtually out of nowhere. When that style died out, farmers continued to use the geometric form. The Homestead has no central entrance, a much steeper roof pitch, and a different floor plan, precious little resemblance to its alleged ancestors. Patricia Poole, in the *Old-House Journal* September/October 1987) identifies two variants within this subtype, the "tri-gabled ell" and the "basic" Homestead, both considered to be farmhouse forms. Only the basic Homestead adapted to the urban environment by narrowing to fit rectangular city lots. The tri-gable was a "T" plan, having matching side wing gables and a front gable. The wing and core in all of Poole's examples have a common roof ridge level, so the entire structure is a full two stories in height. Poole offers no guidelines for interior floor plans. The problem with lumping all houses that have gable combinations is that the interior floor plans are completely different. Where consensus appears to come together is that the front-gabled "homestead" was some sort of an urban evolution from what was otherwise a predominantly rural and quasi-vernacular house type. Gowans, however, feels that the "Homestead temple" house is "not obviously suburban, in contrast to the bungalow or the foursquare, and that they represent houses which were built on the outskirts of cities and then engulfed by urban growth. This is certainly not true in Des Moines where the house was an accepted suburban house type. One feature of the true homestead-temple house was that the front door was set to one side of the facade so as to allow for a straight staircase set immediately behind it (Gowans, pp. 97-98; Labine, Clem, "The Homestead House," *The Old-House Journal*, Vol. X, No. 2, March 1982, pp. 55-57).

Other Scholarly Approaches to the Square House Plan:

Under the Prairie Style, the McAlesters defined four sub-types, all having basically a square footprint, three having hip roofs. The hip roof front entrance subtype could be either square or rectangular, the facade was symmetrical. Sidewings were subordinated to the core structure. The vernacular variant, which they term the "Prairie Box" or "American Foursquare," has roof dormers, single-story full-width front porches and traditional windows. In addition to Prairie style influences, one also sees Mission (tile roofs) or Italian Renaissance influences (cornice-line brackets).

The second subtype has a side entrance variant that obscures the entrance and evidences a higher degree of Prairie influences, particularly bands of windows across the facade. The third subtype is a truer Prairie School example that employs a multi-story hip square core in combination with an array of side wing components. The fourth subtype is the side-gabled square plan, which the McAlesters recognize as being a simple switching of roof forms, from the hip to the gable. Like Poole, they allow for side gabled wings. The vernacular variant also has a front gabled form. Affectations include broad projecting eaves, flattened "pagoda-like" roof edges (McAlester, pp. 438-52).

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The following characteristics define the front and side gable square house plans:

Components:	Low-End Cost	Moderate Cost	High-end Cost
Footprint	near square (both subtypes tend to less true square than is the hip roof square)	near square (both subtypes tend to less true square than is the hip roof square)	square, can have front and rear or side porches/sleeping rooms, or porte cochere
Roof type/plan	options are no dormers, or more commonly paired front dormers, of side dormers	options are no dormers, or more commonly paired front dormers, of side dormers	front and side dormer(s), side gable paired dormers can be linked, bellcast or flared eaves in earlier side-gables
Roof Pitch	shallow-moderate, narrow or broad dormer	shallow, moderate, steep, narrow or broad dormer	shallow, moderate, steep, narrow or broad dormer(s)
Materials, wall	narrow (broad later) clapboard, contrasted with stucco (upper floor or gable ends) and wood shingles	clapboard combinations, shingle, stucco (upper floor or gable ends) in combination	stucco, clapboard, shingle, concrete block, brick, stone, in combination
Materials, foundation	stuccoed tile but more commonly stuccoed brick, rusticated concrete block	stuccoed tile but more commonly stuccoed brick, rusticated concrete block	stuccoed tile but more commonly stuccoed brick, rusticated concrete block, stone in earliest houses
Stylistic influence	no influences, simple Craftsman components	Colonial, Tudor, Craftsman, Mission, French Provencial (later houses)	Colonial, Tudor, Craftsman, Mission, exaggerated heavier structural ornamentation, pavilions, window bays
Porch	full or partial front, portico with gable, hip or shed roof	full or partial front, portico with gable, hip or shed roof, offset wrap-around	full front, wrap around, offset, recessed porch
Windows	double hung single openings, 1/1 or Craftsman or Colonial variants, symmetrical arrangement	double hung single or paired openings, 1/1 or Craftsman or Colonial variants, paired, asymmetrical arrangement on second floor over porch, picture window	double hung single or paired openings, 1/1 or Craftsman or Colonial variants, paired, asymmetrical arrangement on second floor over porch, picture window, window bands, bays, oval, paladin forms
Elaborations	none	Special porch treatment, single or two story siding	single or two story siding, bays, exterior chimney, basement or attached garage

Robert Schweitzer and Michael W. R. Davis (America's Favorite Homes: Mail Order Catalogues As A Guide To Popular Early 20th Century Houses, 1990) distinguish the "Craftsman" front gable house from the hip roof Foursquare. They further muddy the water by christening the latter the "National..." because it signifies the primary period of America's new-found nationalism and because of the universality of this boxish house type across the continent. Their second name is the "Box" which is barely historical (just one "box" reference was found) nor very kind. The authors feel that the term "foursquare" is too pretentious a title and a misnomer given that most house plans were more rectangular than square. National is offered in lieu of box. Other period names were "American" or "Modern," the latter used by Sears (Schweitzer, pp. 24, 163, 168).

Schweitzer and Davis note Gowans' explanation of the emergence of the type, who suggests that the form was a middle class derivation of the Georgian mansion. They suggest that it is the progeny of the hip roof Federal townhouse and then the Italianate square plan. They cite economy of form arguments that were offered as early as the middle 19th Century. No analysis of comparative floorplans is offered

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however. The type carried Victorian, specifically Queen Anne forms and adornment, into the next century (Ibid., pp. 165-66).

Richard Wilson and Sidney Robinson (The Prairie School in Iowa, 1977) identify the square house as the standard from which the Prairie School sought to deviate. This house type was “the ubiquitous vernacular housing of the Midwest; square, prismatic boxes, interior volumes expressed by a balloon frame covered in clapboards, a porch across the front, and minimal ornament.” The two-pronged assault sought to open up the interior and to better express the horizontal proportions of the house (Wilson, p. 6).

The Historical Foursquare/Square or Cube House Literature, National and Local:

There was no architectural term used to describe this house type and consequently any historical searching for articles is doomed from the start given the absolute lack of key search words. There are no *Readers Guide* subheadings for square houses. The search today for a better understanding of this type of house is of course driven by the recognition that it was second in popularity after the bungalow for the period 1900-1940. Like the bungalow, it seems to have suddenly appeared out of nowhere, c.1904-5, slightly ahead of its bungalow counterpart.

Two key characteristics can be sought, first the square or near-square core plan, and second, the appearance of the four room over four room plan. The square form naturally appears throughout the history of house building. Commonly the form appears to be related to the use of load-bearing wall construction materials. These certainly favor the use of a minimum number of corners and might also favor walls of near equal length. There is a stronger likelihood that the emergence of concrete house construction and standardized forms favored squarish plans. The appearance of concrete coincided with the development of the square house plan.

A starting point in the search might best be undertaken at its later years when *Popular Mechanics* offered in February 1929 “America’s Most Popular Plan.” The example, selected on the basis of a polling of “speculative builders, contractors, architects and home builders,” was a foursquare. The primary reason for its selection was that it delivered the “most miles per gallon” or the “most house per dollar.” The house could be seen “with variations in almost every city and town.” They could be recognized by their exterior form and the fact that “always the same general plan for room arrangement is followed.”

The house’s economy derived from its geometry, the magazine explained “Square houses are the most economical to build. There are no crooks, turns, set-offs and no complicated roof to require extra time and labor by workmen. Labor usually amounts to around fifty percent on nearly every job. If you can save on labor, you keep down building costs. This is also true in the saving of materials.”

The house’s popularity was due to its “size and impressiveness” imparted by its full two-story height. It was suggested by the magazine that this helped with resale, “buyers usually want an ‘eyeful’ for their money.” The house provided the minimum number of rooms that a family needed; three bedrooms

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("three bedroom equipments"), living room, dining room, kitchen bath and sunroom. Perhaps in an oblique reference to the cottage or bungalow, the point was stressed that the popularity of the breakfast nook had not displaced the need for a formal dining room. The economy of rooms also allowed for an economy of arrangement and use of space. There was no wasted space. The square house could occupy a 45-foot wide lot, or a 35-foot wide lot if the sun room was switched to the rear of the plan. The house's cost fit the average family's pocketbook and it was said to have good resale value. The example house cost \$5,000.

The Building Age, in June 1910, writer William Arthur noted that "the latest favorite, the 'square house,' is probably the most sensible for the average family." He continued:]

If a square house is well built it will last longer than the former Queen Anne kind, and the bill for repairs will not be half as much. Sun and rain soon make an end of wood bric-a-brac on the outside of a house. The beauty of a house should be in the main outline, in the general design, in the air of solid endurance that makes it match with the ground upon which it is set (*The Building Age*, June 1910, p. 272).

Another 1910 article in the same source depicted a concrete block foursquare example with elaborate contrasting quoin and beltcourse inserts. Writer J. F. Hobart noted that the example, "the cheapest and plainest of cottage construction, presents the monotony-breaking effect of a different face for the corners and a couple of belt courses ("Some Thoughts on Concrete Block Construction," *Ibid.*, p. 247).

A 1927 *National Real Estate Journal* article on lumber made reference to the two-story "box" house that was "common in all parts of our country (*National Real Estate Journal*, March 7, 1927, p. 36).

Plan Book Promotion of the Square House:

The popularity of the foursquare is evidenced by its ubiquitous appearance in farm journals, Stickley's *Craftsman Magazine*, the selection of the type as a catalogue cover. The Sears catalogue led the way in promoting the type, with as much as a quarter of catalogue offerings being foursquares as of 1908. The Aladdin Company didn't catch up until 1910, and Montgomery Ward two years later. The type continued to appear through the mid-1930s, last disappearing from Sears catalogues in 1938. Near identical floor plans were carried in the catalogues of Lewis, Sears and Aladdin. The kitchen tended to be in the rear of the plan, being directly accessed via a side door. The dining room occupied the other rear corner. Four bedrooms was standard, three less common, with a single upstairs bath. The overall plan dimensions ranged from a frontage of 21 to 38 feet and a 25 to 40 feet depth (*Ibid.*, pp. 167-8).

Authors Schweitzer and Davis tracked the foursquare's evolution through the medium of the house catalogs. At first, the house type's definition was rooted in the hip roof and a front roof dormer. In 1916 the Lewis and Gordon-Van Tine catalogs added gabled roof versions. Even the full-width front porch took the full range of forms, shrinking to as little as a portico and stoop. Wrap-around porches appeared

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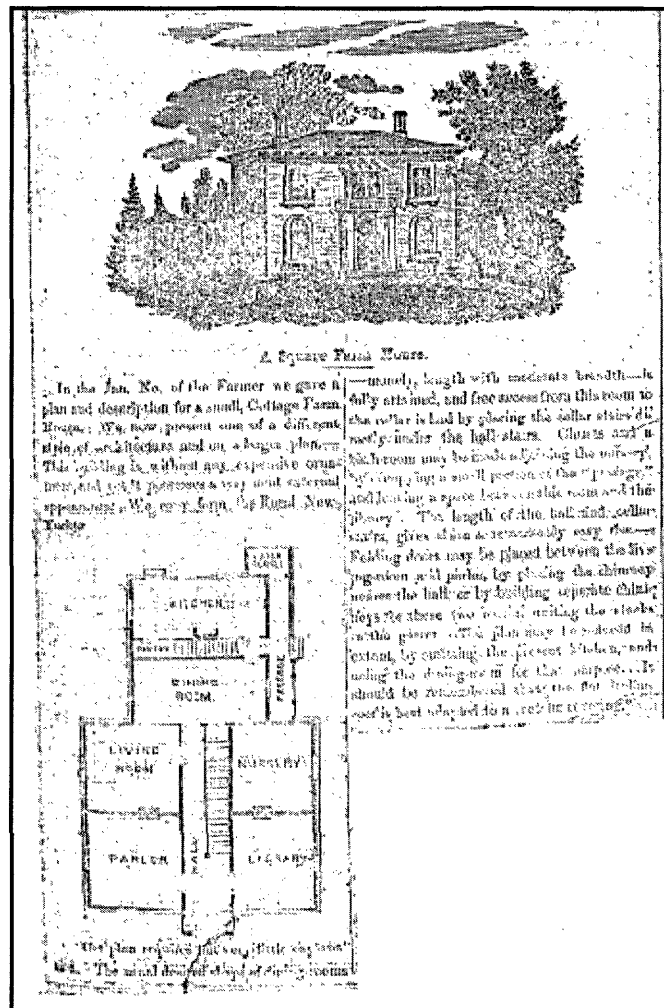
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as early as 1915. Side porch entrances were less common but the authors suggest that the automobile's associated driveway was the cause.

Historical Overview of the Square House Type:



Square Italianate Villa Plan, 1856
(*Prairie Farmer Magazine*, 1856)

Note its farm association, the supplemental rear wing and the central stair hall.

The precise origins of this house type are at best murky, and there are several claimants as to its paternity, one being the Italianate or Georgian cube form, others being in favor of a more vernacular origin. The general consensus is that squarish houses were simplified, shedding irregularities in favor of economy. It is also likely that the earlier square plans tended to have even sized main floor rooms given that the living room concept was slower to be adapted to its floor plan. Another likely evolution was a shortening of what were more rectangular plans, as the number of rooms deemed necessary, was reduced.

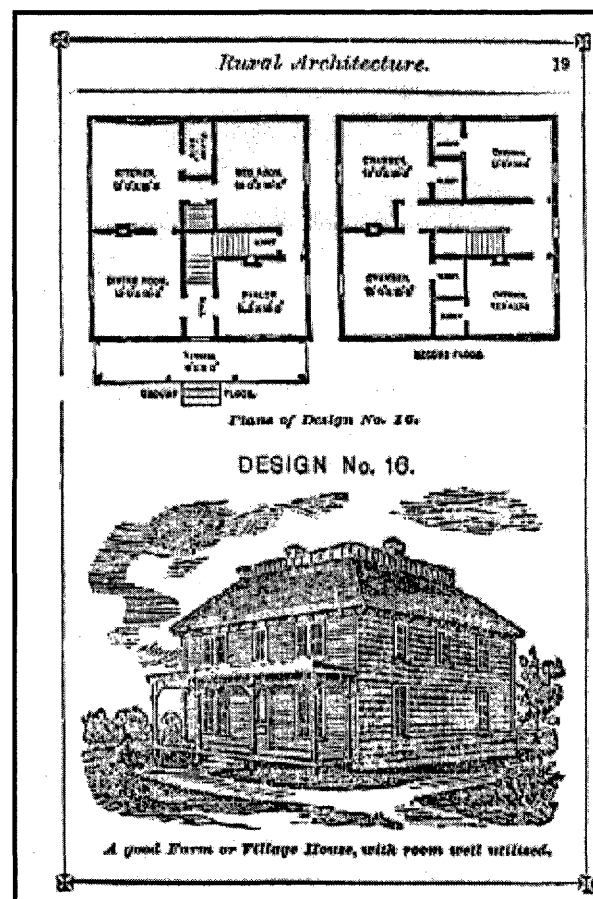
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Indeed one alternative explanation to the emergence of this house form is simple efficiency, that the technological ability to heat a house of this size (reflecting the maximal ratio of interior space and exterior shell). The elimination of an internal central hall further facilitated the ability to heat this house type economically.



Italianate Square House, 1885:

(J. S. Ogilvie, Ogilvie's House Plans or How To Build A House, New York, 1885)

Square or near square house plans can be found in most planning books, reaching back into the early 19th Century. However these are invariably (aside from the Italianate and Georgian-squares) anomalies in the particular plan book. The few squarish plans differ substantially in terms of their interior plans and their exterior stylings. The majority of the near square plans have recessed corners or add-ons in the form of rear extensions.

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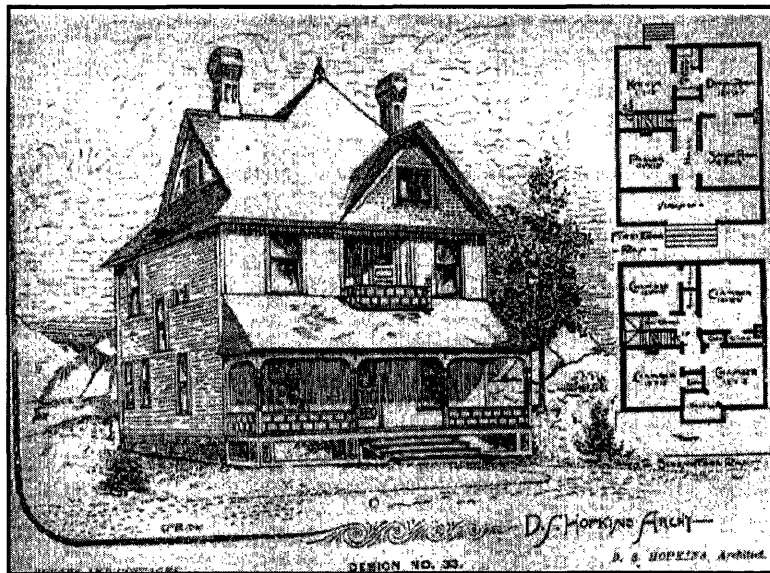
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The Origin of the Square House:

The early squarish houses couldn't have all of their necessary rooms contained within the core structure of the plan. Square central cores can be found with roughly four rooms on a floor, with the rooms roughly quartering the space on each floor. These rooms had different purposes and other rooms, principally rear kitchen wings were appended. Another major difference was the retention of a central hall and stairway. Over time, technology and custom would allow for the efficient packing of eight basic rooms into a square plan. These early plans tended to use a flattened hip roof form.

Rural architecture favored the square house plan to a greater extent. Grand Rapids architect David S. Hopkins offered full two story true square plans as part of his repertoire, although fully two-story plans which were also square in plan were relatively rare in his catalogs. One plan, No. 176, was introduced as "a very economical house for room it contains." The other (No. 33, shown below) he terms "a square house, the cheapest style of house to build." That example still retained the central hall although the stair was a turn-around tucked into one side of the plan center.



1889 Square House Plan:

(D. S. Hopkins, Book No. 7 Houses & Cottages, Grand Rapids: D. S. Hopkins, 1889)

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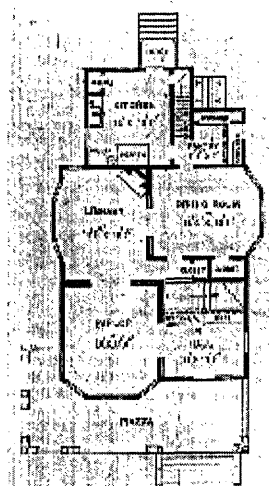
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This very early perfectly square plan contains eight rooms, a full-width front porch, but utilizes a steeply pitched hip roof (Ibid).



Squarish Core Floorplan, 1897:
(*Carpentry & Building*, April 1897, pp. 77-81)

The square house and its eight-room plan crystalized as a national or popular house form c.1904-5 in Des Moines. The antecedents of this new architectural design can be sought out but it is not suggested that there was any traceable evolution that relates these earlier forms to the final one. The image shown above depicts a “modified colonial” plan with a squarish core footprint (27 foot front, 30 foot depth), an eight-room plan (exclusive of the rear wing), hip roof and dormers on all sides. Retained is the rear kitchen wing and side porch typical of more complex and assymetrical 19th century houseplans. No reference is made to the squareness of this Dover, New Jersey, example (*Carpentry & Building*, April 1897, pp. 77-81).

By 1901 a similar New Jersey Colonial example was described as being “built as to secure a square effect.” The footprint in this case was slightly narrower than it was deep (27 foot front, 30 foot depth). Despite the use of a shallow rear wing, the basic plan consists of eight rooms (Ibid., February 1901, pp. 31-33).

After 1900, square plans are more commonly found, but they still had a minimal presence in any single plan book. Architect S. B. Reed’s 1902 Modern House Plans For Everybody contained just one square plan, one that was praised for being “the most economical form of construction (having a floor measurement of 24x28, nearly square, shown below), with symmetry of style, and containing a very commodious and convenient interior arrangement.” His plan had four rooms downstairs and its second

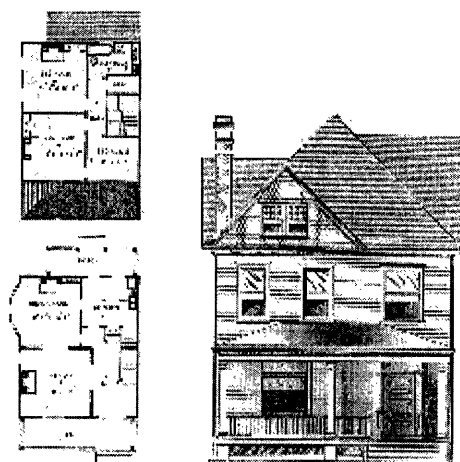
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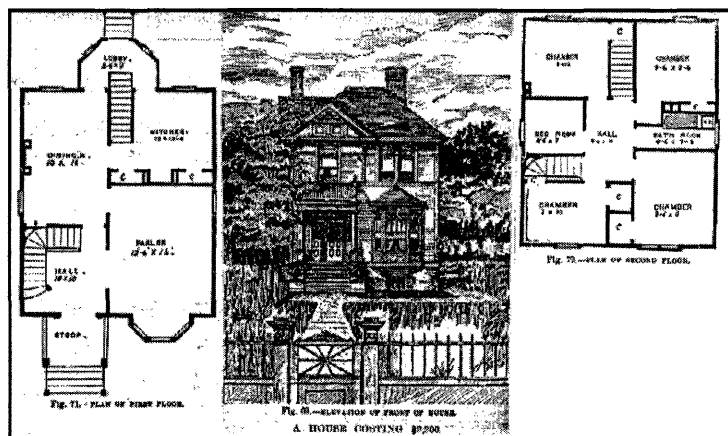
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floor was nearly equally quartered as well. Just four of Reed's plans featured living rooms, and these were in each instance larger rooms (Reed, pp. 98-105).



Pittsburgh "Cottage," 1902:
(*Carpentry & Building*, April 1902, pp. 81-82)

By 1902 the example illustrated below more closely approximates the classic foursquare. Descriptors used included "unpretentious" and "modest" in cost. "No money was wasted on needless ornamentation, as the idea was to secure as roomy a house as possible for the money expended, without slighting the character of the work." The footprint remains slightly rectangular (26 foot frontage, 31 foot depth) and presents a narrower facade to the street. The hip roof is still steeply pitched and wall dormers are used in lieu of roof dormers, but the plan is eight rooms (*Carpentry & Building*, April 1902, pp. 81-82).



1902 Squarish House Plan:
(S. B. Reed, *House Plans For Everybody*. New York: Orange-Judd Co., 1902)

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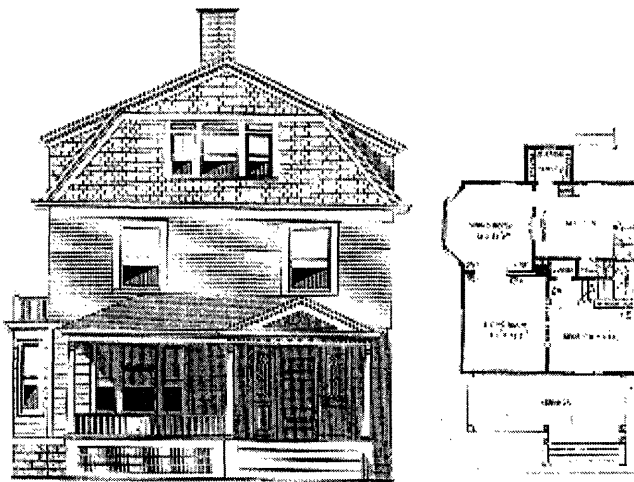
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The plan shown above retains two sets of stairs and contains nine rooms, but it closely approximates the square house (Ibid.).

William Radford's 1903 house catalogue included six square or nearly square houses, four of which had hip roofs. Two of the latter plans offered corner gabled dormers. Three houses had rounded full height side bays, one had a side pavilion. Just one plan had a living room labeled as such, another had a sitting room, and the others had halls and parlors. The cheapest plan, the most modern in appearance, alone had upturned roof pitches at the eaves line. Radford explained in his newspaper house design column that the hip roof or "cottage roof" were "cheaper to build than any other form of roof when the saving in gables is figured in. It is all plain straight work except framing the rafters and that job is no great puzzle. The roof may be made of light material because it is easily braced and supported from the house partitions" (Radford, 1903).



Iowa Gambrel Roof Square Plan, 1904:
(*Carpentry and Building*, September 1904, pp. 249-50, plate opposite p. 248)

The very first eight-room square house plan that appeared in *Carpentry & Building* was pictured and described in the September 1904 issue. An unusual if not unique square plan experiment, a combination of the square two story base with a steeply pitched gambrel roof, was designed by Washington, Iowa architect W. S. Wylie, and was built in 1904 for Mr. Hugh McCleery of that same community. Despite its size it was termed a cottage. It had four equal-sized square rooms downstairs, four rooms and the bath upstairs. The footprint is virtually square (28 foot front, 30 foot depth)(*Carpentry and Building*, September 1904, pp. 249-50, plate opposite p. 248).

Carpentry & Building featured a "Design For Low Cost House" in October 1905, a \$2,000 two-story frame house of "moderate cost" which was described as a "basic square, with four rooms down and

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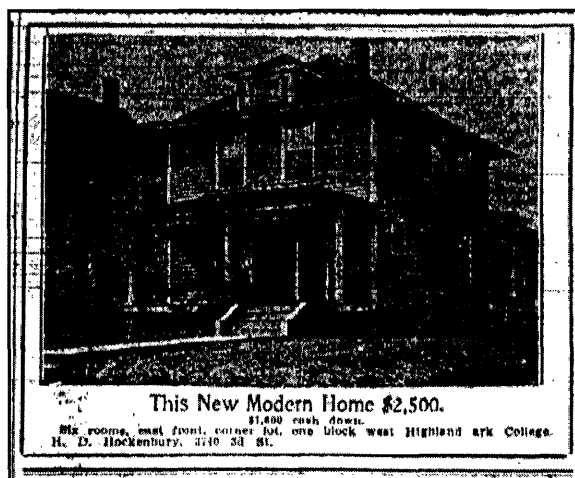
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as many up. In lieu of the separate front porch, the porch was recessed into one corner (*Carpentry & Building*, Vol. XXVII, pp. 287-89).



Desirable Modern House, 1906:
(*American Carpenter & Builder*, May 1906, pp. 196-97)

The house plan pictured above is the first true foursquare to appear in *American Carpenter & Builder*. It was then described as offering “a very solid and rather imposing effect...the rooms are all square, which does away with any unnecessary corners and makes use of all the available space.” The house did have an entry vestibule and the footprint is an elongated rectangle (24 feet wide, 30 feet depth), two characteristics which are atypical of foursquares. A vestibule is a climactic adaptation to cold climates and there still is no entry hall (*American Carpenter & Builder*, May 1906, pp. 196-97).



Earliest Foursquare Depicted in Des Moines, 1907:
(*Register & Leader*, July 11, 1907)

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The house plan and elevation shown above represents the first square house plan that appeared in Des Moines newspapers. It was offered as "the most convenient [and] very economical construction." This example has a more rectangular footprint and its recessed corner porch eliminates one main floor room (*Register & Leader*, April 28, 1907).

Gustav Stickley published numerous near square house plans, in 1905 and 1909 but his interior plans bore no relationship to the basic eight-room layout. Just one of his plans was a true square, and it was a cement house was a near-square plan with a very different interior plan, two rooms and a hall down, three bedrooms up. He noted "It is a perfect square in plan and is designed with the utmost simplicity. There are no bays, recesses or projections on the outside, the attractiveness of the exterior depending entirely upon the proportions of mass and spacing." For regular construction, Stickley avoided the perfect square. A 1909 offering had a square second floor but a deeply recessed corner verandah below. Stickley explained that despite his advocacy of simplicity and "economy of space...we nevertheless make it a point to render impossible even a passing impression of barrenness or monotony...we realize the never ending charm of irregularity in arrangement, that is, of having the rooms so placed and nooks and corners so abundant that the whole cannot be taken in at one glance" (*Craftsman Homes*, July, 1905, p. 16; *Ibid.*, August 1906, p. 30).

The square house evoked no general mention in Des Moines newspapers when it first appeared c.1904 and it wasn't until 1907 that the first images of foursquares or square houses began to be pictured in the real estate advertisements. A number fell short of the expected eight-room plan. Reported seven-room plans might simply represent a unified living room-parlor space that was counted as one room (*Register & Leader*, April 14, 15, May 12, 1907).

Address	Roof Form	Date Built	Date Listed	Comments
1 st & Ovid Avenue	hip, flared eaves	1906, new	04-14-07	Likely built by contractor O. P. Herrick
1620 West 7 th Street	hip, flared eaves	?	04-15-07	Seven rooms, oak/cypress trim, "modern"
University Avenue	hip, flared eaves	?	05-12-07	Eight rooms and central hall entrance, perfect square
University Place	hip, flared eaves	new	06-12-07	Side bay, two corner porches, single dormer, "strictly modern"
3740 3rd Street	hip, flared eaves	1906-07	07-11-07	six rooms, offered 1907 for \$2,500 (see below).
1622 West 12 th Street	front gable	1908	02-16-08	lot 50x132, six rooms, mission finished woodwork, recessed corner porch
Rutland Avenue	hip, flared eaves	1908	03-15-08	\$4,500, 7 rooms
3211 Forest Avenue	hip	?	03-22-08	lot 150x325
650 West 34 th Street	side gable	new	03-29-08	mission finished woodwork, lot 60x148, #3,200
36th Street	hip, flared eaves	1907	04-12-08	Colonial, thoroughly modern, \$4,250
1221 40th Avenue	front gable	1908	04-12-08	seven rooms, \$2,800
809 Euclid Avenue	hip, flared eaves	1908	04-12-08	lot 50x150, \$3,500
1230 4th Street	hip, flared eaves	?	04-12-08	lot 37.5x132, \$3,000
1108 36th Street	hip, flared eaves	1908	04-12-08	lot 55x169, \$3,650
1923 23 rd Street	front gable, returned eaves	?	04-12-08	large lot, five rooms
36th & Woodland streets	Cross-gable	1908	08-02-08	

The square house similarly was not discussed in the major carpentry magazines during the years of its first appearance. Like the local newspapers, images of square houses simply appear in magazine

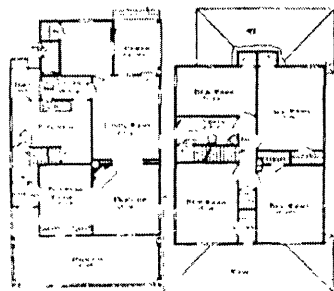
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advertisements. A row of foursquares served as a backdrop to an Andrews hot-water heater advertisement that appeared in *American Carpenter & Builder* in February 1906 (page 973)



Number 22. Price of working plans and specifications, \$2.00 a set, cash with plans.

Plans and Specifications of a Eight-Room House

The plan of this house is a good example of the type plan of which adds to its direct appearance by its simplicity and directness. The first story has four bedrooms and the second eight-foot square. The living room is a good size and is really part of the living room, being separated only by a small alcove. The dining room is a good size and is really part of the living room, being separated only by a small alcove. The kitchen is a good size and is really part of the living room, being separated only by a small alcove. The bedrooms are of various sizes and are well arranged.

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C. E. Eastman Square House Design, 1909
(Des Moines *Capital*, May 26, 1910)

To some critics even the first examples of this type were visually underwhelming. The locally published *Midwestern Magazine* noted in 1908 that "the rage for square houses passed over Des Moines several years ago and left some hideous things in its wake" (*The Midwestern Magazine*, "Home Building," p. 26, October 1908).

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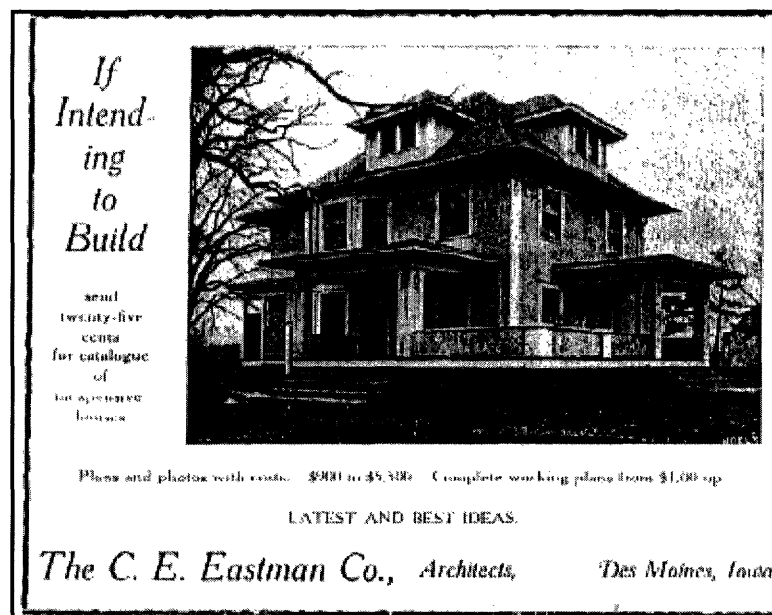
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Des Moines architect C. E. Eastman offered an elaborated foursquare plan in the October 1908 *Midwestern*. He supplemented the basic form with a side bay, side porch and front porch and a connecting open corner terrace with balustrade. A two-story rear wing and corner porch elongated the otherwise square plan. In early 1910 realtors Witmer & Kauffman offered a "square 2 story house, strictly modern, 7 rooms" for sale in Highland Park (*Ibid.*, *Register & Leader*, March 27, 1910).

No local builder advertised that he specialized in building "box" houses and as a result it is much harder to associate particular builders with the square house. Architect Eastman is the exception. He promoted both his bungalow and square house designs as noted above. Bungalow builders can be identified through the building permits as well. The entries reference the house type, but not so with the larger houses. Only through a combination of field examination and linkage with building permits will the major promoters of square houses be identified.



Architect Eastman's Foursquare:
(*Midwestern*, Vol. 3, No. 2, p. 69, October 1908).

The figure below illustrates a locally promoted front-gable rectangular plan and shows the difficulty in distinguishing near-square front gables from overtly rectangular ones. The steeper roof pitch is perhaps the best indicator, the narrower plan will have the steeper roof. Houses such as these were still counted as squares in the preliminary survey because they present the same facade effect to the street, and because only actual measurement and an inspection of the interior plan would sort them out. Finally notice that the rectangular footprint forces a different room arrangement, especially upstairs, with considerable hall space in the plan.

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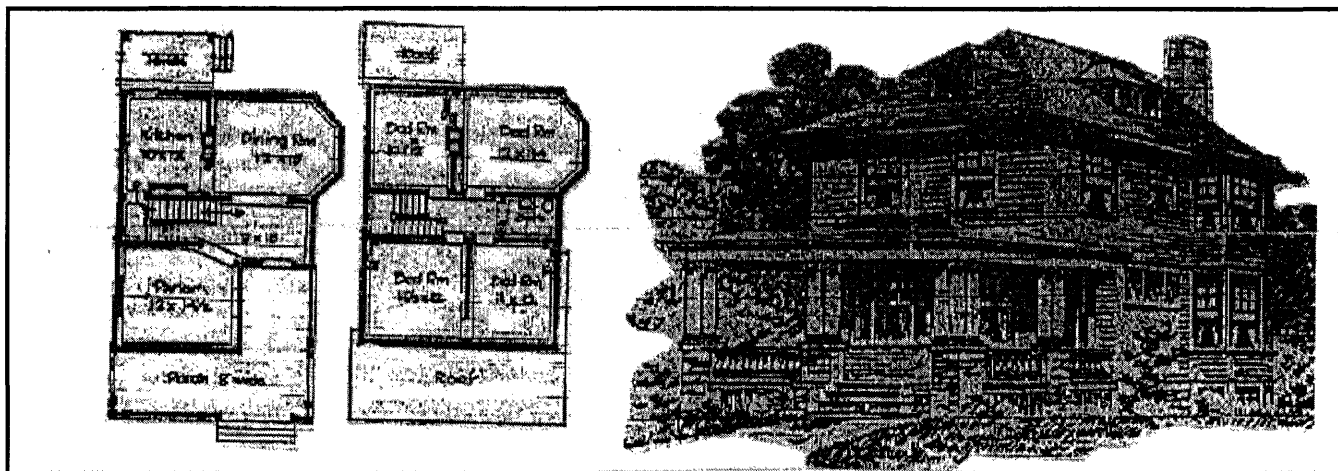
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What is immediately apparent is that the older more Victorian houses were much more expensive than were the more modern square/cube plan plans. A case in point was a house at 1420 West 9th Street, a combination hip-gable roof plan with front offset bay and gabled dormer cap, it had ten rooms, oak finish downstairs, southern pine up. It was advertised as a “modern house in every sense of the word...with pantries, linen closets, hardwood floors, bath, laundry” as well as a location in a “splendid neighborhood.” Its price was a daunting \$6,250, and could be purchased with one third down (*Register & Leader*, April 12, 1908).

The table below lists the earliest published local hip roof and front gable square house plans found in Des Moines newspapers. Because photographs were only coming into common use by 1908, it can only be assumed that these houses were being built for four or more years before this time.



A Modern Suburban House For \$3,200, 1907:
(*Register & Leader*, April 28, 1907)

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Side-gable Square, 4003 Kingman Boulevard, 1911:
(Register & Leader, September 10, 1911)

Higher-end designers warned against placing the square house on a narrow urban lot. William Ralston advised in 1915 that

“it is necessary to have a good wide lot a house built this design to show it to advantage. On general principles a full two-story square house may be put on a smaller lot than a wide spreading or squatty building, but any good dwelling deserves room enough to look right...the lawn around a good full two-story house requires a different treatment from a low dwelling with an overhanging roof. Shrubbery and vines are needed for the proper finish of any dwelling and room for these should be provided...”

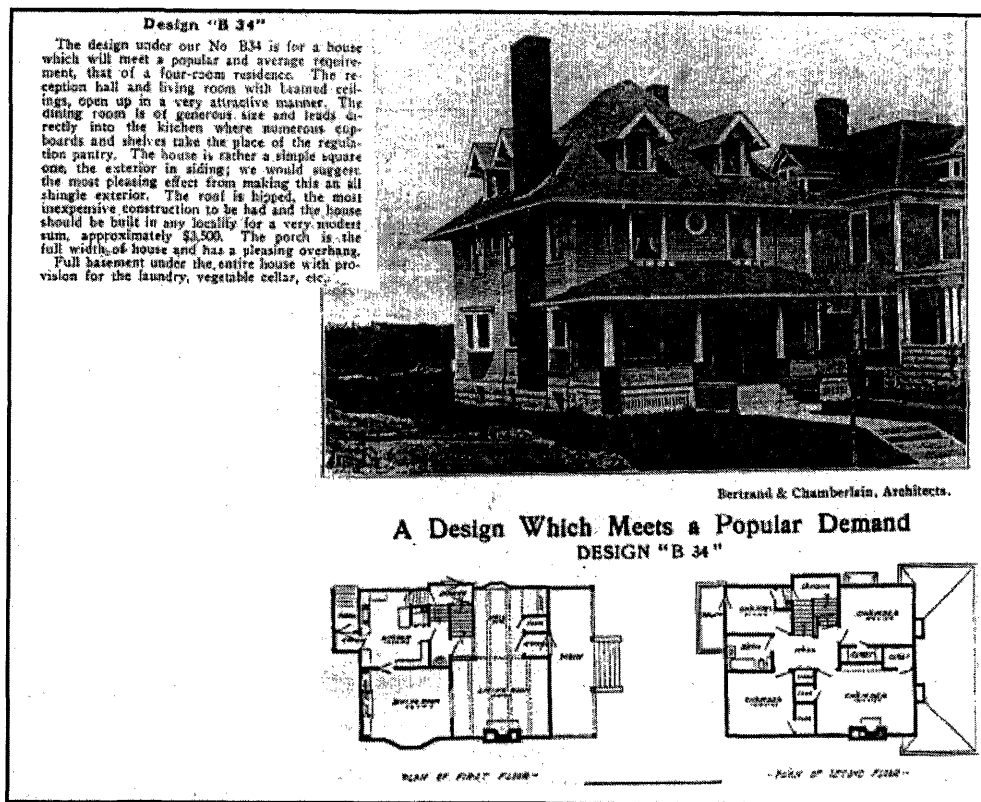
Ralston subdivided the bungalow lot with front landscaping and a rear garden area but felt, as indicated above, that the square house needed side garden areas too. Ralston provided no specific instructions for siting the square house. Absent identical flanking squares, this taller house could be adequately illuminated from any direction. He favored locating the bedrooms and bathroom of a bungalow along the east or north sides of a bungalow plan, with the kitchen placed in a sunny corner. A front solarium similarly faced the sun. Ralston termed the kitchen the “stomach of the house” or the “business end of the house” and warned against assigning residual floorplan space for that key room. In the square house plan he expressed no favorite orientation. His plan presented above might logically have fronted east, providing morning light for the kitchen, and a cool evening front porch setting (*The Iowa State Bystander*, September 10, 1915).

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1909 Foursquare Plan With Bellcast Hip Roof (Note the flared eaves):
(*Keith's Magazine*, Vol. 21, No. 1, January 1909, pp. 22-3)

Keith's Magazine of Home Building, published in Minneapolis, featured a foursquare example that it labeled "A Design Which Meets A Popular Demand." The "simple square" 1909 plan could be made more pleasing if the exterior was shingled. The hip roof was "the most inexpensive construction to be had."

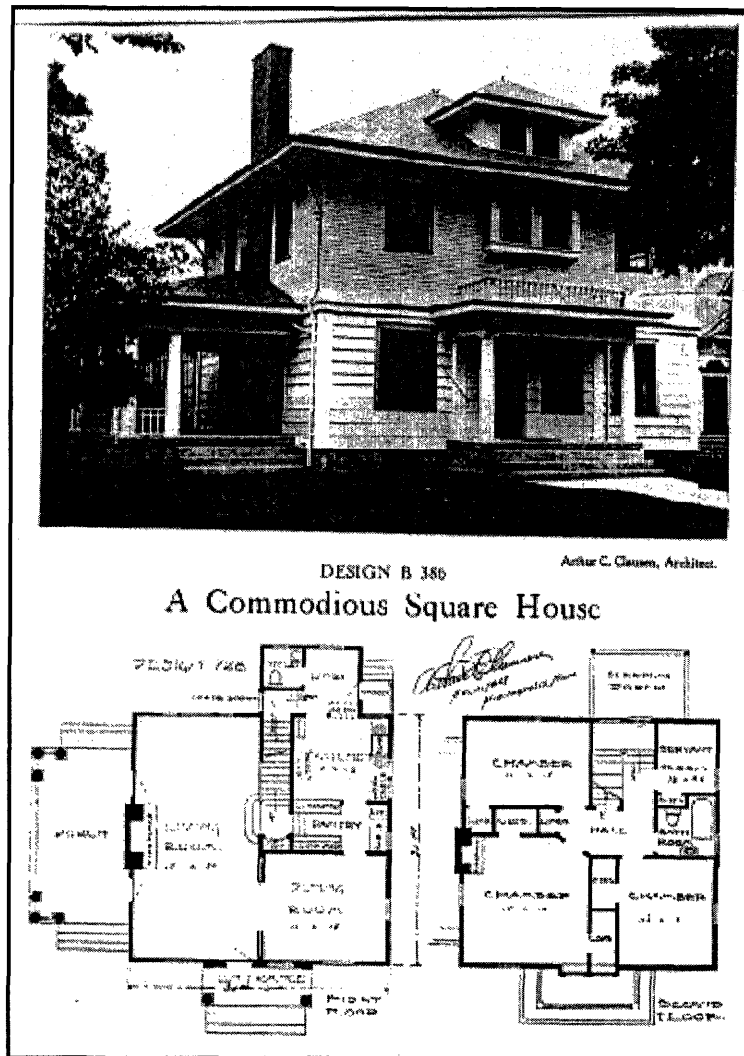
Keith's used an array of foursquare house examples in a 1910 article that lambasted the lack of attention paid to architectural. The writer, architect Cecil Bayless Chapman, decried the lack of "artistic or well planned homes" noting that "as long as his own house is satisfactory the neighborhood generally is not considered." Standardized setback was also ignored. The architecture could even dare to reflect the particular topographical setting. Chapman included two foursquare examples, both being substantial and of brick construction. The "bare and severe" appearance of the examples could be softened by landscaping he suggested harmony ("Typical American Homes; A Plea for Neighborhood Uniformity of Architectural Style, *Keith's Magazine*, Vol. 24, No. 5, pp. 302-4).

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The Central Hall That Isn't, 1912 Square Plan:
(*Keith's Magazine*, Vol. 38, No. 6, December 1912, p. 424)

The square house could appear to have a ground floor central hall, and *Keith's Magazine* offered the example shown above. The house footprint measured a square 31 feet square. It was described as being of the "regulation square...the kind of house many people choose on account of its economy of floor space and construction" (*Keith's Magazine*, Vol. 38, No. 6, December 1912, p. 424).

The hip roof foursquare was very frequently associated with the Midwest farmstead. *Wallace's Farmer* in 1911) offered a "Handsome and Convenient House", a pure foursquare example for farm use. The house was simply termed "a modern home", a common reference. The house was valued for its "pleasing" architectural style and its economical and convenient interior. The attic could be finished for another bedroom or storage, the stairs continuing from the second floor. The magazine offered the plans

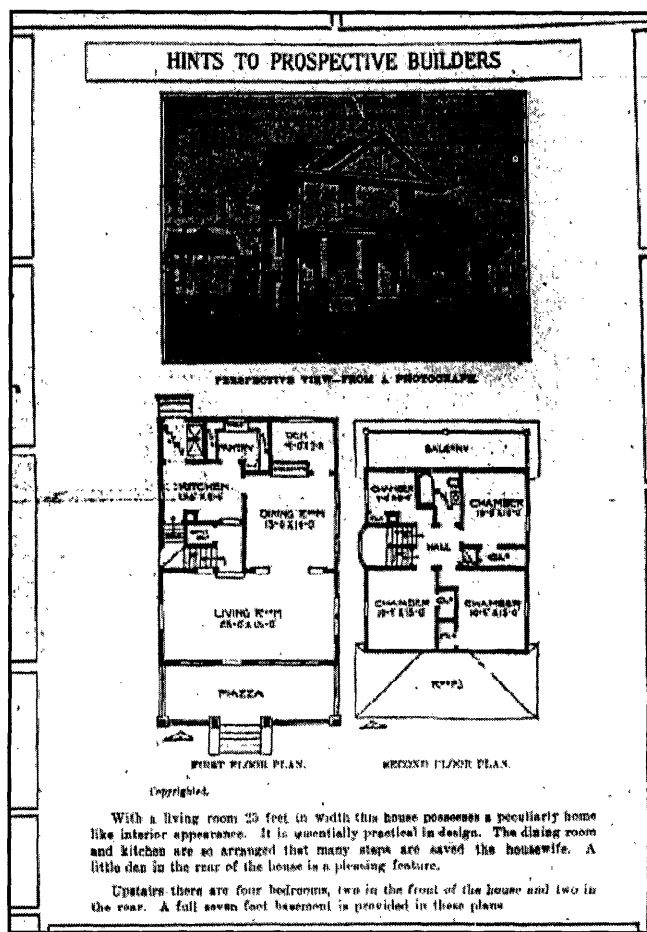
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and specifications for \$2.50. Its estimated cost, aside from heating plant and plumbing was only \$2,372. A second example was self-built, with a single story hip roof side kitchen wing that was a remnant of the original house. The full basements of these houses was extremely useful on the farm setting for work and storage areas, as well as locations for water and heat systems. Some flexibility of interior plan was evidenced by the presence of a first floor bedroom (*Wallace's Farmer*, Vol. 36 p. 1331, September 29, 1911; *Ibid.*, Vol. 38, p. 52, September 1, 1913).



Front Gable Square House Plan
(*Register & Leader*, August 12, 1913)

The example shown above depicts a Colonial Revival elaboration of the basic square house plan. The core of the plan is still virtually square. The term "living room" is used and it extends across the entire front of the main floor. The plan is open and the dining room and living room are nearly unified. The roof form is much more complex with pedimented wall gables and a side gable. In the rear of the plan and there is a shallow two-story pantry/solarium addition.

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Square house plans didn't lend themselves to adding sleeping porch or solarium sidewings. Single story wings were particularly unsuccessful with the hip roof house core. The standard four room with central hall upstairs plan was ill adapted to be connected with a porch wing. Adding the porch to the side, after the fact, made it necessary to pass through a bedroom to reach the porch and the true square houses lacked the space to provide a lateral second story hall if the porch was a part of the original construction. Better designs connected the porch with two bedrooms. The sleeping porch likely pulled the staircases of more rectangular plans (set laterally) to the side of the plan so that a combination hall and staircase could better integrate the porch and a hallway. Writer Emma Beard, criticized the manner in which homeowners added these porches to their houses;

All over the country sleeping porches of every size and shape are being added to old houses, some of them under the supervision of an architect, but many others crudely evolved from porches already built...There is an almost uniform inclusion of the sleeping porch in the plans of new homes (Emma F. Beard, "The Sleeping Porch--Built-in and Built-on," *Keith's Magazine*, August 1913, Vol. XXX, pp. 98-102).

By 1916, writer Margaret Craig observed that "almost every new house that is built has a sleeping porch." Already, the porches tended to rapidly evolve into permanently enclosed and heated extra rooms, differing only by having two walls of window glass ("The Sleeping Porch," *Ibid.*, January 1916, Vol. XXV, No. 1, pp. 88-90).

Over time, the double side porch appears to have evolved into its own gabled wing, being broadened, with its roof ridge either even with or subordinate to the main roof ridge. The attic space and other floor plans were undoubtedly better integrated in these house plans. The porch "pile" could also be brought forward flush with the main facade or could be centered. The porches do not appear to have been pushed back to be flush with the rear wall. When flush to the facade, the visual result was a less square massing, and the front roof plane normally was continued over the porches.

Many architects were less than impressed with the square house and it was the frequent target, as was the bungalow, when its construction was too plain and uninspired. E. I. Farrington penned "Giving Character to a Square House" for *Keith's Magazine* in 1913. Farrington pulled no punches:

Of all the many types of houses, good and bad, few are more disheartening than those which resemble merely a square box, pierced with square holes at regular intervals. Such houses are cheap to construct, and one finds them everywhere, built sometimes by people who have scraped together a few dollars with which to put up a house to live in, but more often erected by speculators and disposed of at low price...they are often built in rows, scarcely varying even in the details of a doorknob, stock material being used and ordered in quantities to secure the discount. It is needless to say that houses of this type have neither character nor charm...

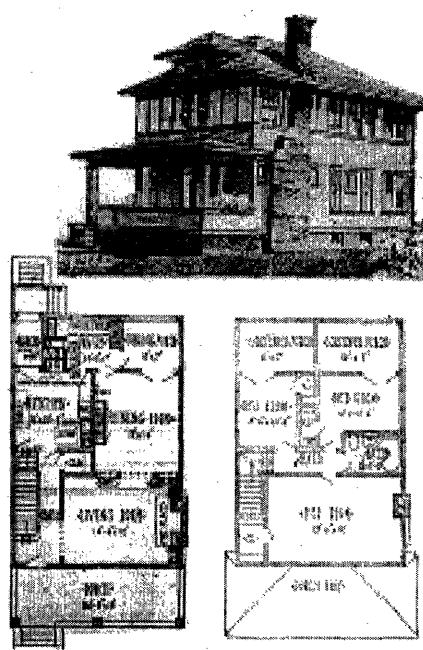
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Radford Designed Foursquare with Rear Solarium Extension, 1915:
(*The Iowa State Bystander*, September 10, 1915)

The author acknowledged that “it may be hard for an architect to muster much enthusiasm when attacking a problem of this sort, but it is not an impossible matter to make a fairly respectable house of one of these square boxes without calling for a large outlay” (*Keith’s Magazine*, Vol. 29, No. 4, pp. 251-54).

Farrington’s solutions included the addition of a side first floor bay, the raising of the roof pitch, adding dormers, vertically separating the floors with contrasting cladding, adding stucco, or reducing the window size slightly on the upper floor. The raised roof, he suggested, would distinguish the house from similar adjacent houses, while retaining the same eaveslines. Hip roofed dormers, it was suggested, “do not show up as conspicuously as when gabled.” One mark of the cheaper construction was the use of “petty, foolish little posts” to support the front porch. Substantial, paired and rounded replacements were recommended. The changes would make the house begin “to look like a real home” (*Ibid.*).

By 1911 if one wanted a low-priced two story house, costing about \$2,000, architect Wilson Eyre observed that the choice “must necessarily be a plain uncompromising cubical box.” Eyre identified the design tension between the single story bungalow and the two-story plan. Eyre noted

If these same six rooms [the two story plan-eight rooms?] are grouped on one floor, the unpleasant square proportions are avoided, the angle of the roof becomes more pleasing, and the whole effect more graceful, with no additional embellishments and no additional cost.

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Perhaps the tradeoff was indeed the loss of two rooms if one was forced to choose between the cubical and the single story plan (William Eyre, "The Purpose of the Bungalow," *Country Life in America*, Vol. XIX, February 1911, p. 307).

Keith's Magazine offered an "Inexpensive Hip Roof Design" in 1915 that promised to answer what was

...probably the greatest demand among home builders...[the call]...for a medium-sized house that contains four bedrooms and can be built for approximately \$4,000...To best meet these conditions, a house will want to be designed nearly square, and hip-roofed with possibly one dormer and no attic, excepting storage space reached through a scuttle.

The example included a partial wrap-around porch, complete basement, and even hardwood floors (*Keith's Magazine*, Vol. 33, No. 2, pp. 104-6, February 1915).

Architect William A. Radford presented "One of the best house designs" in late 1915 and argued that the "Square-built, two-story structures deserve the popularity they enjoy."

Probably the most economical house design for the northern sections of the country is a square-built two-story house with a good basement. It is a good sensible way to build and it solves the heating problem in winter with greater satisfaction than any other style of house known to the American builder.

Radford's example flourquare plan, depicted below, combined two of his favored design treatments, moderately massive lines to convey "a prosperous look as seen from the street," and a broad set of entry steps. Radford explained "the tendancy the last few years has been to make wider front walks and wider steps, as though house owners were growing broader in their views of life and more generous in prosperity." The designer also brought back the broader entryway, a wider door with sidelights, a feature that he said had fallen from public favor "20 or 30 years ago" (*The Iowa State Bystander*, October 29, 1915).

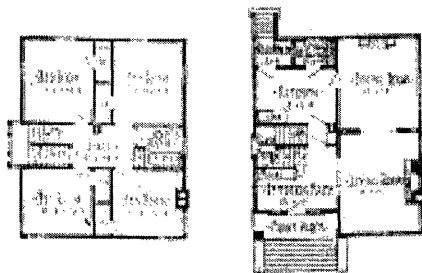
Square house plans could readily incorporate the more expensive materials and special add-on features. Minneapolis architect Charles S. Sedgwick offered a near-square plan (27x32) veneered with oriental brick and roofed with red Spanish tile. The wrap-around porch connected with a glassed-in piazza on the side of the plan. A porte cochere with pergola roof was centered on the opposite side attracted the attention of builders in both brick and concrete ("A Small Red Brick House," *Keith's Magazine*, Vol. 33, No. 5, May 1915, pp. 373-4).

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Radford-Designed Foursquare Plan, 1915
(The Iowa State Bystander, October 29, 1915)

Many earlier square plans include a projecting stairwell that is set above a side entrance. This landing is necessitated in the square plan when a single run of stairs connects the main and upper floor. Without the bay, the stairs would terminate directly in the center of the second floor making it impossible to provide a central hallway. Many plans turned the stairs, as was done in the example shown above. Stairs ran parallel to the front of square house plans in most cases (William Arthur, "Suggestions For Building A Modern Dwelling," *The Building Age*, May 1910, pp. 217-18).

Another design issue with square houses focused on the disadvantage of having the basement exterior entrance centered on the side of the house. Square houses rarely had walkout basements with rear exits unless the lot sloped precipitously. Designers like William Arthur disliked that "clothes, vegetables and everything else have to go in or out of the side of the house instead of the rear" but he accepted that only an exterior cellar stairway would offer an alternative (Ibid.).

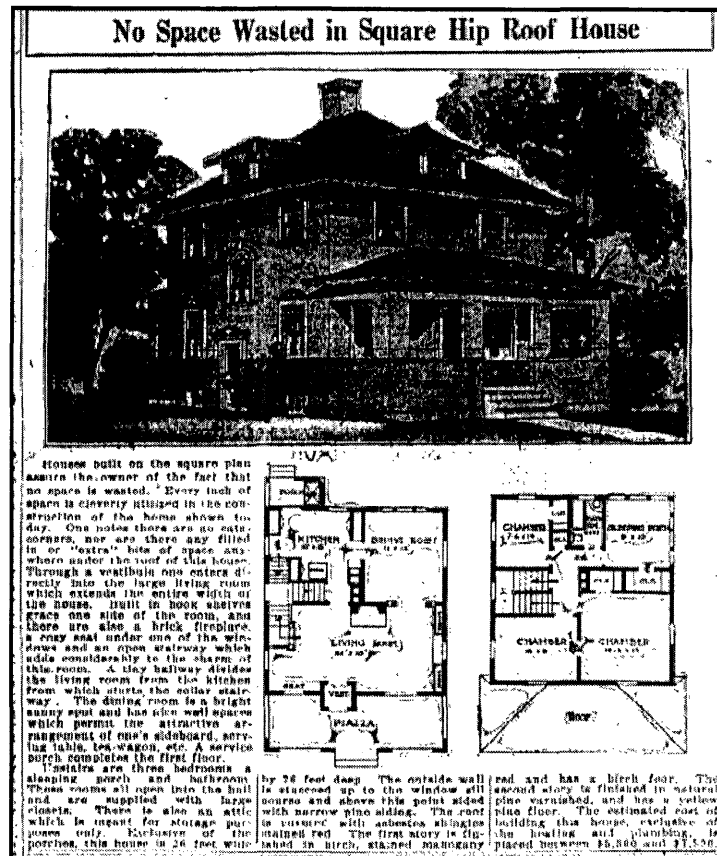
The attic in a square house was rarely meant for use as living space. It was reserved for storage or hanging laundry on a rainy day. William Arthur advocated the gable roof in lieu of the hip which was "pitched from all sides to the center, and a poor attic is the result." Some plans made no effort to utilize the attic and attic stairs were eliminated from the second floor plan (Ibid.)

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The Economical Square House, 1921:
(Register, May 29, 1921)

The square plan also lent itself to concrete house construction, given its equal sidewalls. Indeed many of the early square examples are to be found in articles about concrete construction. Gustav Stickley was drawn to both concrete and stucco as an exterior cladding and he offered a nine-room square plan in *The Craftsman* in April 1911. Stickley provided for an enlarged square living room that filled most of the ground floor, as well as a rear laundry room. Matching full-width porches were on the front and rear (Stickley, *More Craftsman Houses*, pp. 56-7).

The economy of the square form made the square house plan more popular for use by the several corporate and public organizations that produced mass housing developments during the World War One mobilization. An excellent example was the American Steel and Wire Company's industrial village that was constructed in Donora, Pennsylvania. The Lambie Concrete House Corporation used reusable steel forms and cast concrete to construct 100 four squares. One floor was poured at a time and each house required seven days for completion. Eight styles were used, ranging from four to six rooms each, with some duplexed units. Each house plan measured 26 feet square, with three rooms on each floor. Small offset porches were used instead of the full-width porch. The cost was \$2,000-\$3,300 per unit. It is noteworthy that the one and only reference to the "box" type of house was made in reference to this

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project "All houses are of the box type"), a singular reference to a term that must have had some broader application (L. G. Dennison, "Building One Hundred Concrete Houses For Workingmen-Standardized Designs and Steel Forms Used to Facilitate the Work-Details of the Operation," *Building Age*, Vol. 40, January, 1918, pp. 19-21-this title replaced *Carpentry and Builder*).

Keith's Magazine offered "A Square House Built of Wood" to its readers in February 1918. One change in building that the magazine noted was that increasingly material was being substituted for labor in house building:

There was a time, and not so very long ago, when people saved material by using more labor. Now conditions are being reversed and the simplest construction is being sought, where lumber can be used in long lengths and the cutting and fitting and extra framing is being avoided as far as possible.

This was no doubt an adjustment to rising materials costs, although labor costs were increasing too. Building on this fact, the article went on to suggest that if "...a good deal of house room is required...the plan of the square house can hardly be improved. The construction is simple and straightforward and permits of rapid work." This particular plan substituted a den for the usual kitchen location, throwing the latter out the back in a single story wing, an echo of much earlier practices. The plan also had a central stair hall toward the rear of the plan. This also allowed for a ground-level bedroom (a "grandmother's room") (*Keith's Magazine*, Vol. XXXIX, No. 2, pp. 89-90, February 1918).

The basic foursquare, without elaboration, very rarely appears in any plan book, despite its obvious popularity. A stuccoed foursquare, with no dormers, appeared in *Keith's Magazine* in late 1924, proving that there is an exception to every rule. Even this plan offered a rear kitchen nook alcove and with second floor balcony above. It had three rooms up and down with an extended living room space and no hall area.

The unification of the attached garage with the square house was welcomed by architects. John T. Boyd, Jr., writing in May, 1920, decried the "too usual qaunt box-like house, poked up on its side, without any harmony with it" and offered that a garage addition would help (*Country Life in America*, Vol. 38, "House That Will Keep a Car," p. 67, May 1920).

The propriety of squareness was addressed by Esther Matson in an article titled "Shall the House Be Built on the Square or Otherwise?" The author admitted the economical argument for a square house but focused first on its "association and sentiment" linking it to a "square deal" or a "square meal, noting the sturdy and strong associations with the form, and quoting the poet

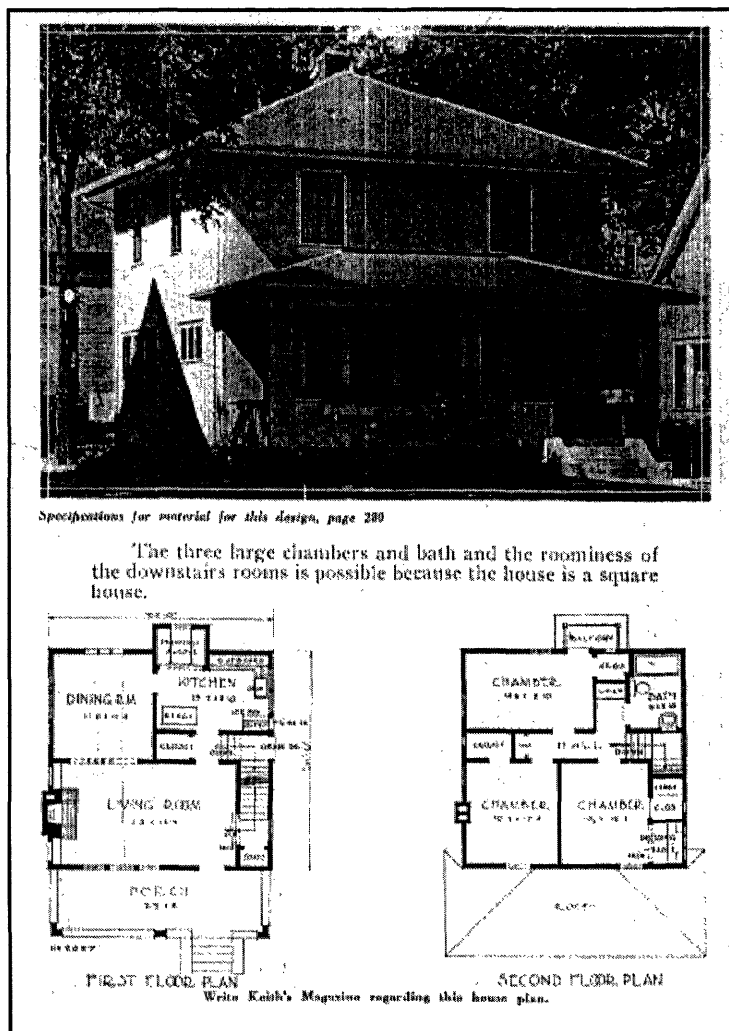
A tower of strength that stood
Four square to all the winds that blow.

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A rare plan book appearance for a plain old "Foursquare" House, 1924:
(Keith's Magazine, Vol. 52, No. 6, p. 264, December 1924)

Returning to the economy of the square, Matson noted that a square plan could centralize the main chimney stack and stairs, allow for a central hall, and that plumbing could be better aligned with bath above kitchen, saving on plumbing costs. The housewife's "field of operation" was also minimized and economized. The author went on to review the merits of other house forms and of course concluded that it was best determined by ones personal needs (*House Beautiful*, Vol. 50, pp. 504-6, December 6, 1921).

Huttig Manufacturing Company of Muscatine Iowa issued a "Own A Home" plan catalog in 1921. It's offerings included a dozen square house plan. Three were side-gable plans. One was stuccoed, two had single story side porches, just one had a full-width front porch, the others had simple centered porticos. Two houses were front-gables, both had full-width front porches. One had flared eaves. One

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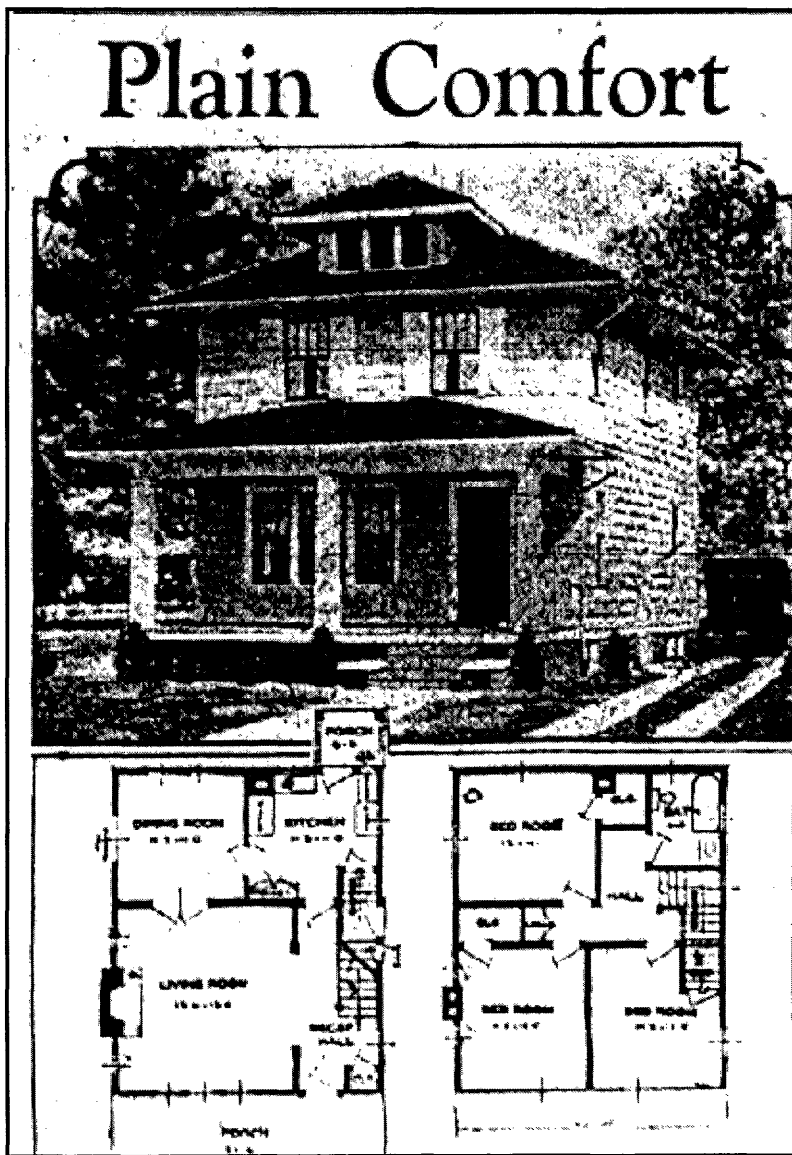
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was stuccoed. Seven houses had hip roofs. Four had full-width front porches. One had a wrap-around



porch. Four were stuccoed. There was one porte cochere.

"Thoroughgoing American type" House Plan, 1927:
(*Register*, July 10, 1927)

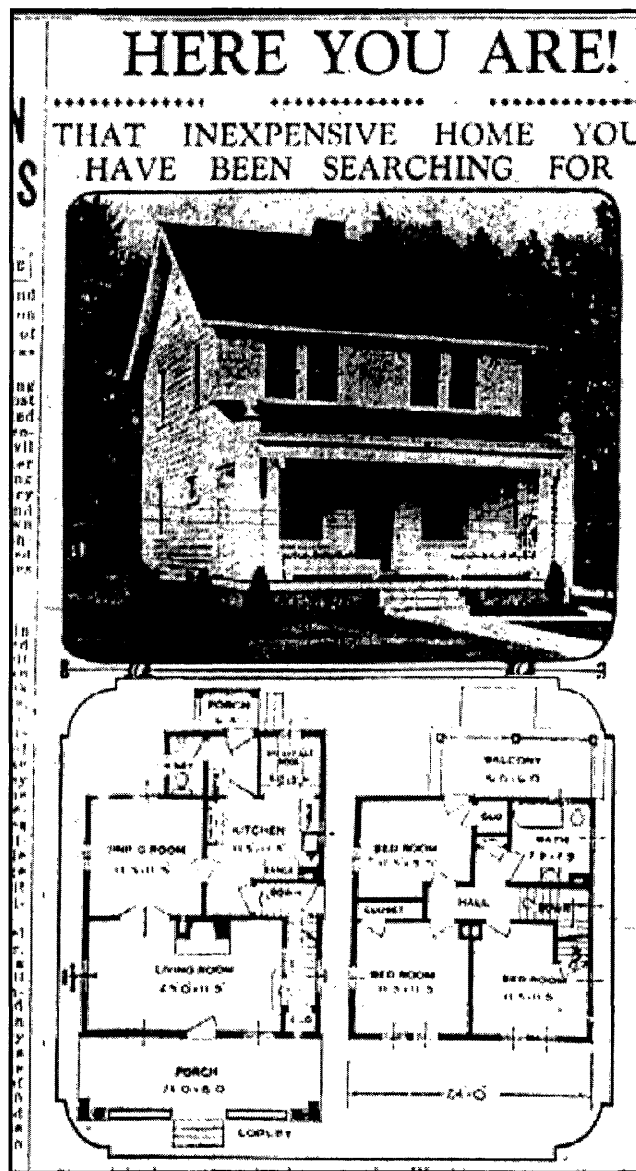
The figure shown above depicts a late side-gable square (the two-story "core" house is absolutely square) that has been elongated with a single story side wing. In this case the side wing contains a first floor bedroom and rear porch. The Colonial portico has replaced the full-width front porch and broad clapboard is used instead of the narrower clapboard.

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Small Side Gable House Plan, 1927
(Register, May 29, 1927)

The side-gable plan shown above proves that the basic square house plan with full-width front porch persisted at least in locally presented house plans. Like its hip-roof counterpart, this plan was miniaturized to a mere 24 feet square. Extra interior space was obtained by placing a breakfast nook/lavatory and rear hall in the rear of the main floor plan. Note the retention of classical porch columns in combination with Craftsman-like flared side end walls with rounded finial caps. Pretty fancy for so plain a house. Note also that the porch is open in front with a pair of long planters in lieu of the expected porch walls.

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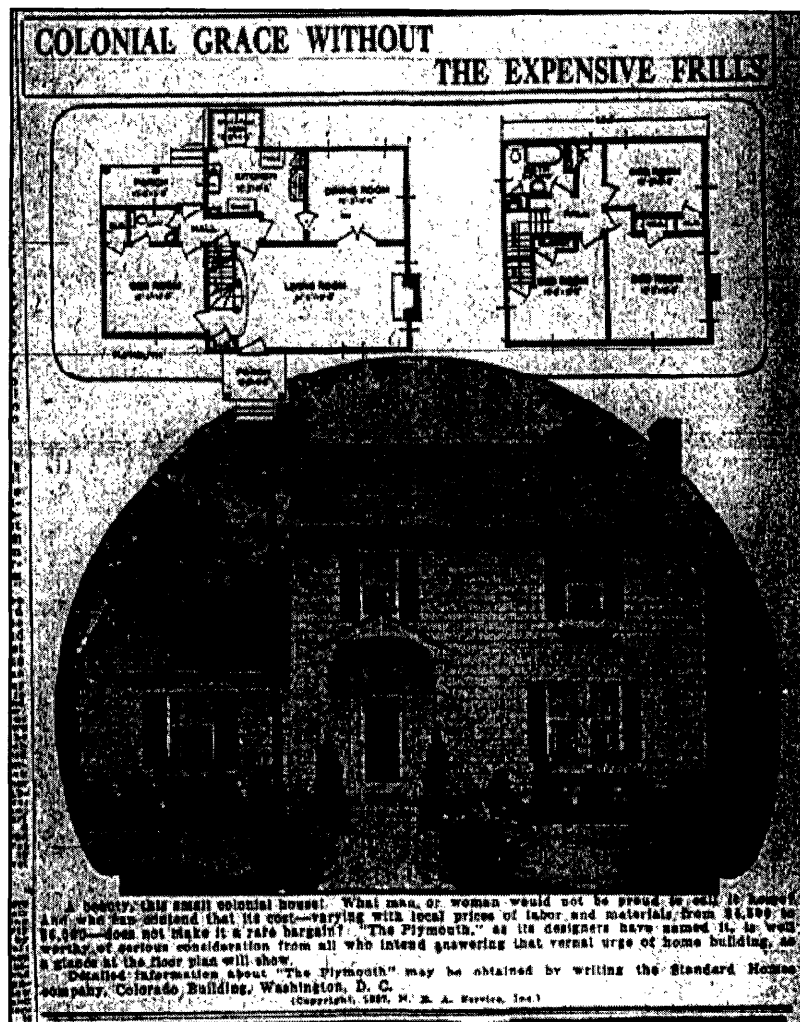
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Keith's offered "The Square House Again" in August 1925, with a stuccoed plan, with a small centered front hip entryway in lieu of a porch and an exterior side chimney. The plan noted "The square house like the colonial, has always been a favorite among home builders" (*Keith's Magazine*, Vol. 54, No. 2, p. 70).

The foursquare continued in popularity into the later 1920s, gradually losing its broad eaves, and its full width front porch. *Keith's Magazine* offered "An Attractive, Economical Square Type Home" in 1928. The example had these attributes. It hugged the ground more, using a subtle differentiation of its two floors, the point of division being enhanced by the use of a flared wall base. Broad siding further reduced the house's vertical thrust. A side sun room and an external side chimney stretched the plan to the side (*Keith's Magazine*, Vol. 59, No. 5, p. 243, May 1928).



"Colonial" Side Gable House Standard Homes Plan, 1927
(*Register*, May 29, 1927)

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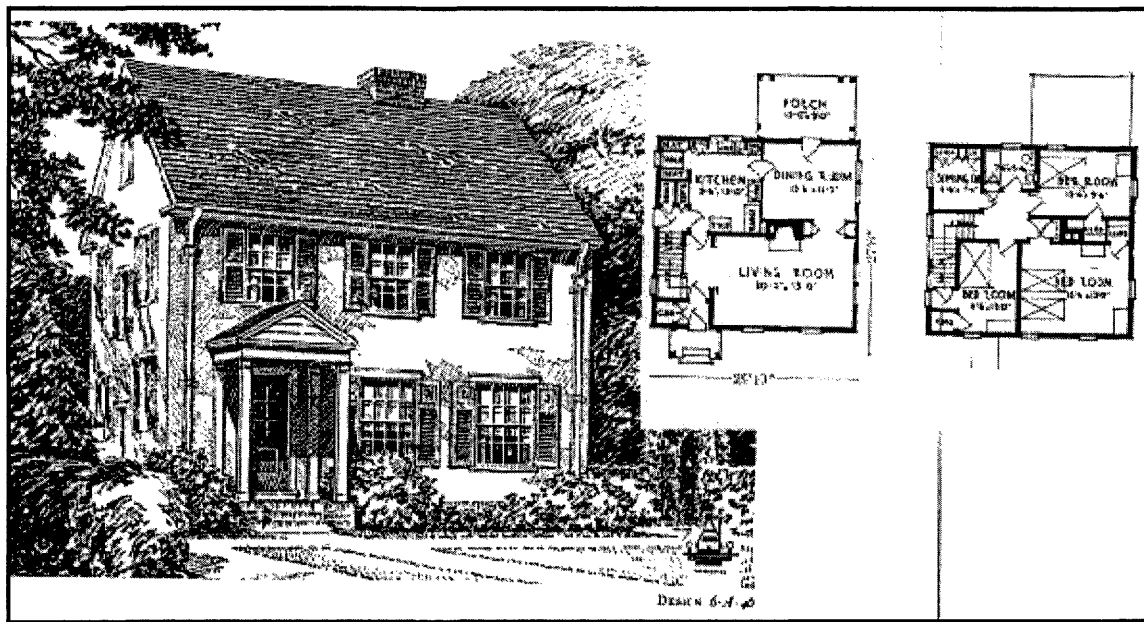
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In the example illustrated above the square core has been combined with a single-story wing that contains an extra bedroom, bathroom and rear porch. The core remains strictly square and closely approximates the eight room standard plan. The difference is the provision of larger bedrooms and a larger bath with minimal hall space.

Remarkably the historical housing literature is very consistent in excluding rectangular plans with central halls from the square house family. Just one exception has been found, that being a May 1927 *National Real Estate Journal* hip roof example of a 28x23 plan with a vestibule entry and central stairway. It is described as being "the most economical of house designs—the square shape—which has very little waste space..." (*National Real Estate Journal*, May 20, 1927, pp. 27-28).



Side-gable Square Plan, 1929:

(Small Homes of Architectural Distinction: A Book of Suggested
Plans Designed by the Architects' Small House Service Bureau, Inc., 1929, p. 136)

The figure shown above illustrates a side-gable roof plan from 1928 that is executed with Colonial style features. Its footprint measures 30 feet in width by 28 feet in depth. The designer observed:

Perhaps the most potent factor in lower cost for the square house lies in the labor bill. When the contractor sees a plan all turns and angles, he knows that his mechanics must also do much turning and angling. There will be measuring, cutting, fitting and adjusting of parts. This takes time, costs money. If you are interested in keeping down building costs, it is worth while to follow the square plan. Here the shutters relieve what might otherwise seem a severity of exterior.

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Common to all of these later square plans was the elimination of any sizable front porch and the raised basement. Side and rear recessed porches were popular (Small Homes of Architectural Distinction: A Book of Suggested Plans Designed by the Architects' Small House Service Bureau, Inc., 1929, p. 136).

By 1929 however, remodelings were more common than new construction and *Keith's* was running a series of house makeover articles and two of these targeted foursquare house plans, by then in disrepute. One article noted that c.1900 homes "were far too narrow for their height." Higher ceilings of the time drove the house upward. Narrow lots were not always to blame. The condition of the house and its quality were not a problem but it was "ungainly in appearance" and out of date. Inside the ground level plan consisted of four even-sized rooms, so the living room was too small. The solution was the addition of a two-story side wing, set flush with the front wall plane, extended the living room and added a sleeping porch. The whole was shingled, the front dormer removed, and the full-width front porch replaced with an offset decorative portico (*Keith's Beautiful Homes Magazine*, "Modernizing Will Make Living More Enjoyable,). Another article in the series turned a broad front-gable house into a Swiss Chalet, adding stucco and half timbering, a side bay, and removing the original front porch. The author in this instance admitted that most would think the house "too good to be remodeled" but assured the readers that it would always be "ordinary" in appearance. The popularity of remodelings was underscored by the observation that "many thousands of old houses will be made more convenient and attractive in 1929" (*Keith's Beautiful Homes Magazine*, Vol. 59, No. 4, p. 166-67, April 1929; *Ibid.*, Vol. 59, No. 3, pp. 105, 132, 139, March 1929).

By 1929 no full-sized four squares appeared in Small Homes of Architectural Distinction: A Book of Suggested Plans Designed by The Architects' Small House Service Bureau, Inc. Ten smaller square or near square plans were offered, the largest having a longest dimension of just 30 feet. All but two of these had hip roofs, two were side-gables. No front-gable houses were offered. Six plans had three bedrooms, the others just two. Only one plan had a full-width front porch, and that was largely a pergola.

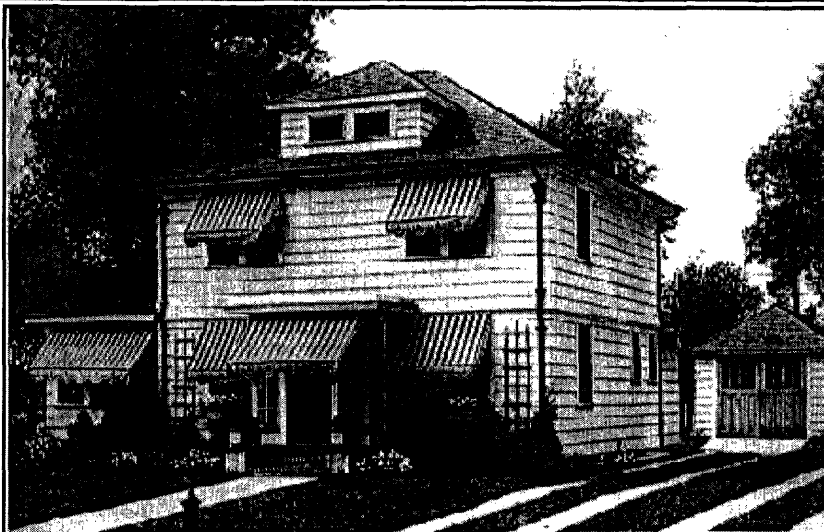
The later square house was stripped down, the eaves overhang reduced, and broader clapboard was used to cover the exterior. The dormer persisted as did the flaring of the second floor wall base. A side chimney was placed between the single story sunroom and the main plan. Both the transverse and front gable square houses virtually disappeared from the later plan books, and only the hip roof variant persisted. The front-gable disappears absolutely. The side or transverse gable most commonly takes on the central hall plan, even if square, but more commonly elongates into a rectangular plan with central hall.

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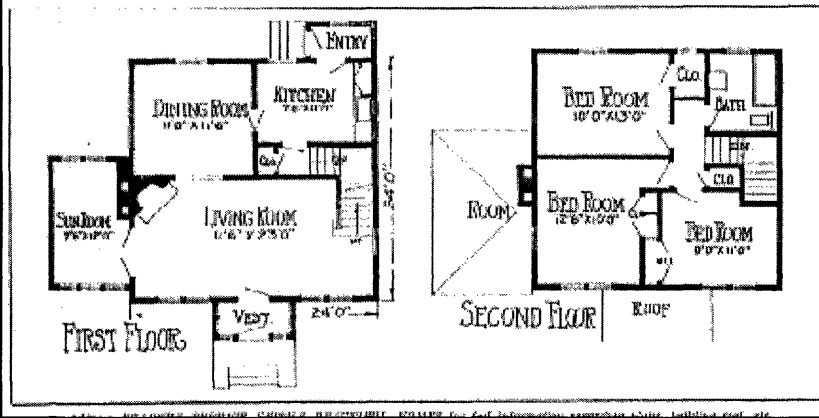
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An Attractive, Economical Square Type Home
Design No. 15302

Specifications as Material, Plans and Sections on Page 175

Horizontal lines are emphasized in this design. less space than other types, and certainly forms a cozy inglenook! Grade door can readily be provided at right side, if desired. Excellent closet space is provided throughout the house.



1928 Square House Plan:

(Keith's Beautiful Homes Magazine, Vol. 59, No. 5, p. 243, May 1928)

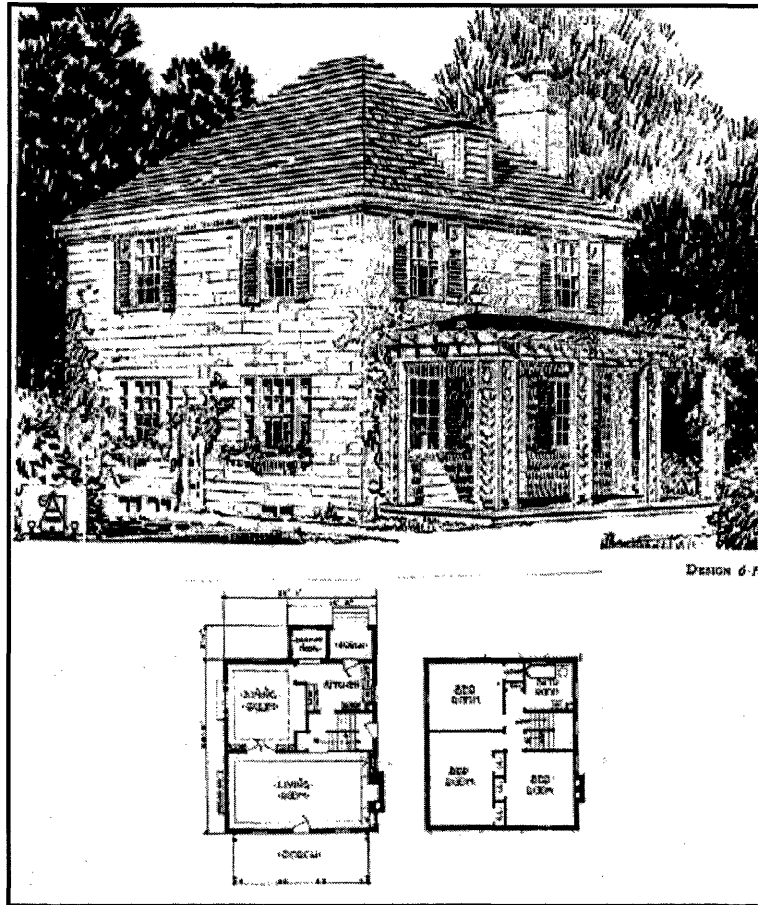
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Concrete Block House For A Narrow Lot, 1929:

“A rectangular, almost square plan such as this one is the height of efficiency and economy.”
(Small Homes of Architectural Distinction: A Book of Suggested Plans Designed by the Architects’
Small House Service Bureau, Inc., 1929).

The hip-roof variant was presented commonly in a smaller footprint, measuring roughly 25 feet square, but with a range of first floor rear additional rooms which elongated the footprint. This “small house version” could be more readily placed on a narrower lot if its extensions were behind the house core. These were commonly two bedroom houses and most of the first floor was consumed by the full-length living room. A square plan with just six rooms didn’t always mean a smaller house however. The example pictured (see above) measures 31x27 feet. It is indicative of several interior evolutions in floor plan. The separate entry hall has reappeared, the kitchen as been reduced even more in size to a mere 10 by eight feet, a rear corner porch has been recessed into the rear. Upstairs a master bedroom has taken the space previously taken up by two rooms. Note also that the symmetrical facade is no indicator of the interior floor plan. The smaller second floor window would normally indicate the presence of a closet, bath or hallway. In this case it is simply a smaller bedroom window (note that the plan depicted is the reversal of the photograph). The planners note that “This house is another of the square type essentially

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economical in design. The house illustrates the very popular French or French Provincial style that is commonly associated with this house form.

The housing literature pays little attention to planning the second floor interior plan. Architect William Radford favored the use of a small central hall (see above example) where "there is practically no wall space in the upper hallway; it is all taken up by the necessary doors." The attic was reserved for "storage purposes and for the drying of clothes on stormy washdays" (Ibid., October 29, 1915).



A House On The Square, 1929:

(Small Homes of Architectural Distinction: A Book of Suggested Plans Designed by the Architects' Small House Service Bureau, Inc., 1929, p. 263)

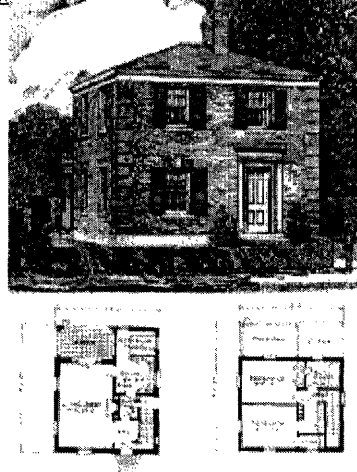
This smaller square house plan measures 30 feet in width and 27 feet in depth. Two changes in addition to the plan, besides the shrinkage, are the six-room interior plan and the more formal entrance hall and vestibule. The French Provincial style mandated the more formal entryway. The house plan catalog admitted that "an architect must be a good manager to create a thing of beauty out of a square house using practically only the basic elements of construction.

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The Smallest Square House, 1929:
(Authentic Small Houses Of The Twenties, p. 22)

The plan shown above reduces the square to its minimum, a mere 25 feet wide by 22 in depth. This two-bedroom plan has just four rooms, and much of the interior is taken up by the fairly formal entry hall and hall and stairs. Its designers cited its “direct, clean-cut outline that promises economy of construction.” Designed for a narrow lot, the house would “fit suitably into any neighborhood of small houses” (Authentic Small Houses Of The Twenties, p. 22).

Another perhaps surprising “survivor” is the hip-roof plan depicted below. The plan is actually rectangular and its roof is consequently an elongated hip. The plan retains both the single broad and the full-width front porch. There is a separate entrance hall and main hall. Prominent in this depiction is the side driveway and automobile, absent in the other house images presented above.

There is some evidence to indicate that “squareness” was a visual judgment as much as it was a general actual measurement. In 1925 the *Register* presented a house plan that measured 20 by 30 feet under the caption “Beauty and Comfort In This House, Despite Its ‘Squareness.’” It explained further that:

Good appearance and comfortable arrangement are features of this six-room house. It is “square” but has none of the disadvantages of that overworked type, either in artistic, exterior, or poor plan.

The plan was actually a central hall plan, one commonly used in small gambrel-roof plans (*Register*, July 10, 1925).

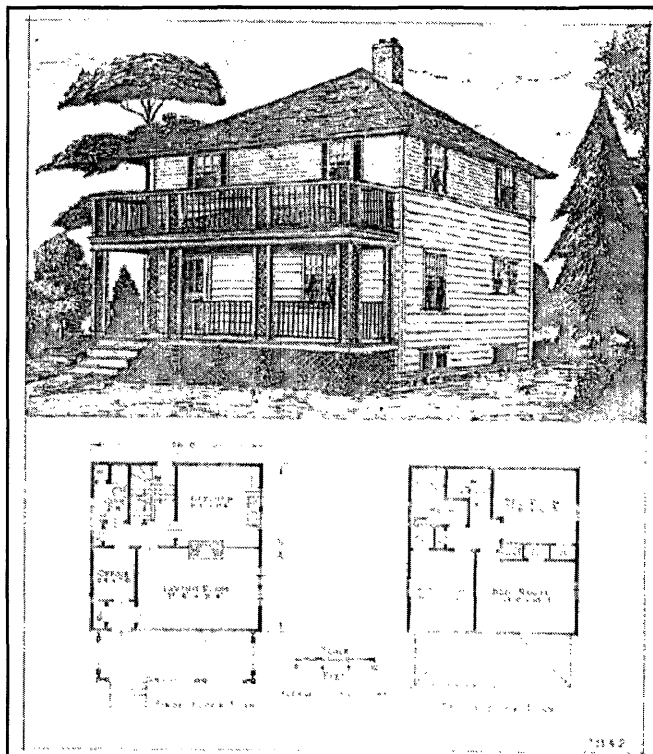
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Twenty-six foot square Six Room Farm House Plan, 1937:
(Midwest Plan No. 71142)

The Square House and the Prairie Style:

To the extent that the Prairie Style penetrated popular architecture, it tended to use a square or near square two-story template. Commonly these plans were placed on standard sized narrow urban lots.



Stucco House Showing Popular Western Tendencies, 1919:
(*Building Age*, March 1919, pp. 94-95)

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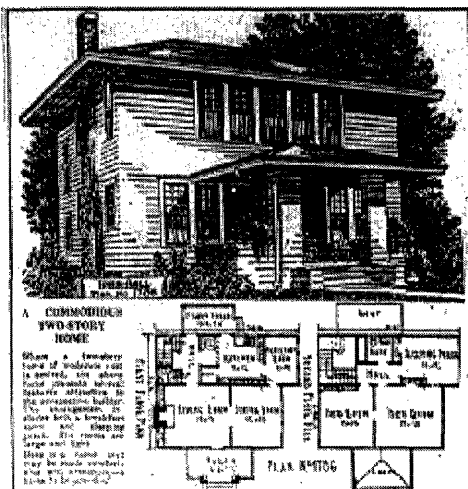
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This fairly formal stucco squarish plan (28 feet width and 30 feet depth) added a centered front sunporch and a rear sleeping porch wing. The ground level was elevated as was the square house.



A Commodious Two-Story Home of Moderate Cost, 1923:
(*News*, June 9, 1923)

This variation of the example shown above is broader (27.5 feet depth by 30 feet width) plan made even wider by the attachment of a two-story sleeping porch wing on one side. This plan provides just two bedrooms and curiously joins the living room and dining room in the front of the ground floor plan (*News*, June 9, 1923).

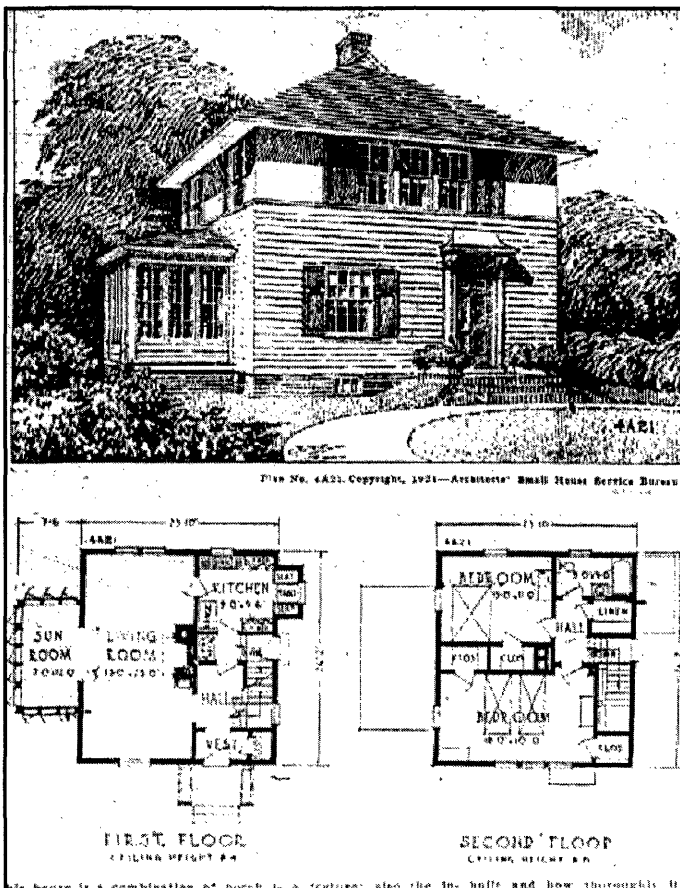
The plan shown below was introduced as a “combination of New England Colonial and Prairie style” and the latter was also called “Western” in the plan caption. Local references to “Prairie Style” are few and far between and this is a very late example. This six-room plan, measuring just 26x23 feet was intended for a 40-foot wide lot. It was offered as being “practically a square-plan in type and one that builds economically.”

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"New England Colonial and Western Combined" House Plan, 1924
(Tribune, April 30, 1924)



"Indestructible Low Cost Masonry House Reduces Upkeep, 1938:
(American Builder, April 1938, p. 67)

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Many later square house examples (see above) appeared as illustrations in articles about concrete and masonry house plans. The 1938 plan shown above was a small house version of the square house, with a 24x24 core footprint and six rooms (*American Builder*, April 1938, p. 67)

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The Role of the Popular Cottage/House type, the Bungalow, in Des Moines' Residential Growth and Home Ownership, 1907-1942:

Summary:

The larger architectural significance of the bungalow lies in the broader role that it played in influencing the evolution of a broader American house type, the single-story house plan. The bungalow was the first single-story popular cottage plan and it legitimized (and permanently enshrined) the single-story house in America. As the second popular national house type, it redefined American single-family housing by virtue of its innovative characteristics, its sheer numbers and varieties, and its popular persistence. The bungalow was so popular that those Des Moines neighborhoods that experienced rapid development in the pre-World War I years were comprised of bungalows. This feat was a significant one given that the average city district infilled gradually and presented an intermixing of style, type and period of housing.

Lost in the shuffle is what it was that the bungalow displaced or replaced as a dominant American residential housing form. Roger Whitman, writing in 1924 that the "American idea of a residence was a building of at least two stories, with the bedrooms in the secluded upper part of the house." The bungalow was in sharp contrast to this ideal, noted Whitman, "It was a radical change to put everything on the ground floor" (Roger B. Whitman, "The More Than Popular Bungalow," *Country Life In America*, Vol. XLVI, No. 3, pp. 41-44, July, 1924).

In its earlier years the popular bungalow virtually merged with the cottage, a pre-existing and coexisting building form. The architectural language of the bungalow and cottage were fairly hopelessly intermingled. The lasting legacy of the term "bungalow" came during the 1930s when all single-story cottages were classified as bungalows, in contrast to two story "houses." The bungalow type consisted of two subtypes, the front-facing gable/hip subtype, normally a narrower plan, and the side-gable subtype. The former grouping, like the dinosaur, disappeared from residential architecture by the 1930's and was almost completely supplanted by the sidegable or sidegable-"L" cottage forms. No frontgable house or cottage form would follow (unless one counts modular houses, ranches or minimal traditionals that were randomly fronted to the street to produce visual variety). The traditional narrow residential lot disappeared along with the narrow front-gable plan. The terms house, cottage, country house, suburban house and the like are similarly misused in the historical and the contemporary literature, which doesn't help. For many cottage and bungalow are virtually synonymous terms. Robert Winter posits that the bungalow house type actually displaced the cottage, the latter being the original American house form, one that enjoyed a 125-year predominance on the landscape.

The side-gable bungalow plan (including hip roofs) fared better and from it, every subsequent American house type descended. This bungalow subset actually predated that cottage type and was reinterpreted as a separate bungalow subset in the process of adapting the bungalow to colder and wetter

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climates. It is no surprise perhaps, that this larger cottage form was again merged into the side-gable eclectic cottage that rose in popular favor after World War I. The best example is the development of the "Colonial bungalow" that was indistinguishable from other cottage forms by the mid-1920s. The larger side-gable bungalow was an excellent subtype for use in penetrating more exclusive residential districts with a less expensive house form. The subtype could readily avoid building restrictions of cost and height and as a result is commonly intermixed with more substantial houses in those districts.

By the early 1920s the eclectic "cottage," with an indistinguishable floor plan, struggled to attain its own identity apart from the bungalow. From this evolutionary milieu emerged the several "small house" forms. Between World War I and the Great Depression, the small house assumed a single or one-and-a-half story form, with about 1,400-1,600 square feet on its main floor. The Colonial Revival style dominated, trailed by the Tudor Revival style. Following the Depression larger cottages were built along these same lines while an even smaller "small house" made its appearance. By 1941-42 these houses could contain just 700-800 square feet with just two bedrooms. The minimal traditional cottage comprises all of these, assuming a near-square or rectangular/"L" form. This basic unit was elongated to a length of 70 feet to assume the postwar ranch cottage form. The bungalow survived through this same period, being built in large numbers prior to the Depression. The term bungalow was attributed to specific designs well into the mid-1950s but most of these references were made to cottage plans.

The bungalow was the dominant house type in America for many years, and was constructed over an even longer period of time. It served as a medium for a large number of stylistic expressions and it was the first mass-produced single-story single-family house type. The house type was defined by its successful fusion of innumerable influences and building components. Some of these components (the stoop, the living room, public acceptance of a single story plan) were mainstreamed into American housing standards as a result. Finally, the bungalow left a range of enduring legacies in American residential architecture. These included the multi-front gable cottage and the ranch house.

The bungalow enjoyed a lengthy architectural hegemony that outlasted any of the styles of their day. While the bungalow was permanently defined by its simultaneous development with the Arts and Crafts Movement, it survived that movement by twenty years. The cottage is generally accepted to be a dominant and persistent 19th Century vernacular house form, comparable in scale and social class to the bungalow of the 20th Century. The cottage is generally presented as a house type that is embellished over time by the many styles of the 19th Century. The bungalow and the foursquare as well are presented here as house types that saw interpretation under the several guises of architectural styles.

Clay Lancaster considers the bungalow to be "among [the] top achievements of America's architecture." He sees it as America's second dominant house type, the first being the cottage, which dominated our architecture for 125 years ending c.1900. The bungalow in contrast dominated residential architecture for 20 years, 30 at the most yet more of them were constructed because the house type coincided with a period of record rapid expansion and an population increase. The term "bungalow" can be simply thought of as a substitute for that of "cottage" although there are distinct differences between

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the two. Lancaster considers that many bungalow precursors, "virtually all of the smaller detached houses built during its period" and the belated examples were all properly termed bungalows. The significance of the bungalow is embodied in its sheer scale, its rapid rise to prominence, and its lasting contributions to later American house types, the ranch house being its direct heir. The living room, if not created by the bungalow, was brought by it to "full potency." He also sees a direct connection between the bungalow and a new sense of democracy, the bungalow being "a document reflecting the life of its era...a house of limited size adequate for a small family, usually fitted onto a lot of modest proportions, affording an overall affect of hominess, and with its price held down to a figure the average citizen could afford...the bungalow stood for a more civilized existence. Its heyday corresponded with the apex of democratic domestic architecture in the United States (Lancaster, pp. 11-12, 241-42).

Don Hibbard considered the bungalow to be the forcing agent that reconciled the residential architectural tension that developed between the two American coasts, artistic and simple in the West versus imposing and substantial in the East. As a result, architects were incredibly creative as they were forced to apply bungalow and Craftsman influences to high-end designs. The richness and variety of the resulting "rapid and dramatic stylistic changes" which paralleled the rise and decline of the bungalow were to some extent induced by the bungalow phenomena. Hibbard thinks that

the most successful design of the period, became the primary domestic style for the succeeding twenty years. Eventually the ranch house supplanted the bungalow; however, the latter's space, although elongated, was perpetuated. Most Americans still live in the confines and familiar comfort of that tradition" (Hibbard, pp. 2, 8-9).

It might also be suggested that the bungalow brought the non-coastal regions into the national limelight. The bungalow was climactically adapted in simultaneous fashion, likely first in the south, and also in the Northwest and then the Midwest. Coastal architectural influences enriched the development of regional architecture and the resulting milieu included the Prairie Style and others.

The descendants of the bungalow were many and assumed many forms. Robert Winter believes that the bungalow and bungalow court became the model for the early motor courts and finally the motel, an evolution which began in the early and mid-1920's. The scholarly literature has not treated this subject. An excellent treatment of early auto tourism, Warren James Belasco's Americans On The Road: From Autocamp to Motel, 1910-1945 (Cambridge; M.I.T. Press, 1981) makes no mention of even the term bungalow, but its motor court photos clearly show bungalows. Belasco uses the terms cabin or cottage to describe the court units. The most significant and long-enduring bungalow legacy was the bungalow court (Winter, p. 70).

The bungalow transformed American house construction. Architectural Historian Lester Walker suggests that the house type was the "first style [sic] to be built in quantity by the contractor-builder." The speculative house replaced earlier house construction arrangements. He also states that the bungalow

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developed the stoop, an augmentation of the already accepted front porch, and introduced it to residential architecture (Walker, p. 187).

Contemporary Bungalow Definitions and Interpretations:

Some scholars cite dictionary definitions of the bungalow which were closer in time to the bungalow period. Henry H. Saylor's Dictionary of Architecture (New York: John Wiley and Sons, Inc., 1952, p. 27) terms it a "widely used term for one-story residential types." Martin S. Brigg's Everyman's Concise Encyclopedia of Architecture (New York E. P. Dutton and Co., Inc. 1959, p. 62) stated

A lightly built dwelling of one storey, as used in the East. The ironical term 'bungaloid growths' was coined in the twentieth century to describe badly designed and badly built suburban outcrops along our coasts and highways.

Webster's New International Dictionary of the English Language (Second Edition, Springfield, Massachusetts: G. & C. Merriam Co., 1959, p. 356) offered that

By extension, a more or less solidly constructed home for permanent residence, generally of one story, but sometimes of a story and a half preserving only the low sweeping exterior lines and wide verandah (generally on the front only) of the bungalows of India.

Clay Lancaster, writing in 1958, defined the bungalow as a house containing "no more than an absolutely necessary number of rooms." Lancaster included in the eliminated list an "attic or second story and no cellar." He specified the use of simple horizontal lines, a wide projecting roof, numerous windows, one or more large porches and "the plainest kind of woodwork" (Forbis, p. 73).

Marcus Whiffen defined the bungalow in 1969. The bungalow was small, a single story and the attic could have a single dormer or window. Anything like a second story disallows a house from being a bungalow. Houses "built along bungalow lines", in other words doing their best to look like a bungalow, were also bungalows. The latter could have two full stories (Schweitzer, p. 151; Whiffen, p. 217).

Whiffen contributed a term (which is embraced or eschewed by others) "bungaloid" to include "the numerous houses that do their best to look like bungalows while having a second story--'houses built along bungalow lines,' as they were called." The Western Stick Style, with two front gables facing the street (main gable and porch gables, balanced) is closest to representing a "bungaloid." Whiffen otherwise used Saylor's nine bungalow sub-types (Ibid.).

Lester Walker (American Shelter: An Illustrated Encyclopedia of the American Home, 1981) was open to claiming a broad range of bungalow ancestral influences and to utilizing a very general definition for the type. The bungalow embodied "...many influences -- the Craftsmen Style, Japanese architecture derived from new tea houses built in this country and from photographs and travel in Japan, the low adobe

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dwellings of the Spanish Colonial Style of the Southwest, the open informal planning of the Eastern Shingle Style, shacklike rural cottages, the Swiss chalet, and barn and log cabin construction.” He generally defines the bungalow “as any cottagelike dwelling, informal in plan, elevation and detail...[and despite a range of regional styles certain basic characteristics applied]...Its lines were low and simple with wide projecting roofs. It had at most two stories, but usually one, large porches (verandahs) and was made with materials that suggested a kind of coziness.” Walker suggests that the bungalow was the first house form to be built on a mass scale by the contractor-builder. He lists the following “styles” of bungalow, apparently based on Henry Saylor’s broader typology: Prairie Style (Chicago), Craftsmen (California), Spanish Colonial (California), Camp-Picturesque-Lodge Style (Catskills and Adirondack Mountains), the Patio Style (Southern California, an offshoot of the Craftsmen Style but using the plan of the Spanish Colonial Style), the tent bungalow (Southern California), and the Seacoast bungalow (Atlantic Coast). These areas should for the most part be seen as points of origin given that many of these bungalow forms were copied with varied degree and success nationally (American Shelter: An Illustrated Encyclopedia of the American Home, pp. 186-91).

Robert Winter penned the most daunting definition in 1983 when he claimed that a bungalow is “any basically one story, free standing single family dwelling built in the period 1880-1930.” Winter’s premise was that the bungalow replaced the cottage by 1900, and was in turn displaced c 1920 as the predominant house type. He includes in his broad definition all bungalow precursors constructed c. 1800-1900 and later bungalows, built after 1920.” He defined the “common bungalow” that same year, as being a house “not without style but suggest[ing]...that it has been designed by a committee with a desire to produce a floor plan and elevations that will provide respectability, if not fine are, for the prospective client....surrounded by its own lawn and garden, the common American bungalow stood for the good life, the American Dream come true” (quoted by Forbis, p. 98, “The Common American Bungalow, Home Sweet Home, New York: Rizzoli International Publishers, Inc., 1983, p. 100).

James Massey and Shirley Maxwell summarized their current bungalow thinking in 1996 in their *Old-House Journal* article “A Nation In Bungalove.” The authors set out to define the bungalow in light of what is now known about the house type (they accepts it as a type and not a style) but ends up with the usual confusion between one and two story houses. They offer two sets of bungalow, first listing the following:

...predominantly horizontal lines, deep porches, low-pitched roofs, broad eaves, an emphasis on natural materials, and a general air of informality...

The second list is offered when they actually attempt to define the bungalow:

the bungalow is an informal, essentially horizontal house containing one, one-and-a-half, or occasionally two stories. It has projecting rooflines (that may be gabled or hip and usually have exposed rafter ends and dormers), at least one deep front porch that may be under the main roof of

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the house, and an emphasis on the artistic use of common (preferably local) materials. *Yet, each attribute could be challenged by specific exceptions* [emphasis added].

Having allowed for exceptions, the authors proceed to deny that at least one of them applies. They note "front porches were universal in bungalows." They are not. They also state that airplane bungalows are a variation of the "gable roof with dormers," presumably referring to side-gable bungalows, although airplanes occur on both front and side-gable plans. Airplane second stories offer "tipped-up, wing-like end of the roofline [which] create a soaring appearance." Few if any Des Moines airplanes have this feature. They accept the Colonial bungalow as part of the house type range. Their several illustrations offer confusing examples, and one photo is explained away with the curious note that "Despite its height, this two-storey California house is a bungalow." They also include the Greene and Greene designed Darling House (1903). Allowing full two story houses appears to throw the height question wide open? ("A Nation In Bungalow," *Old-House Journal*, March-April 1996, pp. 32-37).

Alan Gowans established four criteria and required that a house possess at least three of these to be considered a bungalow. It could not have a basement, the roof had to cover a verandah, it could be one or one-and-a-half stories high, and interior and exterior spaces should "inter-penstrate." Gowans' basement prohibition doesn't work for Midwest or Northern bungalows (Gowans, pp. 77, Schweitzer, p. 152).

Patricia Poore tried to summarize the importance of the bungalow in her 1985 *Old-House Journal* article "The Bungalow and Why We Love It So." She defined the "true Southern California bungalow" as being of the Greene and Greene scale and class ("quite large, with rambling floor plans, extensive grounds, three or five or seven bedrooms, living rooms 20x25 feet, and multiple porches"), quite a departure from those who defined on the basis of the small seasonal house. The pure bungalow's eventual replacement, which she termed "the builder's bungalow," evolved by dropping its one story characteristic, developing an attic range of uses and turning into the "semi-bungalow." Poore felt that what had been a "type" now became broad style, but she doesn't offer definitions for either term and throws in yet another, the "bungaloid" which she defines as "being built along bungalow lines. Colonial bungalows, in Poore's opinion, "were nothing more than tiny, inexpensive houses with Colonial motifs" ("The Bungalow and Why We Love It So," *Old-House Journal*, May 1985, Vol. XII, pp. 71, 90-93).

To authors Duchscherer and Keister, the bungalow is a single story or story and a half home, that has some or all of its bedrooms on the main living level. Any attic sleeping or living space has to have been exploited following original construction. Addign the attic sleeping porch does not appear to violate this basic definition (Duchscherer and Keister, p. 1).

Duchscherer-Keister suggest that the term "California Bungalow" when nationally applied, referred to the mid-1920's stuccoed exterior, with simplified lines and strongly contrasting trim colors. They state that the bungalow peaked in its popularity during that decade although they also note that the high point was closer to the post-World War I years (Ibid., pp. 17, 38, 67).

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James Massey and Shirley Maxell, writing in 1993 for *Old-House Journal*, made an effort to distinguish between the cottage and the bungalow in a article entitled "Is That a Cottalow or a Bungalottage?" After first acknowledging the shared attributes of the two types (size, low profile, economical interior plans, and the appearance of economical-appearing good taste) they concluded that the cottage had a more vertical appearing facade. The cottage also had a distinctly separate front porch "not necessary to the definition of the building as a type." Cottage interiors were less open in plan. The authors then proceeded to confuse with photos that which they had sought to clarify in their writing. Their first example was a one story side-gable with an offset front porch. It was clearly a cottage. Their second example was a one story front-gable house with small attic window and a separate centered front porch, again termed a cottage. Most scholars would disagree with the second example and many would take issue with the first. In a helpful conclusion, the article suggests that the cottage and bungalow "were virtually synonymous in the popular mind during the years 1910-30 ("Is That a Cottalow or a Bungalottage? *Old-House Journal*, May-June 1993, p. 34).

Schweitzer and Davis defined six bungalow subtypes; the sidegable with front porch, the front gable with porch, the hip/pyramid roof with porch, the complex double front plan with multiple front-facing gables (said by the authors to be the most popular), the side gable house with front cross wing, and the double cross plan with three or four gable wings (their example is actually an airplane). The bungalow has to have the following nearly universal components a slightly pitched overhanging roof with wide front porch, rustic motifs, smaller bracket work at the eaves, and larger Craftsman "knee" brackets under the main gables and porch. Like most other scholars, they didn't try to trace an evolving bungalow series of sub-types over time. They did identify the Colonial style bungalow as belonging to the later part of the bungalow era. Tudor-like chimneys and half-timbering also become associated with bungalows at this time. They also analyzed the colors of bungalows which appeared in the various pre-cut catalogues, and concluded that yellow were more common than tans and browns (Schweitzer, pp. 154, 156).

Clifford Clark in his book The American Family Home 1800-1960 is less charitable to the bungalow as a totally new form of housing. He sees the house type as evolving out of the common single story cottages of the 1880s and 1890s. This is not to say that the house didn't have its impact on the urban landscape. The first obstacle that it overcame was to change the American mindset to be in favor of the single story house as an acceptable standard. Clark quotes Architect Robert C. Spencer ("Building A House" in the *Architectural Record*) who said "the name has been a God-send to many who a few years ago would not have dared to build such cheap dwellings in a good middle class suburban neighborhood." Low cost played a big role in winning the hearts and minds, but Clark suggests that the bungalow had a natural fit within the suburban model. It could be comfortably adapted to contoured sites and it could be crowded onto those sites without appearing overly congested. A key factor in the marketing of the bungalow was the provision of familiar Queen Anne house components in the new bungalow, the bay window, the inglenook, window seats and so on (Ibid., pp. 185-86).

Clark also notes that competing house types, particularly the Colonial Revival style house, was offering the same emphasis on simplicity and functionality as did the bungalow. Indeed, he notes that

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wealthier house building clients by-passed the bungalow in favor of the Colonial Revival that had its promotional roots in the 1893 Columbian Exposition. The style offered a nationalistic association with early American architecture, just as the bungalow deviated from earlier European-based stylistic associations. There were consequently, few very large bungalows built (Ibid., p. 187).

Finally, Clark observes that the homogeneous bungalow was the source of continuity for an increasingly mobile urban American family. The neighborhood could change repeatedly but the house form itself was a constant (Ibid. p. 192).

Several bungalow scholars have focused on the meanings behind the bungalow as much as the bungalow itself. Michael Morgan Dorcy penned the most fancifully titled bungalow study ("The Bungalow Man As Wild Man: Defining Seattle's Urban Landscape, 1905-1918) in 1993. The house form met the need of a growing middle class for affordable housing. It was taken seriously nationally only after it evolved away from being a seasonal partial house and became complete and self-sustaining for the family's needs. Dorcy stresses that the bungalow was marketed as an urban and not a sub-urban house. Proximity to the streetcar was always more important than a natural setting. In its heart the bungalow triumphed, in Dorcy's words, because it resolved the conflicting tensions that resided in "reinterpreting gender roles, familial roles, and dealing with a disjunctive relation to work, to community, to nature." It offered neutral shared spaces where a "democratic family" could reside, and most important, where the married partners could co-exist between their formally defined public and family roles and still be "lovers and friends." The apparent architectural diversity of the bungalow was purposeful reflecting "distinctly individual personality" that related very well to the hilly landscape of Seattle. Dorcy also considers what he terms "bungalow playfulness" in design as a very positive and inherent attribute of the type. The national popularity of the bungalow awaited the refinement of the bungalow to a limited palette of urban forms. Its urban application demanded the loss of the house-garden link and the dominance of a rectilinear footprint, qualities that allowed it to flourish on narrow town lots (Dorcy, pp. 1-64).

Another bungalow scholar, Frances Downing, echoes Dorcy in her findings. She did her first bungalow studies in Oregon in the late 1970's and did several bungalow interior plan studies in Buffalo, New York, in the early 1980s. Her beat was domestic space planning rather than exterior architecture and she produced the only known study of the grammar of bungalow interior planning. She defines the (post-1910) bungalow as a house that was intended for year-long living and which retained "the early attributes of the modest summer house." Three transitional changes brought the bungalow to national popularity. First the nature of house building shifted from the late 19th Century model of the house builder working directly with a client, to the "big business" contractor who constructed multiple houses on a parcel of land. Next, the bungalow itself evolved from the seasonal partial house to the year-around complete house (Downing sees this as completed c. 1910), and finally the resort community of the late 19th Century was redefined as the suburb. It took all three to make the phenomena possible. This nationalizing process meant that the bungalow was the first American house type to free itself from regional boundaries. Downing considers the bungalow to lack regional variation, and that people on the move were assured a constant house form wherever they went, she is presumably speaking to basic forms and plan. A number

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of adaptations were necessary to complete this national house type. It gained a permanent foundation and it added a second floor to suit those in the East and Midwest who balked at accepting a single story house as being legitimate. Dormers pierced the previously uninterrupted roof planes. Inside the room pattern was restricted to a more orderly range, which Downing suggests "may also have accommodated a psychological need for a relatively simple form that is elaborated in detail rather than plan." Downing here suggests that any dialog between client and builder reduced possible room changes to non-structural changes. Finally, the family itself had to be redefined. This was well underway by the time the bungalow arrived. The ideal American family, reflecting a romanticizing of earlier "pioneer times" saw the family unit as spending time in a common room, later called the living room. The late Victorian architecture began to open up these primary spaces but the bungalow took the next step of complete integration (Downing, "The Common Bungalow Planning Tradition, pp. 1-4, 10).

The Bungalow as a National Phenomena in the American Popular Culture:

The bungalow is the only early 20th Century house type that had its own distinct name. Other house/cottage types were accorded vague stylistic titles or descriptives. The only other distinctive name candidate might be the Cape Cod that had a place name. The bungalow arrived on the American scene with its own "nom de plume" and in many ways its title outlived the cottage form itself. Regardless of the nature of the type and style names, all were promoted nationally through the medium of mass marketing.

Bungalow promotion was as often as not part of a broader publicity campaign that was reflected, in the words of architect William Steele, "the tremendous urge of publicity [that] has been invoked in favor of home building." The bungalow at its height of popularity was synonymous with producing new housing (*House Beautiful*, September 1929, p. 264).

Popular culture in the United States at the turn-of-the century was predominantly focused on what was happening in the major cities along the North Atlantic coast. The West Coast abruptly emerged to challenge that dominance during the first decade of the new century, a sudden emergence that was fueled by the developing motion picture industry, the San Francisco earthquake, and the San Francisco hosting of the Pan-American Exposition in 1906. The last two named events were of architectural significance. While many cities suffered major downtown fires it was San Francisco that rebuilt itself entirely using the very latest in building technology and materials.

The emergence of the bungalow cottage type also coincided with the appearance of numerous national homemaking magazines, all of which were perfect promotional vehicles for this new residential architectural type. *House Beautiful Magazine* led the way in 1896, being joined by *House and Garden Magazine* in 1901, and *Keith's Magazine on Home Building* (later titled *Keith's Beautiful Homes Magazine*) in 1906³. Others included *Country Life in America*, *Ladies Home Journal*, *American Architect*, *Architect and Engineer* (California), and *International Studio* and *The Delineator*. *House*

³ Edited by M. L. Keith, and published by the Keith Corporation, Minneapolis, Minnesota. This source has been a primary resource for this study.

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Beautiful eventually located to Chicago and best represented Midwestern architecture. Keith's similarly promoted the true middle-working class home while the others focused predominantly on high-end country house designs and interiors. Brooks states that these magazines were middle to upper class focused, paying special attention to female readers (Brooks, p. 23, Winter, p. 91).

Alice Forbis looked at the social class of the readerships for these magazines. The high-end magazines included *American Architect and Building News*, the *Architectural Record*, and the *Architectural Review* (Boston). Middle class readers received *The House Beautiful*, *Good Housekeeping*, *Ladies Home Journal*, *House and Garden*, and *Keith's Magazine of Home Building* (Forbis, pp. 60, 77).

Robert Winter notes that the *Architectural Record* largely ignored the bungalow, and it was the "ladies' magazines" that provided most of the coverage. He credits the *Western Architect* (published 1903-31, with chief editor Robert Craik McLean) and *Keith's Magazine on Home Building* (published 1901-20), both published in Minneapolis, with going the furthest to promote the bungalow. Key newspapers like the *Los Angeles Times*, and some travel magazines did their part, but it was the plan books and their related "small house entrepreneurs" who really drove the popularity of the bungalow (Winter, pp. 27-29).

There were a number of bungalow magazines that survived for some time. Henry L. Wilson published the *Bungalow Magazine* from early 1909 through March 1918. He moved from California to Seattle in 1914 (Forbis, p. 77).

Janice Williams Rutherford traced bungalow coverage in *Ladies Home Journal* (with a 132,500 circulation by 1909). The first use of the term appeared in November 1906, and regular coverage was present throughout the next year. By March 1909 the journal noted that "the bungalow is becoming more and more popular each year." The bungalow court was first treated in April 1913 and investment bungalows were discussed in January 1915 (Rutherford, pp. 28-29).

The bungalow craze can be crudely traced by tabulating the number of bungalow articles that were indexed in the Readers Guide to Periodical Literature between the years 1905 and 1940. If anything, these articles reflect the level of interest on the part of the publication to cover the topic. Otherwise the journals covered and the range of articles included was inconsistent. The vast majority of bungalow articles simply offered and described a particular house plan, and didn't speak generally about the house type. The term "bungalow" first appears as a sub-heading in the guide in the 1905-09 volume, along with the first five articles that treated that topic. Ten articles were tallied for 1906, two dozen in 1909, and 58 appeared in 1911. The number then dwindled as national attention was drawn to the war in Europe. There were 46 bungalow related articles published in 1912, 32 in 1913, and 33 in 1914. That number was cut in half during 1915, with only 15 articles appearing in print. The year 1917 saw 10 articles and 1919 produced 19, otherwise the years through 1923 produced from between nine and 14 writings. The year 1924 was nearly silent, with but two bungalow articles. Four to eight articles appeared over the next three

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years. After that, the years through 1932 produced from one to four articles. The year 1933 recorded no articles, and the last one appeared in 1934.

The increase in bungalow articles reflected a growing national interest in domestic architecture in general. The proliferation of house related magazines provided the means for this expansion. The Readers' Guide offered a page and a half of listings in its 1900-04 volume. The years 1905-09 included four and a half pages of articles. The high water mark of the phenomenon came in 1910-14 when over nine pages were required to list all of the articles on domestic architecture. These numbers receded, with just under six pages of listings in the 1915-18 volume and nearly five pages in the 1919-21 volume.

California architect Charles S. Greene, writing in 1915, noted that the growing popularity of the automobile and the bungalow was a parallel and interdependent development. He states that the two "seem to be the expression of the same [popular] need or desire, to be free from the commonplace of convention" (Cited by Winter, p. 7, "Impressions of some Bungalows and Gardens," *The Architect*, December 1915, p. 252).

H. Allen Brooks found the popularity for the bungalow to be "characteristic of the age" in which it emerged;

these low spreading houses, with their affected lack of pretension, epitomized the desire for a basic, primitive simplicity--though actually, they were neither primitive nor simple. Their character was often determined by the articulation and nature of their materials, so that the stick and board-like quality of beams, planks and shakes, and the massive ruggedness of stone and brick were emphasized. An openness of freedom of plan, and unassuming scale were also typical; the restriction to one storey, while common, was not universal.

Brooks underscores that the earliest bungalow references, dating to the 1880's, involved two story summer cottages (Brooks, p. 20).

That same year Warfield Webb penned "Why Bungalows Are So Popular" for *Keith's Magazine*. Acknowledging that "the bungalow is one of the most widely built types of houses of today" the writer proceeded to explain why this was the case. The bungalow "has come to be known as the lazy type of home" which Webb explained meant it "has come to meet the present-day demands of the housewife who is many times compelled to do her own work." This idea of convenience was "a direct outgrowth of the modern apartment or flat building...the apartment, while not a forerunner of the bungalow, at least has been one of the largely contributing causes for its increased popularity in many localities where it might not otherwise have become so general." The bungalow's "very charm lies in its compactness, its arrangement, and its homelike attributes for coziness." Webb criticized a tendency to term the early American cabin a bungalow or every cottage the same, and added "there are also a large number of so-called bungalows that are architecturally incorrect, and that still sail under the term bungalow." Central to the bungalow's popularity was the American "love [for] the home above all else" even above

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convenience. The bungalow “keeps alive the great love, and the determination to possess a home, even though it is but a modest affair.”

The Building Age commented on the spread of the bungalow phenomenon in late 1910 and its evolution as a permanent dwelling type:

Probably in no other section of the country is the cozy cottage type of dwelling designated as the “Bungalow” more popular or exemplified with more varied and attractive designs than on the Pacific Slope. The fact, however, that this type of building is so peculiarly adapted for the mountains, the lakeside, the seashore and the suburban site, is causing the “Bungalow-idea,” so to speak, to rapidly spread all over the real estate improvement operations in and about some of the leading centers of business activity. While perhaps the majority of the buildings of the kind indicated are intended merely for occupancy during the milder months of the year, yet many are designed for permanent occupation and are finished inside and outside accordingly” (*The Building Age*, November 1910).

Webb believes that other reasons for its popularity were its modest cost, the possibilities for elaboration, the ability to successfully use any style or building material, the cheerful charm of the living room (“Properly viewed, the living room is the main feature of the bungalow”). Webb welcomed the architectural relief offered by the new house type, making it “possible to get away from this two-story hideous, barn-like house that lacked all the essentials that are so strong a feature with the ideal bungalow.” Webb saw a direct link historically between the cabin and the bungalow. The cabin of logs was elaborated into a two-story frame house and the “well-regulated family” relied upon servant help. The apartment flat solved the servant problem. “There was a desire to get away, and to still make possible the labor-saving devices that were so much the charm of the apartment” and the bungalow provided the needed house type. Finally the successful bungalow required good materials, a lot with “breathing space” (never less than 50 feet and hopefully greater) and good artistic lines. Despite its success, Webb observed that “the bungalow has not as yet become very popular with the farmer” but predicted the appearance of a “country bungalow” before long (Warfield Webb, “Why Bungalows Are So Popular,” *Keith’s Magazine*, Vol. XXXIII, No. 4, April 1915, pp. 245-49).

An enduring measure of the popularity of the bungalow house type was the anticipatory “modernization” of earlier small cottages into either Arts and Crafts/bungalow types during the early years of the bungalow fad. Even square houses took on many of these characteristics. Many of the earliest “bungalows” were conversions of pre-existing cottages. *Keith’s Magazine* carried a remodeling article from Liberty, Missouri in which a hip roof cottage was “modernized” into a two-story side gable with split front roof pitches. Remodelings continued as long as bungalows were popular (“Modernizing The Old House,” *Keith’s Magazine*, September 1927, Vol. LVIII, pp. 128-29).

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Robert Winter suggested that the bungalow's immense popularity was due to its labor saving construction, its accessibility to older residents (no stairs translated into fewer injuries), offered improved fire safety due to its lower profile, the ease with which internal services could be laid down, and the better proportioned nature of its rooms (Winter, p. 23).

When the 1924 house Des Moines housing occupancy survey was undertaken, the final house count tallied 12,616 bungalows and 14,685 two-story houses. Anything single story in height was categorized as a bungalow and anything larger was a house. Even as the popularity of the type began to wane, the term "bungalow" had transcended beyond the type. The use of this term in this way shows that the public knew what a bungalow was (*Tribune*, January 9, 1925).

Like Michael Dorcy, Downing sees a new and growing middle class as the driving force behind the ascendancy of the bungalow. Its triumph permanently redefined American house planning patterns (the only other major interior plan change was the post World War II opening up of the boxed-off kitchen). Even today house plans stress the opening of shared living areas, the layering of space and a geometrically pure perimeter. Downing looked at three competing early 20th Century house forms in Buffalo, the late Victorian cottage, the bungalow and the rarer Prairie Style house. The former was the serious rival to the bungalow, being built in large numbers right up to the First World War. Downing notes that the bungalow and cottage shared many attributes, the same carpenter-produced ornamentation and the same basic floor plan (although she says the cottage tended to string out the primary or primary (living room, dining room and one lesser area) spaces while the bungalow always (?) arranged its primary spaces in an 'ell'). The bungalow, like the cottage, had shallow projecting bays and porches, although the former were always square cut. Despite these similarities the bungalow likely won because it embodied the "house in the garden" mythos. The Prairie School with its lower roof pitch and other features represented change without the reassuring familiar components. The bungalow mixed the modern (its progressive room arrangement) with the conservative and traditional (its overall form). Like Dorcy, Downing sees social tensions embodied in the bungalow. It was the family's private domain yet it symbolized popular values and was part of the larger community. Still, even Downing sees a purposeful variation in appearance, noting "bungalows are similar in form and layout, yet are varied enough through roof lines, bays, porches, detail, and small adjustments of plan that an individual can perceive his or her own bungalow as unique" (Ibid., pp. 5-10).

The History of the Bungalow:

The Original Indian Bungalow, The Bungalows Spreads Throughout the Empire, and Reaches England c. c.late 18th-late 19th Century:

The earliest phase of the bungalow story was the "Indian" one. The Asian Indian origin of the bungalow term and its pure form enjoys a consensus on the part of bungalow scholars. H. Allen Brooks notes however that the Indian bungalow "was almost unknown [to the West] as a visual type" the public was reliant on a literary description that allowed for "maximum latitude for interpretation" later on. There

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are actually two types of bungalows even during this earliest phase, these being the true Indian house, the second being the British government's adaptation of the general concept to create an imperial temporary rest house. Both shared the fundamental traits of heavy masonry walls, the minimal use of wood (devoured by the white ant in India), an elevated main floor, cross ventilation, large (nearly floor length) open windows, and an open wrap-around verandah (Brooks, p. 20; Austin D. Jenkins, "The Evolution of the Bungalow--The Original Type--Borrowed From India--Has Been Varied In a Thousand Ways," *House Beautiful*, Vol. XLVIX, pp. 260-61, December 1923).

The Indian bungalow origins are questioned by some scholars. Robert Winter and Anthony King see the English bungalow, "an idealized country place in miniature" with its garden setting as the real source of the American model, the Indian house type being a strictly non-urban model. Some Indian influence was incorporated however, principally the living room serving as the core of the interior house plan, secondarily the openness and ventilated nature of the house (Winter, pp. 19-23).

The next bungalow phase was the spread of the application of the Indian model or ideal throughout the other colonies and in Great Britain itself during the latter part of the 19th Century. Alice Forbis attributes the successful spread of the Imperial bungalow to its simplicity of construction and the convenience of its plan. She notes that "with some modifications the bungalow appeared in the United States in the late Nineteenth Century, mainly as a vacation home, a lake or a mountain cottage" (Ibid).

Once publicly accepted, the bungalow transformed itself everywhere. M. Roberts Conover, writing in *Craftsman Magazine* in early 1916 noted that the term bungalow was also changing in India, as it was doing in the United States;

In India the name is [now] given to even very large and imposing houses of stone or brick, almost equaling a palace in rank if but one story in height, to government rest houses and to army quarters providing they are but the one story height ("Making The Bungalow Externally Attractive," *Craftsman Bungalow*, February 1916, pp. 142-45).

The many European bungalow variations parallel their American counterparts and are increasingly the subject of scholarly study. Bungalow evolution in these countries paralleled the American experience and bungalow studies have looked at Australian, English, Caribbean and Continental European bungalows. In England the bungalow concept mixed inexorably with the country house. The English bungalow differed most fundamentally from the American type by virtue of its stubborn retention, in most cases, of the formal central entry hall, the absence of the living room or the placement of the living room in the center of the house plan. Australian bungalows had no basements and the same central hall. Australia experienced the influence of the "California bungalow" design beginning in 1908 (Cuffley, p 48).

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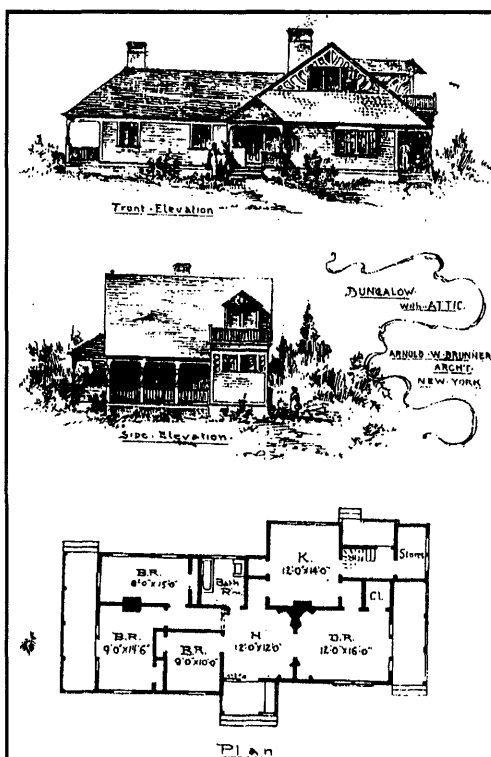
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The Early American "Bungalow": c.middle-late 19th Century:

To-date the evidence shows that the term "bungalow" was in use in America as early as the 1880's. It was used in reference to seasonal houses designed in the Stick and Shingle styles. A handful of examples have some shared bungalow characteristics and the use of the term indicates that there was some understanding of what the term meant. These American examples, while seasonal, are architect commissioned larger houses. Some scholars attempt to link the bungalow with Downing and his picturesque cottage designs of the 1850s or with the various ethnic vernacular American building traditions and types. Clay Lancaster senses a French Colonial influence, reflecting in the use of the hip parasol roof and gallery forms. Lancaster sees the bungalow as coming out of the cottage ideal, reflecting a "desire to find relief from industrial-technological civilization" (Rutherford, p. 79; Winter, p. 23).



Architect Arthur Brunner's plan for "Bungalow With Attic," 1884:
(from Lancaster, copied originally from Brunner, Cottages Or Hints on Economic Building)

The advocates of an English source for the bungalow, that is to say the Indian ideal transmitted via the English country house to America, admit that they are not sure how the transmitting was accomplished. They reference the same coastal resort examples as evidencing this influence. King questions this, noting that the total assembled evidence to-date is less than a dozen scattered seasonal

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cottage examples. While not discounting a possible English link, King points to Los Angeles as the real point of maturation for the American bungalow (Winter, p. 21; King, pp. 127-28).

Clay Lancaster is generally credited with having accomplished the most exhaustive research into the origins of the bungalow. He found the earliest bungalow reference in Honolulu, in 1854. He also reviewed a range of mid-century English examples, and found them to be more picturesque than Indian in their designs. He also sensed a Boer influence from South Africa in the English bungalows.⁴ Echoing Gowans, Lancaster saw "complete comfort" as well as utility and substantialness as characterizing the houses. He cited a number of late 19th Century American east coast examples of bungalows or precursors of the bungalow. One of these, Architect W. G. Preston's Monument Beach, Massachusetts design, (1879) was a coastal summer house. It featured low rooflines and was predominantly horizontal in its design thrust. It was fully two stories high however. The A. W. Brunner cottage of 1884 in New York (shown above) represented to Lancaster the bungalow's evolution into an all-season house. He classified it as a bungalow because the main rooms were all on the first floor. The 1892 Chicago Columbian Exposition promoted at least one quasi-bungalow in the form of the Louisiana Pavilion and it is at this point Lancaster suggested that the lower Mississippi French vernacular architecture influenced the evolving bungalow. Lancaster claimed that this design specifically influenced the work of architect Julius A. Schweinfurth. An example was the Beatty House at Onawa, Maine (1898). What was termed an "East Indian Bungalow" (with six bedrooms!) was built in Brooklyn in 1902. Lancaster called this a "Bungoda" and felt that it is was really Japanese in design origin as was evidenced by the use of a pagoda roof form. Lancaster remains confident that additional research will clarify the origins of the bungalow. He cited a 1911 claim made by the Ducker Company of New York in *Country Life In America* that the firm had been selling bungalows and cottages for the past 25 years (Lancaster, The American Bungalow, pp. 19-39, 77-89; *Country Life In America*, May 15, 1911).

Lancaster did not claim that these early examples embodied any "definitive [bungalow] form" but rather saw the bungalow type as representing the fusion of five influences; the Stick, Shingle, quasi-Romanesque, the peristyle home [Lower Mississippi French vernacular], and the Japanese, and noted that "all of [these] were derived from architectural statements previously made in America" (Lancaster, pp. 77-89).

The South African bungalow reference is substantiated by a 1903 *Carpentry & Building* report that a Norwich, England, portable house manufacturer had shipped 150 "bungalows as they are called" to that country for use as married officers' quarters. Each measured 22x80, contained four bedrooms, a drawing room and a dining room and the whole was surrounded by a verandah. Cast iron supports raised the bungalows two feet above ground level (*Carpentry & Building*, April 1903).

M. H. Lazear, writing in *House Beautiful* in June 1914, credited Spanish origins only for the bungalow. Robert Winter, agrees, and challenges the claim (without identifying the claimant) that the

⁴ Architect William Radford stated "the bungalow idea is supposed to have originated in Africa and to have been adopted in most other warm weather countries" (*The Iowa Bystander*, November 26, 1915).

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front-gabled barn with its side lofts was the influence for the front-gabled bungalow that sported a dormer to one side. Apparently as early as 1910 such bungalows were termed 'Barn Bungalows.' Winter believes that the hacienda and not the barn, served as the dominant source of inspiration ("The Evolution of the Bungalow," *House Beautiful*, Vol. 36, pp. 2-4; Winter, p. 40).

As the bungalow drew further away from its initial American adaptation, its origins seem to have become all the more blurred. The preface of the Architects Small House Service Bureau's 1929 house plan book Small Houses of Architectural Distinction suggested that the bungalow came from many sources, noting "the idea of a one-story house is by no means restricted to India" given that the cottage was a commonplace house plan in France and England, "in fact, we called our own small houses by this name [cottage] until recent years...the bungalow got its name from India, but it got its style, its plan, and everything that makes it livable from our own American architects" (Small Houses of Architectural Distinction, p.6).

Marcus Whiffen credits architect A. Page Brown with having executed the first California bungalow design in 1895, that first bungalow being a Himalayan chalet, constructed on the San Francisco peninsula. Whiffen considers the term "California bungalow" to be "practically interchangeable" with that of the bungalow. He sees no Indian linkage apart from the name, favoring a Japanese light construction input and a Spanish contribution of the central patio (Whiffen, pp. 218-19).

There was a contrary school of thought that argued that all of this discussion about foreign origins was just bunk, and that the bungalow was simply an American invention. A curious English contribution to this end was offered in 1911 as a correction to the debate, came from the British Empire, penned by J. Lockwood Kipling, C.I.E. Kipling said what others dare not, that the term bungalow was an attractive one "and is to be used without regard to fitness, as attractive names are used in the perfumery and dry goods trades." Still Kipling drew the line at a two-story bungalow, which was a contradiction in terms. What, asked Kipling, could America learn from the Indian bungalow? "Not much" was the response. He was hopeful that Americans could achieve a "truly beautiful bungalow" a goal not attempted by the English. Kipling explained "Ours is a purely utilitarian contrivance developed under hard and limiting conditions." One can visualize Kipling penning his contribution from an Indian bungalow ("The Origin Of The Bungalow: How It Developed From the Service Tent in India Where Sunlare and Sand-Storms Affect Architecture--What Is A Bungalow?" Country Life In America, February 1911, Vol. 19, p. 310).

The Seasonal American Bungalow: c. 1890-World War I:

The temporary or seasonal small bungalow developed after 1890, and to the most conservative house designers, this was the niche where the bungalow might well have remained. Early plan books and prefabricated panel builders produced these smaller shelters. In some instances they were simply lightweight shells that utilized tent and other temporary roof coverings. Marcus Whiffen's example of a

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tent bungalow is a broad short rectangular plan with hip roof, a recessed full-width front porch and an exterior chimney. This bungalow phase continued well into the early bungalow era, and many contemporary purists considered that these seasonal houses were the only true bungalows (Whiffen, p. 190).



Major E. W. Warren's Eight-Bedroom Bungalow, Lake Placid, N.Y., 1905:
(*Architects' & Builders' Magazine*, April 1905, p. 7)

Gustav Stickley's purist instincts placed him in a conservative stance with regard to the bungalow. In his opinion, the original and to many critics of the time the "real" American bungalow was a seasonal structure, not intended for year around use. He wrote in December 1903:

The term 'Bungalow' in the process of transplantation from the banks of the Ganges to the shores of Saranac Lake and other summer abiding places, has lost its significance in a large measure; the American bungalow being nothing more or less than a summer residence of extreme simplicity of economic living.

Stickley went on to complain that suburban house plans were being transplanted "bodily, in many instances, from architectural pattern books" to rustic settings, violating the author's sense of matching and blending house design with setting and local natural materials and colors (Craftsman Bungalows, p. 1).

Stickley again addressed this phase in his article "A Forest Bungalow" which appeared in *The Craftsman Magazine* in June 1904, in which he lambasted:

Camps or cottages passing under this name [bungalow] and in which the primitive type native to British India is wholly obscured, accent the Atlantic coast, the Adirondack forests, and the shores of the Saint Lawrence.

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The author's example of forest bungalow was a one-and a half story side-gable symmetrical plan, complete with Tudor influenced diagonal window panes (*Craftsman Magazine*, "A Forest Bungalow," June 1904 pp. 9-12).



St. Louis Artistic Homes-California Homes Catalogs, Before the Bungalow Deluge, 1906:
American Carpenter & Builder, February 1906, p. 920)

Carpentry & Building first acknowledged the bungalow in a brief descriptive article that appeared in mid-1904:

The tendency in Southern California as to the better class of residences is toward the Bungalow type, which is now very popular in towns outside of Los Angeles and at the seaside resorts. The bungalow has characteristics all its own, which recommend it to the dry and sunny regions of Southern California. It is a wide roofed, low eaved building, preferably of one story, with lots of porch room, low large windows and usually antique trimmings. Inside, it must first and always have a wide hearth—two or three of them are better. The ceilings are low, the fixtures odd, the colors dark, cool and pleasant, and the furniture plain. The houses cost from \$1800 to \$7500, according to the number of rooms, but more particularly according to the interior and exterior finish (*Carpentry & Building*, July 1904, p. 222).

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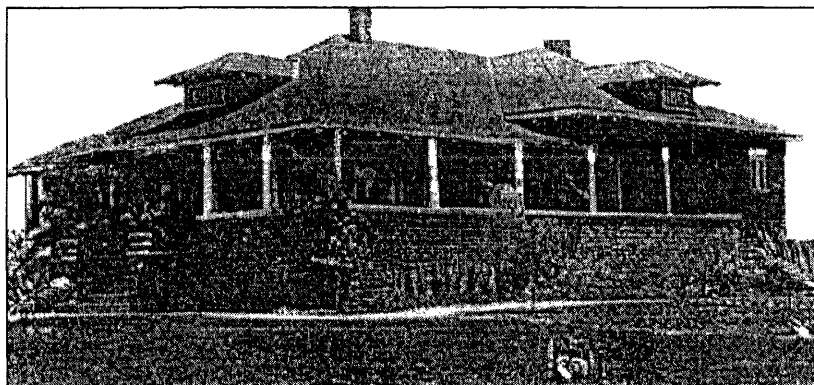
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Stickley published several country house bungalow plans in 1906, noting that if one planned a country house in any locality

the best form of summer house is the bungalow. It is a house reduced to its simplest form, where life may be carried on with the greatest amount of freedom and comfort and the least amount of effort. It never fails to harmonize with its surroundings, because its low broad proportions and absolute lack of ornamentation give it a character so natural and unaffected that it seems to sink into and blend with any landscape.

The seasonal house required no separation of living and sleeping quarters. Stickley's several plans featured hip roofs and long verandahs (Stickley, Craftsman Homes, pp. 86, 88).

House Beautiful presented its first bungalow plan in March 1904, and offered a seasonal example from Southern California. It had a 24x26 foot square plan, was a single story and had a bellcast roof. Its burlap-covered living room walls were stained or painted green, it's main room wainscoting was painted ruby red and the private area woodwork was painted white. Curiously this California example had a 10 by 12 foot basement ("Hollywood--A California Bungalow," *House Beautiful*, Vol. XV, No. 4, p. 232, March 1904).



A Charming California Bungalow, 1906:
(*Architect's & Builder*, July 1906, p. 14)

Architect's & Builder's Magazine was one of the first national building journals to treat the bungalow in any depth, offering in mid-1906 an illustrated article titled "Bungalows In Southern California," penned by Waldon Fawcett:

Throughout Southern California, but especially in Los Angeles and surrounding country, the district embracing Pasadena, Altadena and other ideal residential communities, the predominant architectural type is what is known as the bungalow. The bungalow of the Land of Sunshine is distinctly a California creation, or, perhaps, it might better be termed an evolution, but of late years it has gained a long lead in popularity over all other classes

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of dwellings in this climactic paradise. Some of the most talented architects of the Golden Gate State are now devoting their attention almost exclusively to bungalows...

The typical bungalow in order to conform to the ideal suggested by the name should be only one story or at most a story and a half in height and in California the architects have made very effort to attain a picturesque effect without stepping beyond the tenents governing bungalow design as laid down by accepted usage. Some of the California bungalows have each been provided with a setting of an acre or more of ground, but many of them, the great majority in fact, have as sites lots of fifty or one hundred feet frontage and that with such limitations these unique houses lose none of their distinctiveness indicates the measure of their artistic attributes.

Fawcett sought out common bungalow characteristics and found but few. Interior plans had no commonality apart from "spaciouness." Beamed ceilings were the rule, French windows were "much in vogue" and large open fireplaces were indispensable. Bungalows with main floor brick exteriors were infiltrating into an otherwise exclusively frame construction domain. Rough sawn Redwood was the dominant wood cladding material although "the châteaux which in the popular mind are given a niche by themselves in the general bungalow characterization" exclusively used stained or natural cedar shingles. Chimneys were uniformly built of cobblestones.

Carpentry & Building revisited the bungalow in early 1907, and described, it must be assumed, the appearance of the larger semi-bungalow:

Much has been recently said in the building and architectural papers concerning the "bungalow" and the rapidity with which it appears to be growing in popularity the world over. The California bungalow, however, is referred to be a writer as of comaratively recent origin, and it is pointed out that in the course of a very short time the architecture of the Golden State will appear as different and foreign to visitors from the East as the glass roofed East Indian bungalow or the pagodas of Japan, for in addition to its many bungalows there are springing up in California many quaint, steep roofed houses, having a comfortable second story, and which are destined to occupy a place in architecture quite as distinct as the bungalow.

The essential features of the California bungalow are breadth, strength and simple beauty of plainness. It is mostly enclosed with shingles, shakes or rough sawn and wide clapboarding. There is a pleasing absence of "mill work" and other ornamentation, and in many cases the entire exterior finish is ordinary rough sawn redwood, used as cut, and nailed in place. The Pacific Coast bungalow must have a wide projecting roof and a spacious porch. There are windows in abundance, but these are generally short, varying from 3½ to 4½ ft. in height. The doors are made in single pattern, plain, with wide stiles and rails and one large flat panel. Ofttimes the walls and ceilings of the rooms are not plastered, but are covered with wide rough boards having smooth battens over the cracks, and with a smooth base and corner ceiling mold. The smooth wood is waxed and the

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rough panels are tinted, affording a pleasing relief from the monotonous wall paper and plasing so conspicuous in city dwellings... (*Carpentry & Building*, February 1907, p. 53).

Plans for seasonal bungalows were developed throughout the Bungalow era. *Country Life In America* offered plans for "the simplest form of a bungalow that can be made comfortable" in August 1907. It packaged a large living room, central kitchen and three bedrooms into a "T" plan with a three-sided broad verandah. The structure could be built for \$1,400 ("The Simplest Kind of A Bungalow," *Country Life In America*, Vol. XII, No. 4, p. 445, August 1907).

There were high-end examples and low-end examples according to the following account that appeared in *The Craftsman* in late 1909:

...of course there is a wide range of variation shown in the evolution of the bungalow in this county. In some of the Adirondack camps it has grown into an elaborate structure, with a second story added and many sumptuous details of finish and ornament; while in the Delaware week-end or summertime buildings...it has diminished into something scarcely more than a shingled cabin...For every bungalow is designed always with the view of outdoor living or else it is not a self-respecting bungalow ("Summer Bungalows In Delaware; Designed to Afford Comfort In Little Space," *The Craftsman*, November 1909, pp. 36-9).

Henry H. Saylor believed that the bungalow had no legitimate place in the urban landscape. He was also a poor fortuneteller. He penned the following complaint and prediction in 1911:

The bungalow as a distinct type of architecture is far better suited to employment for the temporary home, the shooting lodge and the weekend retreat in the woods or along the shore, than it is to use for permanent homes in suburban communities. There is at least a suggestion of following after a mere fad in the building of row upon row of bungalows along a suburban street. In all probability this fad, like others, will die out (Saylor, p. 20).

The temporary bungalow never disappeared from the scene, but evolved in parallel form to the all-season bungalow. The "garage bungalow" was first identified by *Keith's Magazine* in mid-1922, which described it as "a might useful little building...and seems to have a very definite place in the building program of many towns especially in southern California." The garage-bungalow (or bungalow-garage) developed in response to high postwar building costs. The person of moderate means who had a building lot would build a simple structure in the rear of the lot. Over time a real house was added on the front of the lot and the first structure became the garage. Some used the concept for temporarily homesteading their lot until they could resell it, "the first owner has no rent to pay while waiting for a buyer, and of course, usually sells at a profit over the initial cost of bungalow and lot. Writer Delphia Phillips described the subtype:

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The garage-bungalows are of every style and shape. Some have no resemblance to a bungalow, being small, square buildings of stucco or other material, and some bear no resemblance whatever to a garage. The incipient future doors of the garage are often so cleverly designed as to give no hint of a barn-like structure, giving the effect of the picturesque home of tiny dimensions which is often so unpretentious and yet so attractive.

The houses ranged from 12x14 foot single rooms to four-room houses, their cost ranging from \$500 to \$850 or more. Some were decorated with pergolas and lattices and were landscaped to enhance the appearance of the property. A "garage bungalow" was offered for sale in Des Moines with "cozy 3 rooms-pay like rent" in April 1925 (Dephia Phillips, "The Garage Bungalow," *Keith's Magazine*, Vol. XLVIII, No. 1, pp. 13-15; *Tribune*, April 28, 1925).

The All-Season Bungalow and California Design Dominance; 1903-1910:

The bungalow's development was characterized by the coexistence of numerous fairly distinctive sub-trends. One simple distinction has already been described, that being the seasonal bungalow. At some point what developed as the side-gable bungalow was undergoing a transformation from pre-existing Classical Revival and vernacular cottage models. Each sub-trend naturally influenced the others. From the popular (or national perspective) the most significant development during these years was that of the all-season permanent bungalow, commonly termed the California or Western bungalow. It was this idealized form that would take the country by storm.

This was also the period during which the American bungalow was defined and permanently imprinted with architect-designed Craftsman and other stylistic influences. The seasonal bungalow period enjoyed considerable popular interest, primarily along the two coasts and in the eastern mountainous areas, but it was the idealized image of the California bungalow that truly launched a nationwide bungalow "mania." The California bungalow, as noted, had its roots in the seasonal bungalow that preceded it. The moderate California climate allowed for the blurring of any distinction between the seasonal and year-round bungalow. Even in California, the trend was in favor of the slightly more substantial house. Still the temporary bungalow persisted and served as a source of continuing design innovation for the broader bungalow type. This influence was frequently reinforced by the critics of the bungalow form. These architectural purists routinely dredged up the pristine mountain top seasonal California example in a continuing effort to redirect the larger bungalow movement back towards its purer tenets (or to kill it off).

California designers were the first trend setters for bungalow design and they really never let go of the lead. They continually redefined and to a lesser extent, reinvented the bungalow, feeding the national demand for newness. California became synonymous with the best of the bungalow and California credentials opened doors. Commonly, throughout the country, these western roots were stressed. Architect Rollin S. Tuttle, in Boston by 1913, advertised his bungalow "Plan Shop" that offered "Bungalows For Northern Climates Designed by [a] Californian" (*House Beautiful*, August 1913).

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The Southern California bungalow phenomena also set the standard for suburban development, and guided how other regions and communities combined large numbers of bungalows in new neighborhoods. Contoured hillside plats encouraged developers nationwide to violate the tyranny of the street grid. Curving streets frequently were established on absolutely flat land, so strong was the impulse to emulate the West Coast. An alternative to the apartment block, the bungalow court and its probable descendant, the motor court-hotel, was the pre-eminent example of this leadership role.

Finally, California developed and led the nation in developing new bungalow house forms (the garage-bungalow, the skyscraper bungalow, bungalow duplex, the pergalow) and in broadening the bungalow/Craftsman type beyond the residential (commercial buildings, schools and other public buildings, churches, landscape architecture such as entry gates).

California is, by many, the recognized point of origin for the bungalow design. The bungalow, a fusion of numerous pre-existing components, had its start there and California in particular, but the West Coast in general continued to provide design leadership as the type matured there. Most of the major innovations in form came from that same source, the bungalow or community court, the combination garage-bungalow, the bungalow apartment, and so on. Anthony King flatly states that the final maturation of the bungalow form occurred in Los Angeles producing a house type that was "to exert the greatest influence upon the domestic architecture of the country [and to] serve as the harbinger of modern house design." Clay Lancaster credits better and more innovative architects in explaining why the bungalow happened in California. Robert Winter disagrees, citing the influence of climate as the key factor (King, p. 127).

One clear indicator that California was the "Mecca" for bungalows was the fact that successful builder/designers from across the country went west as soon as they achieved local success. H. H. Pharmer is the best Des Moines example of this trend. He advertised himself as "The Bungalow Man" and achieved considerable success. Suddenly in October 1916 he sold all of his holdings and went to California. Many of the design founders of the California bungalow were earlier transplants. Thus California was the stage or setting for the fusion of a number of design inputs, and influences. This California bungalow mystique endured as long as the house type persisted. Writer May Belle Brooks wondered in 1922 how it was that "these western builders manage to inject the artistic flavor into even the cheapest little 'shacks,' which, as everywhere else in these expensive days, are going up by the hundreds" ("Building in California," *Keith's Magazine*, Vol. XLVIII, No. 2, pp. 62-65, August 1922).

Architects are credited with transforming the many bungalow inspirations into a unified all-season design and not surprisingly the key designers were not California born. Charles Sumner Greene (1868-?) and his brother Henry Mather Greene (1870-?) were Ohio-born and trained at the M.I.T. School of Architecture. They moved to Pasadena 1902-03 where they took on house design "as an extension of cabinetry." Their work also focused on the use of local and natural building materials as well as an open interior plan concept. The Mission Style greatly influenced the pair. The James Culbertson House (1902)

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was their first local commission. The Greenes in their 20 years of practice are credited by Forbis with “popularizing the bungalow throughout the United States.” The Greene and Greene designs are not considered to be “bungalows” by some scholars. Whiffen and Blumenson classify them as Western Stick Style for example (Forbis, pp. 51-56; Rutherford, p. 68).

Gustav Stickley was struck by the design work of architects Myron Hunt and Elmer Grey, of Los Angeles and he presented their house designs in his magazine beginning in late 1907. Both of these men were Midwesterners, Hunt was Chicago-born, and Grey was from Minneapolis. The two architects gravitated west for health reasons. Once in California they perfected a new architecture that was, in Stickley’s words, “not due to unique design” but was the result of the elimination of “all features not properly belonging to their climate and to their local conditions.” The pair was strongly influenced by the architecture of comparable climates, Italy, Spain, and Mexico. Like Stickley, their designs were formal with “great halls”, grand in scale, and featured patios and formal gardens. Stickley admitted that their designs were “after the manner of the bungalow” (“The California Bungalow: A Style of Architecture Which Expresses The Individuality And Freedom Characteristic of Our Western Coast,” Craftsman Bungalows, October 1907, pp. 12-24).

Stickley, as noted earlier, visited California beginning in 1904 and was impressed by the Mission style and the residential design work that was underway on the West Coast. It took several years for *The Craftsman* to promulgate the design impacts that resulted from these visits. In October 1907, the magazine observed:

Some of the best examples...of the new architecture, which as yet can hardly be considered a style so much as a series of individual plans adapted to climactic conditions and to the needs of daily living, and in harmony with the natural environment and contour of the landscape...[in California]...there can be no style of architecture so harmonious as that founded directly upon the old Mission buildings.

Stickley begrudgingly penned a definition of the bungalow, it being “a word which is generally used to convey the idea of a dwelling with its rooms all on the ground floor” (“The California Bungalow; A Style of Architecture Which Expresses The Individuality and Freedom Characteristic of Our Western Coast,” *Craftsman Bungalows*, *The Craftsman*, October 1907, pp. 12-24).

Stickley didn’t use the term bungalow when he defined the new California architecture as consisting of three strains, the mission, Spanish Colonial and Craftsman-influenced. He listed six criteria for the composite style; sloping roofs, verandahs, pergolas, the use of rough timbers, overhanging eaves, and exposed construction (Rutherford, p. 26 citing a June 1908 article in *The Craftsman*).

Other more prestigious journals were ready to pay the bungalow its due. *The Architectural Record* offered the following praise for the new house type in mid-1906:

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The more one becomes familiar with the buildings which have been erected in California of late years, the more one comes to appreciate the architectural value for its own purposes of the California bungalow. It is not too much to say that these bungalows are on the whole the best type of cheap frame house which has been erected in large numbers in this country since the old New England farmhouse went out of fashion...There is nothing either affected or insincere about these little houses. They are neither consciously artistic nor consciously rustic. They are the simple and unconscious expression of the needs of their owners, and as such they can be credited with the best kind of architectural propriety.

The writer admitted the flimsy nature of the materials and the general lack of even a minimal foundation. The use of plastered walls usually distinguished the permanent suburban house from the redwood sheeting of the seasonal country type. The cheapness of the building, due to its flimsy construction would enable all "save those who are actually poverty-stricken" to own one. Applying the same house in the East would require a cellar, full foundation and a substantial composition. Houses in the East therefore minimized this expensive foundation, "built over it [a] comparatively high, square box of a house...[resulting in a]... stiff, angular little building, which is rather perched upon the site than fitted tightly to it [like the bungalow]" The California Bungalow, *The Architectural Record*, Vol. XIX, No. 5, pp. 327-78, May 1906).

The variability of the term bungalow was blamed by at least one writer on the fact that "no stereotyped arrangement of parlor, dining-room, kitchen, chambers and bath" was associated with the house type. James Darrach suggested in 1907 that the bungalow "should mean a dwelling or shelter planned primarily to bring under roof the greatest number of the charms of outdoor life--a house whose atmosphere is, as far as possible, that of the woods and fields." It was "essentially a one-story structure, and although in many instances rooms may be placed in the roof to advantage, low horizontal lines should always predominate in the exterior design" (James M. A. Darrach, "Why Not A Bungalow? The Simplest, Most Economical And Attractive Type of Small Country House--The Problems That It Solves--How It Should Be Built--The Ideal Home For The Lover Of Out-Of-Doors," *Country Life In America*, October 1906, Vol. 10, pp. 637-40).

Seymour Locke, writing for *House and Garden Magazine* in mid-1907 wrestled with the definition of the bungalow. He first contrasted the considerable differences between the Indian and American house types, concluding that "what...in India and the Far East was real necessity, has, modifying it to meet the differing climate of conditions in California and the Far West, been converted into a convenient and very desirable form of permanent house, which has gained immediate popular favor." Three bungalow qualities explained this popularity. The type had "a studied simplicity of design and detail and the lack of pretension in finish." The bungalow's building materials were treated in an "artistic and unaffected" manner. Finally, economy in construction didn't necessarily reduce the bungalow's artistry, utility or convenience. Locke noted a recent journal article entitled "How to Build a Bungalow for \$15,000,000.00," a jab at both high-end houses which termed themselves bungalows as well as the flood of "I built a bungalow for \$500" articles. Locke criticized the combination of Spanish

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tile roofing and a flimsy-looking shingled wall. He cited "other 'creations' [which] are long, rambling, many gable, two-storied houses complicated in both plan and design, having more early English feeling with their half-timbered gables and Elizabethan details than any other--yet are referred to as 'bungalows.'" Locke favored the "acclimatized bungalow" with its Indian link, flatly denying that Spanish or Italian influenced designs, set around patios or set in an "H" plan arrangement, at near level grade, could not be bungalows. Picturesqueness does not seem to be a consideration. His bungalows had to have unbroken roof lines, with dormers allowed only for ventilation as a last resort. His examples featured quite totally overgrown verandahs or trellis. They also uniformly were isolated country houses possessing remarkable vistas. Curiously his examples could possess octagonal porches, French doors, massive fireplaces and small paned casement windows, all seemingly un-bungalow like attributes. Locke also favored the seasonal house role for the bungalow. He allowed that real "bungalows and houses of similar character" could be found outside of Southern California:

In recent years they have been found on both sides of the Continent to be ideal for summer houses either at the seashore or in the mountains. Long Island has many examples of them, while the New Jersey coast resorts and inland towns are replete with them, and the general favor accorded them has resulted in very many having been erected for such purposes (Seymore E. Locke, "Bungalows, What They Really Are; The Frequent Misapplication of the Name, *House and Garden*, August 1907, pp. 45-53).

From its earliest years, the purists complained that bungalow designs were being applied mechanically and inappropriately. A critical dialogue struggled to retain some shred of meaning to the term "bungalow" even as the phenomenon took off. Many, like Stickley, stubbornly sought to restrict real bungalows to the seasonal vacation or resort setting. There is also a sense that only in the mild climates, could the bungalow, in combination with a more rugged and picturesque setting, in the words of Alan Weissman "achieve "a more thorough integration of the house with its immediate surroundings that would have been possible elsewhere" (Ibid., p. vi).

Strangely, many of the critics of the bungalow's rapid and limitless evolution, were themselves often the adherents of a more formalized residential facade design. Stickley himself drew upon past styles and cottage forms for his inspiration. Many of his designs were large and costly. His 1903 "How To Build A Bungalow" article offered a farmhouse design that would replace the mansard-roof two-story "monstrosities" of the past. Stickley's alternative was a two-story, side-hip plan that, while offering a three-sided verandah, also had a symmetrical facade design complete with an arched entrance portico a rather un-bungalow like design. Other critics were architects, who included in their protestations a warning that it was unwise to not hire an architect when planning a house (Craftsman Bungalows, pp. 1-8).

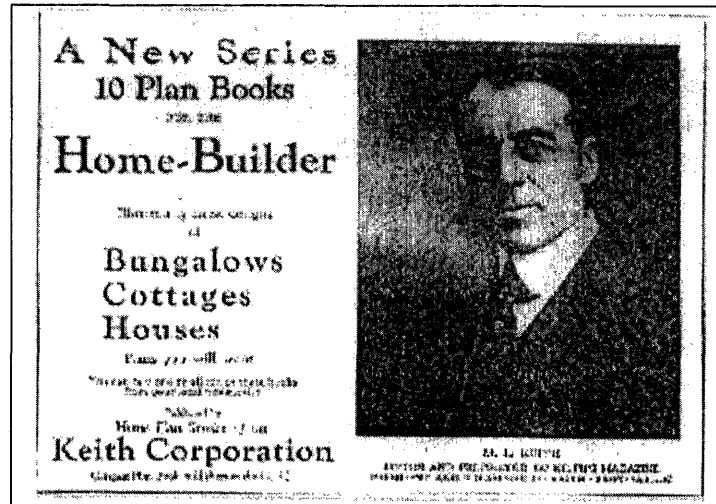
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Keith Corporation Home Plan Books:
(Keith's Magazine, January 1921, Vol. XLV, No. 1, p. 37).

Keith's Magazine noted in mid-1913 that the bungalow phenomenon was being continually refreshed by new designs from the West:

The California architects continue to rack their brains for novelties in the bungalow line. Since the first importation of this type of dwelling a dozen years ago, it has increased by leaps and bounds, till now these bungalows cover the face of the earth--at least the Pacific coast country--in fact, one is reminded of a swarm of great, brown locusts settled down upon the land, in riding through some sections, so closely do they hug the ground and so thickly they set.

Note that the beginning of the bungalow is placed as early as 1903, and that the apparent dominant exterior color is brown. The writer went on to classify bungalows into five groups; the "Mission Style" (built around three sides of a court), the "Italian Villa, colored "cream or delicately tinted plaster," the "Moorish" with arched openings, the "Mountain Log Cabin...built on bungalow lines, and fifth, unnamed yet the most common:

...but most numerous of all are the bungalows built of shingles or shakes, with wide eaves, casement windows, broad roof with projecting rafters, and usually some sort of rough chimney, cobbles or rough stone or clinker brick. This is the popular bungalow, because of its picturesqueness and low cost.

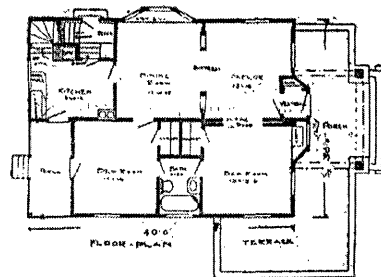
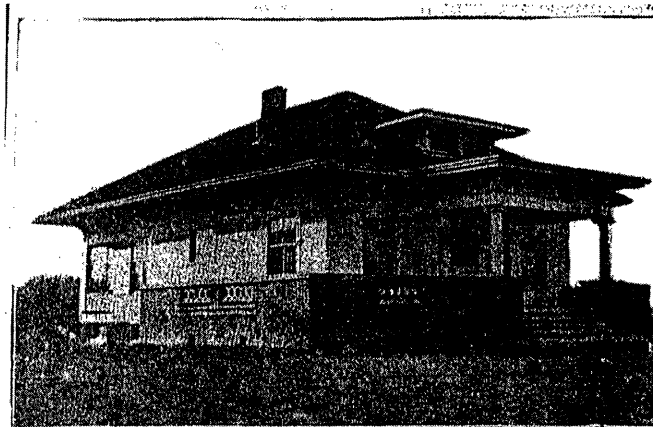
This last sub-type featured stained exteriors, slanted line brackets and pierced balustrades. The bungalow had to be taken seriously and "Probably the bungalow will be more than ever 'the thing' since even dowager Queen of England, Alexandra, has been captivated by the 'hominess' and beauty of the bungalow type of house and has built one for her own use" ("New Bungalows in the Land of Bungalows," *Keith's Magazine*, July 1913, Vol. XXX, pp. 11-14).

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Here is a charming bungalow type cottage carefully adapted to this climate. It has been admired and copied a great deal in this city and elsewhere.

One enters a good vestibule containing a closet for wraps. The parlor or living room and the dining room are separated only by a buttress and both are good sized rooms. The dining room has a high well grouped window with casements—a beautiful place for flowers. There are two good bedrooms arranged for ample furniture space and each has a good closet. The bathroom is between the bedrooms, has a good outside window and direct communication with each bedroom. The kitchen has sink and cupboards and flue for range. There is a vertical door at grade on the stair to the cellar with space for refrigerator, thus producing an entry which is used in winter for a cool room without icing the refrigerator. The stair to the attic is from the kitchen. The attic is large enough to make two rooms if desired. There is a fine rear porch from the kitchen and rear bedroom. The cellar is under the whole house and contains leading room and cool room. The front porch is covered over the front door only and the remainder is treated as a terrace and the effect is very interesting architecturally.

This cottage finished in yellow pine stained mission with beech floors would cost in the neighborhood of \$2,500 complete.

We are indebted to Mr. C. E. Eastman, the architect, for the design and he will answer all inquiries regarding it. His address is Suite 404 Observatory Bldg.

Architect C. E. Eastman bungalow design, 1910
(Des Moines *Capital*, June 4, 1910)

The high-end architect-designed bungalow coexisted from the very start with the humbler bungalow and the two genres influenced each other. *House Beautiful*, as noted earlier, offered its first bungalow in March 1904, but within two months offered another California example, built and designed by a former Illinois resident. The house design was absolutely square (32 feet on a side) with tapered hip roof and a front eyebrow dormer. The magazine was impressed that the \$1,800 house cost a third less than would a comparable cottage, as that there was “no hint of the packing-box about it. The owners live in it. They do not camp out.” Every ceiling in the house was beamed and the living room (fully 15 by 19

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feet) was in the center of the plan (an "H" plan with centered recessed front porch) ("An \$1800 California Bungalow," *House Beautiful*, Vol. XV, No. 6, pp. 372-74, May 1904).

Felix Koch wrote a tongue-in-cheek photo essay or report entitled "In Search of Bungalows: What We Found" in 1908. Koch took his Kodak anywhere where bungalows were alleged to be. He quickly concluded that "such wide variation of ideas as to what constitutes a bungalow is remarkable in the light of all that has been written and published in recent years relating to and descriptive of this most popular house type." Koch had conservative bungalow standards ("simplicity of design, unbroken roof lines and freedom from extraneous ornament...low studded walls, wide extending eaves and a hospitable entrance-way"). He considered the "original bungalow of Pasadena and Southern California" qualified, as apparently did a mountain-top circling of a dozen bungalows ("unpainted, primitive frames, each with its porch to command the gorgeous view of the valley"). Sacramento and Fresno each had their own bungalow styles he found. The many non-bungalows were deemed to be "fishing club houses," and East Coast cottages. Koch closed asking

How long it may be before the popularity of this style wanes and gives way to something else remains to be seen. The characteristics which have made the bungalow popular will insure its supremacy with people of good taste. It is the embodiment of many recognized principles of true art ("In Search of Bungalows: What We Found" *House and Garden*, Vol. 13, pp. 9-11).

The roots of the bungalow success, lay not in the Mission architecture (which was "not adapted to dwellings at all") but rather to the adobe building tradition with its "long low pleasing lines, their overhanging eaves, their enclosed porches and their restful expanses of plastered wall," as well as their preference for wood surfaces over plaster. The journal felt that architect-designed country houses in California shared the same good and bad traits of similar houses elsewhere. It was in the bungalow was a different thing:

But the little bungalows...are rarely designed by architects at all. They are too inexpensive for that. They are the expression of what the ordinary Californian seems instinctively to like in the way of a house, and they are the sort of thing that the ordinary California country carpenter knows how to build. They are not the result of architectural instruction and selective taste; they are the result of a popular tradition which has not yet become sophisticated and which is aided by certain fortunate economic traditions...these little bungalows are a genuine expression of popular and wholesome habits of country life and habits of country building, and the architects who design more costly and pretentious buildings, should do their best to reinforce rather than to destroy this tradition and practice (Ibid.)

The bungalow description used by the same article is also worthy of note because it is very general in nature:

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It is, as a rule, a long, low, one or two-story building, with a conspicuous roof, overhanging eaves and an inclosed porch. It fits snugly on the ground, it is generally well scaled with the surrounding shrubbery and trees, and its lines and the distribution of its openings are for the most part agreeable to the eye (Ibid.).

Arthur C. David, a self-styled California bungalow architect, penned a review of the Greene and Greene designs in 1906 and observed that

the name [bungalow] is applied to all kinds of small and cheap wooden villas, the design of which is consciously intended to be picturesque...[any American bungalow] if it is to be worthy of the name, should not depart essentially from the foregoing type. The type is not very often completely fulfilled, because they are generally such cheap little buildings that no architect's fee can enter into their cost of construction; but it most happily fulfilled in the houses of Messrs. Greene and Greene...We are aware that the American bungalow derives more of its character from Japanese models than it does from buildings erected in tropical countries.

The bungalow in America was therefore a summer residence, given that the Japanese architecture made no allowance for central heat (Arthur C. David, "The Bungalow At Its Best," *Architectural Record*, August 1906, Vol. 20, pp. 307-11).

Robert Winter was pleased to differ, and claimed that the bungalow was not a California invention and that California architects such as Charles and Henry Green "were only slightly involved in the paternity [of the bungalow]." He doesn't contest the fact that Los Angeles was the scene of the first mass bungalow building effort. This was simply coincidental, the result of a combination of massive population influx, the maturation of a mass transportation system, rise of the automobile, a mild climate, and the economics of the house type. In other words the bungalow form was simply first adopted there on a mass scale to meet local building needs (Winter, pp. 19, 23).

Clay Lancaster challenged Winter, and proposed that Californians were open to change and found the house type to be a "comfortable perennial house...[and Californians therefore] came forward with the definition and definitive form taken by the American bungalow." The bungalow won acceptance over the Prairie home because it was warm and personable, more organic and more life-like. ("The American Bungalow," *Art Bulletin*, September 1958, Vol. 40, pp. 241, 243).

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The Bungalow Goes National, the Popular Emergence of the Bungalow, c. 1905-16:

“In country and town
there’s a bungalow rage;
Most certainly this
Is the bungalow age”⁵

Architect William A. Radford observed in his Radford’s Artistic Bungalows, published in 1908, and proclaimed

The bungalow age is here. It is the renewal in artistic form of the primitive “love in a cottage” sentiment that lives in some degree in every human heart. Architecturally, it is the result of the effort to bring about harmony between the house and its surroundings, to get as close as possible to nature” (Lancaster, pp. 188-89).

The best measure of the growing national popularity of the bungalow was the emergence of a national debate about what the bungalow was and was not. Bungalow excesses were particularly criticized.

Architect William Draper Brinkloe complained in 1913 that the “triumphant [bungalow] sweep was far too fast; unfortunately, the bungalow became the fad of the moment, and thousands of amateur home-shakers suddenly set about building themselves one story homes with disastrous results.” Brinkloe considered that planning a bungalow interior was much more difficult than setting up an “ordinary” house plan. The do-it-themselves planners failed to provide air and light on at least two sides of every room and to avoid the total coverage by porch lines of all of the windows of any single room. Yet another design error was failing to allow for privacy between bathrooms and the public rooms of the house (“The Possibilities of the Bungalow,” House Beautiful, May 1913).

H. H. Holt offered a Midwestern set of standards for the bungalow, which he considered was derived from the American log cabin! His bungalow plan began with a large living room and a “good-sized old-fashioned fire place (masonry not tile and frame)” and a porch of some sort. Adding too many rooms to a single storied plan would result in a large bungalow which “loses much of its picturesqueness and charm.” The most popular roof type was the low-hip roof, followed by the low-sweeping gable, and lastly a combination of the first two. The larger the house, the more reduced the attic space. Attic space at the most could provide seasonal sleeping space and the monotony of the roof could tolerate the addition of “a picturesque little dormer.” Making too much of wings made the house appear “freakish.” Eaves should project from three to five feet, but should not go too far. The rafters should be “given prominence” but carving “fantastic shapes” into the rafter ends should be avoided, relying instead on “simple originality.” Simplicity should result in an appearance of cheapness:

⁵ “The Bungalow Era in the East,” *Suburban Life*, Vol. VI, No. 6, June 1908, p. 343.

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One of the charms of a bungalow is its utter unconventionality. In the designing of a bungalow, the architect is never hampered by precedents, as he is in the designing of classic homes, but this liberty should not lead him to grotesqueness, for the mere pleasure of having originated something "different from the rest.

Ninety percent of bungalows had wooden exteriors, with the following preference, shingles first, western shakes, and finally clapboard.. Koch recommended "ten-inch boards, well lapped and stained in mission brown" instead of lath siding. In summary, the American bungalow was a "straight forward expression of simple needs" (H. H. Holt, "The Building of the Bungalow," *Keith's Magazine*, April 1908, Vol. XIX, pp. 177-82).

The English building journal *Tatler* waded into the "what is a bungalow?" fray at this time, and its comments were reprinted in *Carpentry and Building* in 1908:

The bungalow of to-day is a very luxurious affair. Except that all the rooms are kept on one floor, it is quite as substantial as the average country cottage or house, and even in the manner of rooms on one level many bungalows have now one or two bedrooms on an upper floor. In fact, the modern bungalow is distinguished from the average house more by the studied rusticity of appearance, which consorts admirably with its surroundings, than by any material difference in its accommodation. And allied to other advantages it is comparatively cheap.

Carpentry and Building editorially that the *Tatler's* bungalow definition "strikes us as an unnecessarily loose use of the word, for according to this definition, nearly all modern country houses are bungalows" and took special note that the "cheap" bungalow image that went with the original article cost £3,000! ("Definition of 'Bungalow', *Carpentry and Building*, Vol. 30, p. 281, August 1908).

The growing national popularity of the bungalow seems to have brought the continuing issue of defining the type to the fore. Architect E. E. Holman, wrote in mid-1908:

The popularity of the bungalow grows. For the summer, or, indeed, for permanent residence, nothing else seems so to charm the fancy of the home builder as these low, pleasant, hospitable-looking houses. The new bungalows do not always follow the severer lines of the original type of that name, which, as every one knows, was born and christened in India...the modern one is a law unto itself, and may be in almost any architectural style. Sometimes one-story high, sometimes a story and a half, it always preserves the essential bungalow features of plenty of piazza and a general effect of roominess and "homeyness" ("Colonial Style in Bungalows," *The International Studio*, Vol. XXXV, No. 137, p. xxii, July 1908).

By 1909, *Keith's Magazine* was paying regular attention to the bungalow. Una Nixon Hopkins penned a two part series of articles entitled "The Bungalow." Her nominal historical recounting of the

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bungalow story is of some interest because she noted that the development of the bungalow fad on the West Coast was a reversal of the national norm, that "nearly all fads originate in the East and move westward." The story continues wherein shacks were "fixed up and improved" and "lo! the country was flooded with a new architecture." In Hopkin's opinion, "the bungalow stands for emancipation in the making of inexpensive homes...The thing is to keep it simple, unconventional and low lying." Plastered bungalows were all right for the all-year round house although the purists demurred. Wallpaper was for the most part "tabooed" in favor of tinted walls or wainscoting and rough plaster. Outside, dark stains were the rule. The bungalow cladding had to be genuine, so brick veneer or stucco were to be avoided. Stucco was "a dangerous vehicle...one inclined to architectural furbelows" in the hand of an amateur. The facade of a bungalow needed to have "long lines" so as not to call attention to a narrow lot. Hopkins addressed the bungalow/cottage distinction, noting:

A very subtle dividing line exists between the bungalow and old-time cottage, it being generally considered, however, that the former has about altogether usurped the latter. The bungalow is plainer, less cut up inside, and altogether more thoroughly an art product than the cottage. The one large room idea has won the bungalow many friends (Una Nixon Hopkins, "The Bungalow," *Keith's Magazine*, June 1909, Vol. XXI, pp. 314-16; July 1909, pp. 72-74).

One new house type was described by *Keith's* in 1909. This was the chalet "the newest type of American home." While bungalows ranged in price from \$1,500 to \$5,000 or even \$7,500, chalets (which were not bungalows) could cost \$5,000 to \$9,000 (Waldon Fawcett, "American Bungalows and Chalets," *Keith's Magazine*, December 1909, Vol. XXII, pp. 310-16).

"The fancy of the moment" by late 1910 was the "extremely low roof, a new departure in bungalow architecture." Malthoid roofing made this evolution possible, replacing failed efforts with shingles or gravel and tar composition roofs. The roof type offered a purification of the bungalow given that no attic use was possible aside from ventilation. Some California examples sported open-ended gables for optimal cooling. The lower roofs had no impact on house interior plans. Builders associated massive chimneys and large boulders or cobblestones with these roof forms (Mrs. Kate Randall, "The Extremely Low Bungalow: Several Types of the New And Very Picturesque Low Roofed Bungalow," *Keith's Magazine*, September 1910, Vol. XXIV, pp. 165-67; see "Houses Built of Cobblestones, The *Building Age*, October 1910, p. 448).

Henry Saylor complained in 1911 that "one hears nearly every type of country or suburban house called a bungalow, provided only that the house is somewhat informal or picturesque in its line." Another way of putting it was that a bungalow was "a house that looks as if it had been built for less money than it actually costs." He was very protective of the rooflines, eschewing the use of dormers or attic windows which interrupted the roof planes, "so if we are to be free to call our summer home a bungalow it should have all of its rooms on the ground floor [and] any space on an upper floor shall be of minor importance without the necessity for much outside light." Strong horizontal lines kept the house low to the ground. To Saylor the garden was equally important as the house. The house had to be integrated with the outside,

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and no interior rooms were to be unduly darkened. An unroofed porch or piazza was recommended if the result was a darkened room. Saylor added his own bungalow criterion, stating "no bungalow is worthy of the name without at least one big fireplace for the living room" and others could serve the bedrooms (Saylor, pp. 5-6, 9, 16).

The pollster Phil Riley observed in early 1911 that it remained "a common belief among many that a bungalow of frame construction is really the proper thing" and that consequently, the use of brick and stone was only "gradually coming into quite general use." If correct, the more rusticated bungalows might tend to post-date this date. Styles were also beginning to be applied to the bungalow because its structure and these building materials made the styles "especially appropriate." Riley mentioned the English cottage, Moorish, and Mission styles as particularly applicable, adding "shingles, stained to meet individual tastes, are much used and are especially desirable for Dutch colonial types." Riley continually noted that bungalow windows should be "preferably low and wide" and advocated using casement windows. Neither recommendation appears to have been followed in the Midwest ("A Few Bungalow Building Hints," *Country Life In America*, February 1911, Vol. XIX, pp. 338-39).

The bungalow rage continued and *Country Life In America* assembled a special July 1912 issue to treat the problematic bungalow. L. D. Thomson poked fun at it in his article "The Rampant Craze For The Bungle-OH."

No architect need apply. The object is to bungle as much as possible. Plans grow like mollusks; one room after another, any odd size, shape or angle, and the more unaccounted for crevices and gaps between the better. The "patios," "lanias," "mitabos," "sun rooms, " or roofed with bug-showering rafters upheld by massy columns, "purgatories," so named on account of the heat. [the roof] should be a lid of the Merry Widow variety, many sizes too large, laid up in tiers, at all angles, bristling with rafter ends...

To bungle the roof is indeed the first step, but complete success demands posts--any sort if only it be queer--stucco columns molded on hogsheads, ventilated posts, dumpy posts shakily perched on heaps of cobblestones or on shingle skirts, cairns of cobble stones, columns like twisted molasses sticks...Any one can knock one together out of a few dry goods boxes, tin cans, etc....As a rule, the greater the cost, the more the bungle...

Thomson closed with a review of styles which included the "Plaid Style" from New Jersey, the "Mission table top" and the "Vast Upheaval of Nature" (a huge cobblestone chimney with a "little rim of shanty about its foot") (*Country Life In America*, July 1912, Vol. XXII, pp. 20-21).

In that same issue of *Country Life In America* Phil M. Riley polled architects across the country seeking an answer to the question "What Is A Bungalow?" Riley led off, wistfully offering that the bungalow was at its best as an informal vacation home, one "nestled into its surroundings like a natural element of the landscape." But nationally the bungalow is the thing, so it seems [it is] the most absorbing topic among prospective house builders who have from \$5,000 to \$10,000 to spend...it is the bungalow

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so-called which is increasingly popular...it becomes more and more apparent that it is the name, rather than the thing which has caught the public fancy. All that survived from the Indian bungalow model was "the broad low effect and the one-story idea." Riley considered the bungalow to be

a great relief...Coming after the Victorian era with its hideous, cubical houses...It proved conclusively that the domination of one dimension makes for improved appearance; that an oblong house not only permits more exposure in the rooms, but possesses a peculiar charm of its own unknown to any other arrangement.

Architects soon learned:

that a house might be so designed as to give the *effect* of being low without actually being so...Then it was that the oblong story-and-a-half house with rambling single-story wings came into its own; then it was that the magic word bungalow became almost as popular east of the Rocky Mountains as it was west of them...Here then, was virtually a two-story house, broad of roof, low in appearance, nestling close to the ground like a bungalow, yet architecturally better, containing more room and costing only a little if any more. By variations of arrangement, materials and trim it lent itself to several styles, such as Spanish Mission, Elizabethan cottage, Swiss chalet, Italian villa, Georgian, American Colonial, and Dutch Colonial.

The bungalow evolved "taking on the broader meaning of a little house type of any style avoiding the cubical" ("What Is A Bungalow?" *Country Life In America*, July 15, 1912, Vol. 22, pp. 11-12, 48).

A number of architects responded to Mr. Riley's query asking what a bungalow was, what its architectural mission was, and what its future would be? *The Architect's* editor, H. Magonigle blamed promoters for making the term a "misnomer":

...the ready faculty Americans seem to possess (and the real estate operator in particular) for the corruption of meanings, it has come to mean about anything that the advertising agent cares to apply it to..

Lewis Albro of New York proposed that the eastern meaning of the term bungalow "expresses...a cheap, temporary structure of no particular size or height, and generally of the worst possible architectural pretension." Mr. Perry MacNeille, also of New York, was more hopeful, offering that while the public considered the bungalow to be "an artistic and inexpensive home, irrespective of the number of stories or the king of interior finish," the type had the mission "to educate the man of moderate means into the knowledge of the artistic value in buildings." D. K. Boyd of Philadelphia found "much to be said in favor of the one-story building, and I believe the time is fast approaching when its advantages will become more and more realized and when all sections of the country will see an increasing tendency towards its adoption." Another New Yorker, Charles Butler, felt "The word 'bungalow' bears very little relation to the crimes at present being committed in its name...the name is now used mostly by people who are

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ashamed to call a cottage by its right name, and feel that by calling their house a bungalow, they remove from it the reproach of smallness and (usually) cheap construction" (Ibid.).

Chicago architect Thomas E. Tallmadge complained that most bungalows were so poorly arranged that they failed in their primary mission of reducing housekeeping. He too blamed non-architects, specifically

...the real-estate agent and the speculative builder has laid his blight on this form of home, and the ugly bungalows which he invariably builds have discredited a type of home and architecture which is distinctly American and has possibilities of great development.

E. Sanderson, manager of Architect Frank Lloyd Wright's Chicago office thought

the term is now applied to anything low, comfortable, inexpensive and unpretentious, it seems, and is wholly unintelligible. A name of some kind [different than bungalow] to describe an object of popular taste is a national necessity.

Riley summarized his poll by concluding that the word bungalow was being misused. He felt that "a style unsuited to our needs [the original bungalow] is rapidly being abandoned for one which is in every way desirable and has the endorsement of the best architects." The bungalow fad was losing its steam, Riley observed, "it is obvious that it is not so popular as a few years ago." He predicted "like most fads it will probably run its course and eventually cease to have an interest or influence." Riley quoted Wilson Eyre's prediction that the bungalow would have no "lasting effect" on American domestic architecture. Riley deemed the bungalow phenomenon "as one of those unfortunate influences which now and then unexpectedly help to mold a saner course in our lives." He continued:

Certain it is that while the bungalow fad has given us many houses that might better have never been, yet it has beyond a doubt led the way to a better type of small house than was ever built before. It cannot be denied that the best of the early bungalows in America exerted a very wholesome effect upon our chaotic domestic architecture...the bungalow idea has [also] dealt a severe and much needed blow to ostentation in home architecture and home life [having] paved the way to the simple life for many men of means, without any loss of prestige or dignity on their part, and a stronger domestic spirit, mental and muscular rejuvenation, and rehabilitation of character has been the result.

In the face of the developing national bungalow mania, *The Craftsman* (represented by the writer Charles Alma Byers) appears to have made peace with its inevitability. In 1912 he concluded:

The bungalow...probably surpasses all other styles [by now it was a style!] of architecture in its adaptability to individuality. It permits far greater freedom in construction, and makes possible the installation of many more built-in features. In fact, the built-in features of the bungalow have

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been developed in such interesting fashion and are so necessary a part of the structure that they are a distinct characteristic of this style of building.

Stickley himself was committed to built-in components from the start and recognized how these would make a smaller house comfortable and livable. He was also struck by the bungalow emphasis on harmonious color and finish. He added "it is gratifying to realize that the age of bizarre architecture is surely passing; that we are being gradually educated into an appreciation of plain, simple and dignified houses." The built-ins also saved the homeowner from having to purchase expensive furniture. Most importantly, Byers (and presumably Stickley) was open to the use of the bungalow elsewhere. The article promoted a bungalow design by architect E. R. Rust of Los Angeles, a low-roofed design that employed rarely used casement windows on the ground floor as well as a full basement and furnace. It stated "Unlike California's first experiments in bungalow building, the house is strongly and warmly constructed and would be suitable for almost any locality, no matter how severe the winters might be" (Charles Alma Byers, "A Practical and Comfortable Bungalow Built By A Western Architect For His Own Home, Craftsman Bungalows, October 1912, pp. 77-80).

Stickley published plans for 78 mission style homes that same year, including 22 houses that he styled bungalows. These designs had all appeared in *The Craftsman* over the previous four years. Stickley's use of the term "bungalow" was no better defined nor consistently used than it was by other. The classic example was a three-story hillside "bungalow." Stickley admitted that "a three-story bungalow is unusual [but it] uses the bungalow form of construction." Many of the bungalow designs employed concrete walls (he promoted a hollow-wall construction, formed by an inner and outer wooden sheeting to combat the cold and sweating that owners were experiencing in concrete homes), a few used field stone, and two were built of logs, and two of brick ("brick is undoubtedly advancing in favor as a building material for homes...[as] the wood supply of the country is becoming a matter for serious consideration." Colors such as buff, cream and golden brown were now being mixed, and thicker mortar joints used). The vast majority of the bungalows were side-gable versions. Stickley clearly associated this subtype for use as a rural or country house. Side-gable plans with a salt box type roof were termed "farm houses." Most of the plans had the requisite two bedrooms, but two plans offered five bedrooms. His plan book was very popular, the first run of 20,000 copies sold out within two years (Stickley, More Craftsman Homes, New York, 1910-12).

Women were frequently called upon to offer their own plans for the perfect bungalow, but no such effort was as *Good Housekeeping's* 1912 design competition. A \$25.00 prize offer drew one thousand submittals from "women and householders" that spring. The winning submittal came from Columbus, Ohio (Mrs. Mae B. Smith). It is curious that the justification for the contest was to learn "what the American family want in a summer home--not what some American architects would provide them" yet the jury consisted solely of architects! The best plan is of particular interest because it was what would termed a "ranch house" plan today, save for some minor rooms on the attic level. Save for a small rear bedroom wing, the plan was that of an elongated rectangle that terminated in a recessed corner verandah and a combination pergola and porte cochere. The corner porch opened directly to both the dining and living rooms. The house required a lot 200 feet wide and 100 deep. The rear porch connected

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to the garage with a four-bay-wide pergola. The plan faced west and the bedrooms were oriented to the north. The windows were casements but transoms were added for winter ventilation (“as it is impossible to ventilate a room with casement windows in winter without freezing out the occupants”) (“The First Prize Bungalow,” *Good Housekeeping*, Vol. 54, pp. 494-96, April 1912).

In 1912 the Building Brick Association of America solicited designs for brick bungalows which could be built for \$3,000, exclusive of lot cost. They received 666 submissions and published one hundred of them. The design recipients were somewhat surprised by the range of variety that the submissions represented, noting:

With characteristic disregard for precedent, however, we seem to have arrived at the conclusion that a house of one story or of one story and a half--heretofore known as a cottage--may properly be classed as a bungalow. Since the dignity of the small house will not suffer by this designation, there can be no good reason why we should not accept the designs herein shown as fairly representative of the modern American bungalow.

They reminded readers of the higher charge and trust that faced house designers:

What we most need in America is a better class of small domestic architecture, one which shall provide us with houses more wholesome in their external appearance and more satisfying in their internal arrangement and finish.

Architectural harmony was akin to music and a house “as line, form, motive” and a pleasing house was one that conformed to this “law.” The very human situation would improve with exposure to such a house:

as all things act and react on each other so the very development of our character--our souls, is dependent on these laws of nature which are spiritual as well as physical in their selves and in their efforts.

The homeowner’s situation had to made more convenient, more efficient “with the desirable arrangement for housekeeping.” A well arranged kitchen should function as efficiently as a railroad dining car! (One Hundred Bungalows, pp. 118-20).

Frederick Squires evaluated the bungalow in late 1914. He described the bungalow in a number of novel ways. “The bungalow is this one-story house with a college education. It starts with its simplicities and adds thereto the decencies.” The bungalow was popular because “it is an inspired apartment in the country, without any upper berths.” Squires stressed that the bungalow had to be “low-snuggling, crouching” and warned “it is only when we try to make city bungalows, or haughty suburban ones--ostentatious and bristling with a sense of their own cockiness--that we fail utterly.” He noted that architects could make a high bungalow look low, but they could make a low bungalow look beautiful.

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Home planners with too much money were better redirected to a regular house than an abused bungalow. One ill-advised option was the "skyscraping bungalow" an apparent reference to the taller side-gable type. Squires described them as follows:

You have seen many of them...the two-story and attic house with the one story eavesline...they are marked with a big hip roof coming down in an unbroken line over the porch. They have dormers in this roof, which may be very wide but must be very low...[the type] is trade-marked by enormous, wide-spread gables, often spanning the greater dimension of the ground plan.

Squires described several of a dozen or more bungalow sub-types; the Swiss chalet (set into a hillside, "the carpenter has had so much fun in his frank handling of wood construction that he had to be driven off the job"), the patio bungalow (walls of cream or white, rooms open onto a garden, the long narrow type of the New England coast ("croached along its ridge with a broadside view toward the open sea"), the woodland hut (moss green or brown stained rough outside boarding), and the mountain lake cabin (of logs). All of these were "honest, unassuming, lovable works of architecture built to fit the needs of the place and the people, with a minimum of fuss and feathers and a maximum of 'value received'" (Frederick Squires, "Why The Bungalow: Perhaps It's The Apartment Idea On Its Summer Vacation Or The National Dislike of The Upper Berth--At Any Rate There's A Bumper Crop of 'em," *Country Life in America*, September 1914, Vol. VI. 26, pp. 35-41).

Architect Charles E. White, the author of a 1923 study of the bungalow, took issue with the excesses of the bungalow's popularity in 1914:

Bungalows, many of them ingenious and pretty, others ugly and ill arranged, are built everywhere. The bungalow idea (that is, the house-on-one-floor) is excellent so far as house-keeping convenience is concerned, and bungalows designed by the skillful are very attractive. A bungalow should be something more than a one-story flat building and something less than a palace, though both types are unfortunately very much in evidence. A large "rakish" building is perhaps the best description of what a bungalow should be.

As a rule, bungalows look best perched upon the side of a hill (as they are so frequently in California) with plenty of ground on all sides. On lots of moderate size, tightly squeezed into rows, bungalows are not so attractive.

The three "good" bungalow examples offered by White were curiously all seasonal bungalows, each set in a bucolic setting (Successful Houses and How To Build Them, 1914, pp. 481-85).

A new bungalow subtype, the "Western bungalow," had emerged by 1915 and would have supplemented Henry Saylor's bungalow subtype. It was first used in February 1915 by Charles Alma Byers, who was writing for Craftsman Magazine. Byers defined the western bungalow as having "a roof that is almost flat, wide eaves, rough sturdy timbers, and generous window groupings" (Craftsman Bungalows, pp. 130-2).

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Architect William Radford described a related change in bungalow design, the growing popularity of a broader sidewalk approach and stair set. He noted

The fashion of building wide front steps and a correspondingly wide concrete walk reaching to the street has been noticeable during recent years. One man after surveying his new bungalow porch remarked that the steps must have been stolen from some schoolhouse. At the same time, after thinking the matter over, he decided that schoolhouse steps are necessary to carry out the bungalow-expansive idea. Wide front steps seem to require rampart step borders, which are useful as seats, besides giving the necessary finish to the house porch (*The Iowa State Bystander*, July 23, 1915).

A broad approach and steps "all combine to present a liberal invitation to friends and acquaintances with the suggestion that a sociable latch string hangs out." Another transformation at this time was the substitution of a projecting solarium wing in lieu of the once favored full-width front porch. The latter was useful only in the summer while the former provided a year-around multi-purpose glassed porch that was free from misquitos (Ibid., November 12, 1915).

At this same time, Radford credited the onset of "outside icing" with being "one of the greatest improvements in modern refrigerators" and therefore of kitchen, porch and pantry design:

The ice is not carried through the house, and thus the kitchen can be more easily kept clean. The greatest saving that is effected in this type of refrigerator is in the elimination of winter ice bills. The outside icing door is left open in cold weather and the refrigerator is cooled without the use of any ice. Of course the same result can be attained by placing a refrigerator on the back porch, but the material that is stored can easily be taken by some stray prowler (*The Iowa State Bystander*, September 10, 1915).

This improvement, and others reinvented the kitchen. Radford observed in 1915 that "The making of a home kitchen is considered in a different light since hot and cold water, gas for cooking, and other so-called modern conveniences have come into general use." Modern kitchen design emphasizes a triangular primary work area that includes the refrigerator, stove and sink. Radford and other designers already recognized "the modern idea of a practical kitchen is compactness rather than size. A little modern kitchen...saves miles of walking (Ibid., November 12, 1915).

As the bungalow's parameters ballooned, the debate about meaning and authenticity continued. M. Roberts Conover, like many others, took issue with what was being termed a bungalow, writing in 1916 that the term:

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has come to be quite generally applied in America to almost any small country house. A country house of a story and a half or even two stories if it has a large porch across one or more sides of it is, now though technically incorrect, referred to as a bungalow (Making the Bungalow Externally Attractive, Craftsman Bungalow, February 1916, pp. 142-45).

Another contributor to The Craftsman, M. Roberts Conover, noted in February 1916 the bungalow term “has come to be quite generally applied in America to almost any small country house. A country house of a story and a half or even two stories if it has a large porch across one or more sides of it is now though technically incorrect, referred to as a bungalow.” Curiously Conover claimed that in India as well the term was expanding in its definition, referring to any large and imposing single-story house (Craftsman Bungalows, pp. 142-5).

Schweitzer and Davis hold that by this time, the bungalow evolution had separated into two distinct sub-classes, these being the high-style “Bungalow” and the lesser lowly “bungalow.” The former term “refers to houses with specific style characteristics” and the latter refers to “any small, homey house.” Size and mass counted in lieu of obvious style, and they also tended to use “Bungalow” in reference to the larger and taller plans (Schweitzer, pp. 119, 152).

The Regional Adaptation of the Bungalow, c.1904-1907:

Before the bungalow could go national, it had to be adapted to the differing climactic, cultural and urban demands of the rest of the country. The early Southern California bungalow was hardly adapted for use in the colder and wetter parts of the country. The land-hungry bungalow had to be reinterpreted as an urban tract house on a much smaller city lot although this could be a two-way street. The original high-end architect designed bungalow occupied a acreage. Los Angeles land was expensive and of limited supply and to some extent, the bungalow was transported to regions where land was cheaper and lot and bungalow could expand. The bungalow had to evolve regionally, assuming the cultural traditions and ideals of each part of the country. Finally bungalow variations beyond the single-family house emerged during, and after this period of national adaptation. These forms included bungalow courts, skyscraper bungalows, garlows, garage-bungalow, and bungalow apartments. Bungalow scholars need to more fully investigate these transformations because only by understanding how, when and where the bungalow was transformed, can we know how it got from its starting point to its building lot in Des Moines, Iowa. It is probable that only large scale and well-documented city surveys will yield the details of this evolutionary sequence if there is one to be discerned.

Complicating an already complex evolutionary process, the bungalow was co-generated from each coast, the Southwest and the Northeast. The easiest region to adapt to was naturally the South where the basic form could be retained. But even there summer heat, humidity, insects, and heavier precipitation levels argued for some fundamental changes. The plan had to be elevated, ceilings raised for summer cooling, and roof pitches had to be raised. All wood construction was first attempted but rising damp and termites likely forced the use of more substantial building materials.

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The regional leader in this process of climactic adaptation appears to have been the Pacific Northwest. Perhaps the house type literally moved up the Pacific Coast, and adapted to cooler and wetter climates as it went. The Northwest appears to have been the first to drop the bungalow, c. the mid-1920's and the proliferation of bungalow designers from this region in the very early years hints that this area played a central role in developing and promoting the bungalow. D. Harvey Fenner's Manufacturing Company, in Portland, Oregon, produced pre-cut houses between 1912 and 1929. It shipped houses as far as Iowa. Fenner's 1924 catalogue contained only four bungalow plans, perhaps hinting at a growing regional disinterest in the type (Rutherford, pp. 119, 174).

King argues convincingly that Western Canada was an important incubator both for the adaptation of the bungalow to colder and wetter climates but also in developing the "garden suburb" model of plat marketing and development. He dates this process from 1912 forward (King, p. 152).

This period saw the rise of a East-West coast bungalow design rivalry that Edward S. Irvington recalled in 1908:

Time was, not long ago, when California had a monopoly in this country of that peculiar type of architecture known as the bungalow. Now, however, the East has entered upon a bungalow era, adopting this style of dwelling with an avidity which has amazed the architects while it has rejoiced the hearts of the real estate agents.

The present summer, probably, will see more bungalows constructed in the eastern states than the sum total of all those erected in the past. It must be admitted, however, that there is a decided tendency to depart somewhat from the lines of the genuine bungalow, and some builders, with a calm disregard of what the word bungalow really means, are advertising cottages of many varying designs, under the name of "bungalow."

Irvington felt that "none of these [imitations] have the charm of the real thing." He admitted that these adaptations were driven by the climate, and that the houses were "modeled [after the real prototype bungalow] as eastern conditions will permit." The East Coast bungalow movement started with the summer house but, continued the writer, "with the last year or two, however, this peculiar type of dwelling has become more and more popular as an all-year-round residence." Bungalows in the East ranged in cost from \$1,000 to \$15,000 ("The Bungalow Era in the East," *Suburban Life*, Vol. VI, No. 6, June 1908, pp. 343-34).

An East Coast builder, William Jeffery even claimed to be the father of the bungalow. In 1908 *Carpentry and Building* described Jeffery as a "leader in the bungalow movement and is connected with the New Jersey and New York Real Estate Exchange." Jeffery himself was willing to make an extraordinary claim:

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The American bungalow was originally designed by the writer to induce city people to live comfortably in the country during the summer. It was important, in order to meet the popular needs, to offer a simple structure at a low cost, where the housework could be reduced and comforts increased.

Jeffrey developed “a variety of styles...at different prices” to meet a broad market. He discarded the “old-fashioned parlor and carpeted halls, for these are not a part of bungalow equipment.” He described his clientele in glowing terms:

“No dress suits and costly garments are needed in this simple life; the children don’t have to be kept extra neat and clean to suit the neighbors. Bungalow neighbors are wise, and the children too busy in the fresh air to bother with whims and notions of silly people.

Jeffrey’s bungalows had quickly become more substantial. Sills set on piers were replaced by solid concrete block foundations walls. The seasonal bungalow shell cost \$1-2 per square foot, and that cost doubled if it was to used year-round. Still, his bungalows used open fireplaces in summer and stove inserts in the winter (“Bungalows and How To Build Them,” *Carpentry and Building*, Vol. XXX, pp. 340-41, October 1908, reprinted from *Record and Guide*).

The shere din of western bungalow examples nearly drowned out east coast designs. The *Building Age* offered two eastern examples in early 1911 but first noted “so much has been said and published about the bungalows of the Pacific Coast states, and especially of Southern California, which is generally regarded as the heart of the ‘bungalow idea’ that interest cannot fail to be aroused in the pictures and plans of the two bungalows presented herewith” (*Building Age*, January 1911, p. 27).

The Possible Evolutionary Sequence of the Bungalow:

The mid-western bungalow appears to have acclimatized by first moving into Northern California and the Pacific Northwest (including the Vancouver area). There it was given a raised and full basement, a steeper roof pitch, and shorter eaveslines to maximize interior natural light. The onset of bungalow popularity appears to date to c.1904-06 in these areas. The altered bungalow form could now be readily transported to the Midwest via Minneapolis, Denver and Chicago. A probable Midwest or Eastern contribution was the enlargement of the bungalow, a change that was driven by the inefficiency of heating a single-story building in colder climates. This process of adaptation was fairly instantaneous, being pulled by the popular mystique of the bungalow.

The various regions adapted and adopted the bungalow over time and its popularity peaked and then waned in the same time sequence. It is thought for example that the bungalow’s high point on the Northern Pacific Coast came c.1913, while its Des Moines peak came at least three years later. One early example of mass bungalow construction is to be found in Denver where C. K. Ingham was constructing brick bungalows one dozen at a time, at an individual cost of \$3,500 by 1906. Ingham used a cream brick

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with red mortar, red terra cotta trim and massive columned porches in his bungalows. They were described as being “unusually low, with broad and deep verandahs as part of the house, and not merely as an incidental attachment” (“Brick Bungalows,” *Carpentry and Building*, Vol. XXVIII, p. 358, November 1906).

Schweitzer and Davis support the Pacific Northwest contribution to the bungalow, but they turn the process on its head, tracing the development of the type from India to Canada’s British Columbia and thence down the Pacific Coast to “the new pacesetting, experimental atmosphere of California.” They credit the 1903 Greene and Greene Bandani house design (a “U” plan) with taking Oriental, Stick Style, and East Coast Arts and Crafts influences and coming up with something unique (Schweitzer, pp. 119, 152).

The Cold-Wet Climate Bungalow:

It is important to remember that the more conservative trend setters in the Arts and Crafts movement felt that the new California architecture was successful because it fit with the local climate, landscape, and as important, the daily lives of the people. That architecture, best represented by the bungalow, could not, it was feared, be as successfully or honestly applied elsewhere. Gustav Stickley took this stance.

The new architecture that is so rapidly and steadily developing in America is rather a general expression of that spirit of individuality and freedom which is especially characteristic of this country. In the north and east, a style of building is required which would be absolutely out of harmony with the life and surroundings to be found in the south and west... Such a house, of course, is not well adapted to a cold climate, as it is difficult to heat easily and economically a number of rooms spread over the ground (“The California Bungalow; A Style of Architecture Which Expresses The Individuality and Freedom Characteristic of Our Western Coast,” Craftsman Bungalows, October 1907, pp. 12-24).

Adherents of a true bungalow were opposed to its introduction of “flimsy houses” in inappropriate climates. Only in Southern California, “a region for which the bungalow was ideally suited, the original spirit prevailed, insofar as the mild climate permitted a more thorough integration of the house with its immediate surroundings than would have been possible elsewhere. By early 1909, *Keith’s Magazine* observed that “the bungalow type at first indigenous to southern climes, has spread its fascinations over every section of our land, and we are all victims of its wiles” “Notes and Comments: The California Bungalow,” Architectural Record, May 1906, pp. 395-96,” Alan Weissman, Craftsman Bungalows, p. vi, “Types of American Homes, *Keith’s Magazine*, January 1909, Vol. XXI, pp. 66-8).

Writer Arthur David, writing in 1906, proposed that in “the greater part of the United States the bungalow has comparatively little propriety” (“The Bungalow At Its Best,” *Architectural Record*, August 1906, Vol. XX, p. 297).

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Regional distinction and adaptation was already well underway as early as 1905 by which time the *Architectural Record* published an article titled "California Bungalows." The writer observed:

the word "bungalow" implies a different kind of building in different parts of the United States. In the east and middlewest it means a country home of ample dimensions; but, perhaps of somewhat inferior or unfinished construction, which is used for a few summer months. It is generally a low building with one spacious room, in which the owner both lives and eats, a kitchen and two or three bedrooms...of course there are many thoroughly finished houses which are for one reason or another called "bungalows", just as there are "camps" in the Adirondacks, whose owners, in their enjoyment of nature, have the assistance of a butler and a dinner of five courses, but a bungalow in the east, it means anything distinctive, means the sort of house roughly outlined above.

It was more commonly found in California than in the east, where it was defined by its having a "cheap and spacious interior." Of particular interest here is the reference to larger Midwest bungalows? What is meant and which "Midwest" is being addressed? (California Bungalows," the *Architectural Record*, Vol. 18, p. 217, July 1905).⁶

Identifying the particular cold-weather adaptations is no easy task. Many "cold-climate" plans in the literature are simply offered with no discussion of the features that make the plan appropriate for less moderate climates. Arthur L. Blessing offered two such plans in 1910, and did generally discussed the bungalow's design evolution:

Because of its many advantages as a moderate priced house, the bungalow has intrenched itself firmly in the favor of home-makers all over the country. The idea that this style of architecture must be confined to the Pacific Coast has been overthrown, and repeated experiments have shown that the well-built bungalow makes an entirely satisfactory house for all-the-year-round use in any part of the country. Until very recently, however, most of the bungalows built in the East have been modeled along the lines of those which achieved popularity in California. Now, architects are turning their attention to bungalows designed particularly for cold climates, and with decided success, as may be judged from the two attractive houses shown on this page...

Blessing's four-room \$1,800 hip roof example had a small entrance vestibule to keep out the cold winds. His \$4,000 example evidenced an early use of casement windows in a bungalow ("Two Bungalows for Cold Climates...", *Suburban Life*, Vol. X, No. 1, p. 23, January 1910).

⁶ The Midwest, if it existed at all in the national consciousness, referred for the most part to the inland northern states that lay east of the Mississippi. "Midwest" bungalow articles more often than not referred to houses that were in Ohio, Indiana, Michigan or the like. The Prairie School or Chicago School focus in architectural history has drawn belated attention to the architecture of the Midwest.

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Phil Riley offered specific cold-weather construction guidelines for the bungalow in an early 1911 article:

Year-round bungalows must be built the same as ordinary houses to ensure warmth in winter. Shingle structures should be constructed by shingling over tight sheathing with a layer of heavy building-paper between. Double floors are essential and paper should be used here as in the side walls. A similar protective layer of felt or sheathing quilt may be placed advantageously under the roof covering. It tends to keep out both cold and heat, keeping the bungalow warm in winter and cool in summer ("A Few Bungalow Building Hints," *County Life In America*, February 1911, Vol. XIX, pp. 338-39).

Architect William Radford offered a useful overview of the bungalow's evolution in a syndicated column titled "Bungalow Fitted For Any Climate" that he penned in late 1915. Radford's point of interest was the increasing popularity of what he termed "real bungalow architecture" or the "artistic bungalow." Radford indicates that there were several waves of bungalow climactic adaptation. The earliest bungalows made the requisite changes in roof pitch and framing already discussed. By 1915 there was a growing demand for the real thing, the bungalow with, in Radford's words, "the low general appearance and the wide-spreading roof." The roof overhang could extend as far as from six to eight feet in its original form. The second adaptation process for the designer was to bring the "California" bungalow to the other parts of the country in something akin to its original lines. Radford described how this was done:

The roof overhang on some bungalows is as much as six or eight feet, to protect the sides of the house from the hot sun. In a great many sections of the arid west the sun shines very hot in the daytime, but the air is so dry that it is always cool in the shade. If a house is shaded it is cool on the western slope, even on hot days. Eastern atmosphere contains a great deal more moisture and is much colder in winter, so that eastern bungalows are built a little different.

In the first place, a bungalow in the East requires a good, warm cellar, and the roof should be made double to keep out the cold in winter and to prevent the humid heat from striking through in the summer. It is a puzzle always in building a bungalow in the East how to retain the low California effect and still adapt the house to climatic conditions in a more humid summer climate and a much colder winter.

Radford stressed the double function of the weatherproof bungalow, shedding moisture and insulating the interior. This latter critical function mandated a "double roof" that required more material and construction skill. To achieve the low profile Radford lowered the front of the house to the ground, pouring the concrete foundation wall flush with the ground and burying the front of the bungalow into the higher end of the lot. He would even grade the lot towards the street front if this was necessary. Radford favored the use of concrete foundations and these were built flush

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with the ground surface in the front of the plan. Back windows in the basement would adequately light that area and no front cellar windows were necessary. If required they could be hidden by plantings. Design success then depended on the "symmetrical proportions, artistic lines and...roof brackets and the overhang." The flatter roof pitch demanded roll roofing with all joints being "carefully cemented with plenty of asphalt pitch." The chimney required special waterproofing attention and the entire roof had to employ the best materials and workmanship. The roof surface had to be absolutely smooth and strongly supported if the roll roofing was to last (*The Iowa Bystander*, November 26, 1915).

Nearly flat bungalow roofs appeared in California midway through the bungalow evolution. In California they were roofed with oversized wooden shakes. They were made technically feasible elsewhere only by the development of new alternative roof covering materials such as Malthoid and Rubberoid, both available by 1912. The Chalet roof type in particular was feasible only because of these products. The lower-profile bungalows, often with fairly complex roof plans, were an immediate hit nationally and the house designer was challenged to adapt the flatter roof to the wetter and colder climates. The new roofing materials were vital but the public distrusted relying on roll roofing alone as a house covering. The white-surfaced California roof was ill adapted to protecting against both heavier rain and accumulating snow loads. Multi-gable combination roofs were perfect for accumulating snow and ice loads. Next came the necessary adaptation of the design and house orientation to accommodate the non-Mediterranean climate that offered less sunlight seasonally. This meant that window size, location and placement, eaves dimension and room placement all had to be reconsidered. Simply adding more windows didn't solve the problem, particularly during the winter months. . The higher proportion of window to wall mass, favored in California, worked against efficient home heating in colder regions. There was then the need for a heating plant, meaning the addition of at least a partial basement. This raised the whole building visually. The presence of a basement meant that basement stairs would take interior space out of the plan and the room plan had to be readjusted. but more importantly for the first floor interior plan, a commitment of precious floor space to a basement stairway. More windows wouldn't solve the problem either (H. H. Holt, "The Building of the Bungalow," *Keith's Magazine*, April 1908, Vol. XIX, p. 178; "The Chalet Roof," *Keith's Magazine*, April 1912, Vol. XXVII, p. 237).

It was soon found that bungalow porches in non-Mediterranean climates required screened in porches. This screening requirement mandated "square post and balustrade treatment." In other words the porch lines had to be squared off so that screens could fit between or in front of support posts and any railing.

Keith's Magazine noted in early 1918 that the bungalow and small house were merged under the bungalow mystique. Keith's noted "the gospel of the small, convenient home has spread, however, and it takes a somewhat differing form, depending on climactic conditions." It continued:

In the North and East, where a basement is necessary under the house to keep the floors warm, and every square yard of wall surface exposed to the weather is a factor in the coal supply, the

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compactly built house is a general necessity ("Bungalow or Small Home, *Keith's Magazine*, Vol. XXXIX, No. 4, April 1918, pp. 236-37).

As late as 1923 the transplanting of the bungalow type to the northern parts of the country still challenged designers. Austin Jenkins described how a design that successfully minimized summer light and heat failed to maximizing winter heat and light ("The Evolution of the Bungalow....," *House Beautiful*, Vol. XLVIX, December 1923, pp. 260-61).

Regional Bungalow Types:

The bungalow had to undergo a regional adaptation in terms of form, materials, language, and cultural tradition before it could be successfully popularized. Consequently the period bungalow literature constantly alludes to the applicability of particular designs for multiple or all regions of the country. *Keith's Magazine* promoted a Canadian bungalow plan in 1915 and assured readers that "every endeavor was bent to secure the true bungalow effect and yet to make the house in shape and construction 'as solid as Gibraltar,'" and yet it is well adapted to any section of the United States. In this instance the assurance appears to have had the purpose of assuring buyers from warmer climates that the plan wasn't too overbuilt for their needs ("A Canadian Bungalow," *Keith's Magazine*, September 1915, Vol. 34, p. 179).

When these regionally produced styles were transported elsewhere, some architects complained. William Brinckloe, writing in early 1913, lauded the West Coast's "wonderfully picturesque style, founded on the old Spanish Mission Architecture" a combination of oriental and "emigrant's mountain cabin." It was "delightfully harmonious" in the West "but transplanted to some prim Eastern suburbs, and the result is usually unsatisfactory." Brinckloe recommended Colonial architecture for the East (William Draper Brinckloe, "The Possibilities Of The Small House: III--Planning The Bungalow," *House Beautiful*, May 1913, pp. 171-2).

When Henry Saylor, writing in 1911, set out to develop a bungalow typology, many of his bungalow types were regional expressions of the bungalow ideal. He identified nine bungalow subtypes even as the bungalow "movement" first developed. His perspective should be carefully considered given that his categories probably reflected public perceptions and values with respect to the range of bungalow types.

- The "Community Bungalow" of Southern California was defined as being a "true expression" of a regional lifestyle but Saylor said little about the characteristics of the type itself.
- The "patio bungalow" enclosed a central patio on four or three sides and commonly used an "H" plan.

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- The “Swiss Chalet bungalow” had a broad front gable front with cantilevered balcony and second story level. The type made more of the attic “than in the true bungalow type.”
- The “portable or temporary bungalow,” while on Saylor’s list of types, was apparently too ephemeral for his respect and Saylor felt “there is little to learn...from any buildings of this extremely small size and character.”
- The “retreat or summer house” represented the true bungalow spirit to Saylor.
- The log “Adirondack Lodge” could include many buildings linked by covered passageways.
- The “New England Seacoast bungalow”⁷ differed fundamentally from the California type by virtue of his having “no hint of the Japanese flavor in mass or detail.” Saylor linked these to Colonial style coastal buildings. They were low, long and narrow so as to ventilate each room.
- The “Chicago Bungalow” was “almost a new style” and “a far cry from the New England type.” This type had a “great deal of character and originality of motive...There is no copying of the bungalow from India in this type...[it] may be given the name bungalow not because of its descent but simply because it is a one-story house...the dominating fact is that of a one-story plan rather than the traditional bungalow mass, although this naturally flows to a more or less pronounced extent.”
- The “Bungaloid” which included houses which were “built along Bungalow lines.” Saylor noted “it abandons the one story plan while striving to hold fast to the low, snug, earth-hugging mass of the bungalow.” He admitted that it shouldn’t be presented as a bungalow, but that he had included it for the purpose of “making clearer the distinction between a bungalow and a house that is built along bungalow lines.”

Saylor’s guideline is that a bungalow has its main sleeping quarters on the ground level while a house has them on the second story. It is a distinction that is determined by the plan and not by external observation. Once finished with the categories, he discounted their usefulness because “so much borrowing and blending of important characteristics” had taken place. None of these referred particularly to a continental, let alone a Midwest bungalow form. The Bungaloid came closest to fitting the bill. The Chicago Bungalow was in reference to the high-end Prairie School designs. Indeed all of Saylor’s examples tended to be larger and more expensive designs, having three to four bedrooms and wide plans (Saylor, pp. 19-41).

Indemic to regionalist expression was the opportunity, if not the challenge and obligation, to use native local materials for bungalow construction, endemic to the bungalow definition, served to spread the house type nationally. *Craftsman Magazine* observed in 1913 “there seems almost no limit tot he possibilities of variety in bungalow planning--not variety merely for its own sake, but to meet different local conditions and different family needs” (“More Craftsman Bungalows For Country And Suburban Home-Builders,” Craftsman Bungalows, August 1913, pp. 99-104).

⁷ Whiffen presents a seacoast bungalow (1923) plan that is a long narrow hip roof rectangle, apparently with a long side hall. Each room has at least one window for light and ventilation. The full-width front porch is recessed under the roof (Whiffen, p. 190).

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It is strange that the initial bungalow expression in California was of wood construction, in a climate that made wood vulnerable to dry rot and termites. This reality forced a transition to more resistant, permanent and expensive claddings, and this did indeed occur in the 1920's with the use of cobblestones and concrete. These new materials worked nicely with the period revival styles like the Spanish Eclectic and Mission styles. Stucco was similarly a problematic material in areas where high moisture and freeze/thaw were the norms. The early bungalows must have deteriorated quickly, thereby damaging the house type's reputation as well as property values. Replacement structures would have been much more costly and buyers might have opted for other options (Winter, p. 36).

In 1909 *Keith's Magazine* identified a new trend in the use of concrete to build bungalows. The concrete bungalow, it admitted, "might be challenged as a misnomer," but it was "the newest form of construction and one that has attained widespread popularity." It was linked with the mission style of architecture and could be executed in solid concrete, concrete block or stucco (the latter being the cheapest, in smooth, rough or sand finish, spatter dash or pebble dash finishes) (Waldon Fawcett, "American Bungalows and Chalets," *Keith's Magazine*, December 1909, Vol. XXII, pp. 310-16).

By 1911 concrete was being increasingly used in bungalow building. One example was a five-room \$3,800 all-concrete Kentucky bungalow, observing "Just at the present time attractive cottages under the name of 'bungalows' are rapidly growing in favor in many sections of the country." Anything that could be was being built with concrete and bungalows didn't escape expression in this relatively recent construction medium. Eugene Rowe noted in 1911 that concrete bungalow construction had been "discovered of late" and produced "very home-like and attractive" houses if "skill and good taste" were employed. He predicted that "cement will be one of the most common materials used in the construction of bungalows during the years to come" given the parallel public taste for the bungalow and the use of concrete ("A Reinforced Concrete Bungalow," *Carpentry and Building*, Vol. XXX, p. 254, July 1908; Eugene Rowe, "Cement Bungalows and Their Growing Popularity," *Suburban Life*, Vol. XII, No. 1, pp. 22-23, January 1911).

In 1930 the President's Conference on Home Building and Home Ownership considered the regional differences in bungalow adaptation. One evolved bungalow form was the two-story "investment bungalow" found in large numbers in Chicago, St. Louis, Detroit and Buffalo. None have been found by that name in Des Moines. Termed a "modified form of the bungalow" and "a complete evolution, taking place within a few recent years, from the one-story bungalow." At first the owner added two or three rooms in the attic space and a separate set of entry stairs. Finally it assumed a two-story form "still masquerading as a bungalow. The Conference had soundly condemned the application of the "spread plan" bungalow to a narrow lot, noting "when a garage is added, there is but little of the lot left uncovered by building or by concrete pavement." This two-story version, based on the same narrow lot, was even worse, with little if any light reaching the ground floor and the additional stairway forcing an even longer plan (The President's Conference on Home Building and Home Ownership, House Design, Construction and Equipment, pp. 14, 28-29).

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Regionally, in the "Central West and upper Mississippi Valley," the same report found that the most popular house/cottage form "is strongly toward the bungalow of five-room plan (two-bedrooms) frequently with extra rooms or sleeping porches in the roof." The same universal plan was found in three cities studied (Kansas City, St. Louis, Minneapolis/St. Paul). Two ground floor bedrooms with intervening bath, were laid out opposite the dining room and kitchen. The only significant variation was whether the "break-fast room" was placed between the dining room and kitchen or at the rear of the plan. Kansas City bungalow builders commonly added an attic level bedroom across the ridge of the plan (a few examples of this are found in Des Moines, see southeast corner 42nd Street and Forest Avenue). Another variation, treated in this study as bungalow subtype I-F was also described.

A new tendency of design, to be measured almost in months, was noted in all three cities, having been only just introduced in St. Louis. This was the result of roofing the living-room which, with vestibule, occupied the entire front of the house, at right angles to the main ridge of the building, thus attempting to mask the awkward length of these deep narrow-lot buildings (Ibid., pp. 30-31).

The Urban Adaptation:

The bungalow was constantly adapting and some of its major changes had nothing to do with its conversion for use in other climates. Charles White, writing in 1923, describes two fundamental bungalow adaptations that took it from Pasadena to Des Moines. The first was its conversion for a small lot application. The earliest bungalows were rambling and spread out. Converting these plans to fit a narrow rectangular plan necessarily forced some ground level rooms upstairs into attic spaces. This was the only way to retain the same range and number of rooms while creating a smaller building. White noted "...on a fairly wide building the peaks of a sloping roof is quite high enough to house bedrooms without adding anything to the roof height.

The bungalow roof could also be pierced with dormers and gables although this necessarily violated the integrity of the purer bungalow rooflines. One bedroom solution was to keep the master bedroom on the ground floor and the others on the attic level. Conversion to small urban lots was required if this otherwise suburban house type was to be transformed into an urban one. White's point is important because the vertical "rise" of the bungalow is often attributed to either climactic or economic requirements (White, p. 6).

White considered that the another fundamental transformation was made in the floor plan. This change was the increased grouping of the secondary rooms ("American fashion") around a central main room, hall or court, resulting in a broad rectangular or nearly square plan. It is probable that this change was related to the emergence of the side-gable bungalow subtype (Ibid., p. 7).

The Side-Gable, "Semi-Bungalow" or "Cottage Bungalow":

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This new subtype appears in 1916. The Lewis Manufacturing Company bungalow/house plan catalogue used this title for the side-gabled bungalow with an elevation of two-and-a-half stories. The side-gable subtype of bungalows appears to have quietly slipped into the bungalow phenomenon and for whatever reason, drew little response from the contemporary architectural writers, despite the fact that a multi-storied mass was suddenly being treated as a single story bungalow (Schweitzer, p. 152).

It is generally assumed that the climactic adaptation of the bungalow accounts for the semi-bungalow, but other factors can explain its appearance. Arthur L. Stearns, writing in 1909, echoed White's claim that the vertical rise of the bungalow was primarily driven by economy:

...while the bungalow idea has grown in favor all over the country, architects have been called upon to modify the architectural lines somewhat in order to give more room, especially in cases where the building lot has been small. As a result they have designed the cottage bungalow. A dwelling of this description retains the general architectural lines and the appearance of cozy comfort suggested by the word bungalow, and yet, possesses the somewhat decided advantage of having one or more rooms on the second floor. The cottage bungalow is growing in favor in California, while in the East most of the bungalows constructed nowadays are of this character, this being particularly true in the case of those which are to be used the year round and which have modern conveniences.

Such a house could have three bedrooms "without interfering materially with the general bungalow effects of the house." Bathrooms were commonly on the second floor as well, to be near the bedrooms ("The Cottage Bungalow," *Suburban Life*, Vol. VIII, No. 2, p. 74, February 1909).⁸

From Starter Home to Family Home:

Yet another fundamental bungalow evolution was that of simply growing from what was at first a starter house or seasonal house to one that could raise and house a family for a generation or longer. This meant adding to the basic two bedrooms allotment that defined the original type. The addition of livable second floor space partly forced the issue, driven by economic efficiency, heating efficiency, but average family size played its major part. While the bungalow plan was not promoted, with few exceptions, as one that could be added to, there was internal flexibility to add bedrooms through room conversion, attic expansion, or the building in of sleeping porches. Still, late in the bungalow era, houses with no bedrooms were being commonly offered and obviously desired by the public.

Schweitzer and Davis specifically credit the *Western Architect* and *Ladies Home Journal* with giving the bungalow its initial publicity boost. Eventually catalogs would consistently associate the bungalow with suburban living. They also suggest that bungalows were marketed primarily as starter houses or homes for newly weds. They must have found this trend in the pre-cut catalogues because it

⁸ The term "semi-bungalow" was also used in reference to a single-story square plan with a double-pitched hip roof, see *The Building Age*, June 1910, p. 247).

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isn't apparent in the real estate and magazine ads. The two-bedroom bungalow norm seems to be small by today's standards, but as of 1916, fully 65 percent of all-American homes had just two bedrooms (Schweitzer, pp. 153, 102).

The two-bedroom standard for the bungalow was best suited to the smaller family as a "starter home" but there are very few references to the nature of the bungalow-buying market. There are other studies (Salt Lake City for example) where long-term occupancy was found to be the rule. Writer H. H. Holt, discussing bungalow construction in early 1908 made some exceptional references to younger bungalow buyers. He cited the single floor plan of the type as "one reason why it is so popular with young people, just starting out in life." He added

the distinctly picturesque cottage appearance of the bungalow seems to suggest, even in the name alone, the simple love and happiness which characterizes the early life of our young people. They may desire a more pretentious home in later life when the size of the family and social requirements, require a more imposing habitation, but at the start it is always a home of the cottage order which appeals to them most.

There is no evidence in real estate or builders' ads which would indicate that smaller bungalows were considered to be better fitted to young families (H. H. Holt, "The Building of the Bungalow," *Keith's Magazine*, Vol. XIX, p.177).

Irvington made the rare observation that a special market especially embraced the bungalow, noting that it "seems to appeal to young people, and not a few young married couples are beginning their matrimonial venture in a bungalow environment" (Ibid.).

The Popular Bungalow Form Matures and Prospers, 1917-1925:

The war in Europe prompted a heightened home building economy in America, forced by rising labor and building materials costs. The European war predated America's entry by three years and immediately, already increasing construction costs soared and there was heightened competition for concrete, lumber and metals, as these flowed to the embroiled combatant countries.

The bungalow was completely ignored when the Federal government became involved with the construction of war workers' housing in 1917-18 through several quasi-governmental housing corporations. Materials scarcity argued against employing arts and crafts detailing but the design preference was decidedly in favor of the English garden cottage and the garden village ideals. Still, a handful of simplified bungalow designs were utilized in the Quad Cities housing projects. This omission is important because the building program represented the highest ideals of house design and standards and the local input of innumerable architects was solicited in finalizing the stock federal housing plans for local construction. It is difficult to measure the impact of these housing projects given that none were fully completed and the federal government was quickly ushered out of dabbling in house building until

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the mid-1930s. The architectural journals were lavish in their reviews of the many project plans and clearly these predicted the rising popularity of the competing eclectic cottage in the postwar years.

The war encouraged some experiments in residential design. Architect Robert L. Stevenson offered "a new dwelling type," one presumably of his own design. His "Liberty Apartment Cottage." would be the house of the future. In it Stevenson took the bungalow concept to its ultimate simplification by eliminating porches (used only three months a year) and bedrooms, employing fold-out beds in an enlarged living room, and raising the whole building well above ground level. The designer contrasted his concept with the failures of the typical bungalow plan and explained how these were remedied in his design:

The cottage and bungalow type has an objection to many for the reason of the first floor being close to the ground, affording no protection for the sleeping rooms on the ground floor, and being too close to ground moisture and dampness. These buildings have been placed often for effect, giving the house character and appearance of growing out of the ground, but at the expense of serving as practical homes in many areas.

Stevenson's alternative "prevents the rooms from acting as a show-case to passers-by in the street, as is frequently the case in the average [single story] house" ("How to Secure Economy and Convenience in a Floor Plan," *Building Age*, Vol. 37, No. 1, January 1915, pp. 340-41).

After the war's end, writer Austin Jenkins offered good some bungalow examples, stressing the importance of a simple exterior design. "The plan is the thing," said Jenkins, "avoid complication everywhere." He was so bold as to suggest that north-facing house plans should reverse their room arrangements so that the living room and dining room still would front south, with the kitchen in the northwest corner, where it would capture afternoon light. "Because your neighbors sit in sunless living rooms, don't think that is the only solution" urged Jenkins. He also argued that the bungalow should have a full size heated basement that would in turn heat the entire main floor. Heavy insulating quilts were to be used to cover the wall sheeting, the attic floor and the roof in order to make the single story housework in cold climates. Windows would determine "comfort or discomfort." Double hung windows were best for moderate climates, while casement windows worked best in hot climates ("Good Types of Bungalows--An Interesting Study of the Details Which Make A Pleasing Whole," *House Beautiful*, Vol. XLV, No. 2, February 1919, pp. 65-67).

Keith's Magazine called the bungalow "the compact, convenient, inexpensive home" in the spring of 1918, adding "The term bungalow...is so far-reaching that the cottage and the small house is given the name, by courtesy to the idea at least, even when the roof is made steep enough to give space for rooms on the second floor" ("The Bungalow of the North," *Keith's Magazine*, Vol. XXXIX, No. 4, April 1918, pp. 233-34).

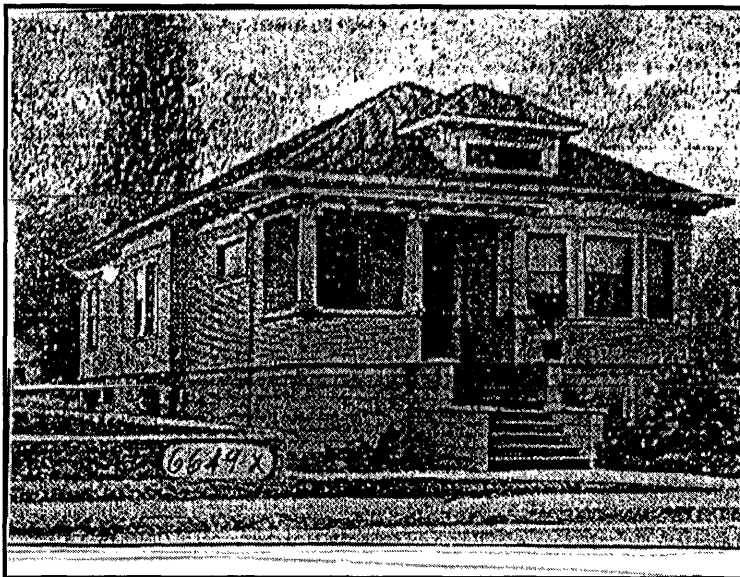
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Not A Bungalow Rather A English Cottage (William Radford), 1915:
(The Iowa State Bystander, July 1, 1915)

Architect William Radford wrestled with the problem of distinguishing the bungalow from the cottage. He presented a cottage plan in late 1915 that was “planned in [the] bungalow style.” It was a cottage apparently due to its hip roof. Radford explained “In the East the word cottage generally means a one-story house with a hip roof of rather low pitch.” Another plan offered a “Cottage House Like [A] Bungalow...[that could] be called [a] Combination of Two ideas.” Bungalow features consisted of higher elevation and the roof was more steeply pitched,” yet the pitch is still flat enough and the eaves project so as to give more or less of a bungalow appearance.” In a third plan, termed “an English cottage with hip roof and basement” that is presented above. The hip roof and the high elevation might have factored in the use of the term cottage. Inside the plan, while well-lighted and offering the latest low-maintenance plain trim work, also had a reception hall, a non-bungalow feature. In Radford’s opinion with the “true bungalow style...all the structural members are allowed to show and are not covered as they are in the ordinary type of house.” Radford said “A bungalow effect is created by the overhanging eaves on both the house and the porch.” The interior layout was another bungalow feature. Radford claimed that “one of the best features of a bungalow is the arrangement that is possible with the rooms. By means of halls such as cannot be obtained in the flats in a city all the rooms are easily reached and yet privacy is insured. A back hall linked the private rooms, and a single closed door could shut off the front living rooms (*The Iowa State Bystander*, September 24, November 12, 1915; January 14, February 25, 1916).

That same source supplemented this definition that same month, in the course of comparing the bungalow and the small house:

The real bungalow never has a gambrel roof, and unless it is rather large there is not more than storage space under the roof. A fascination in the word bungalow has carried it over all argument

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and placed it wherever an inexpensive yet charming small home is found or desired. This is the sense in which the term has come to be used, rather than in the more strict sense ("Bungalow or Small Home," Ibid., pp. 236-37).

Charles White, writing in 1923, considered that the apartment flat had played a key role in popularizing a single floor and efficient floor plan, as developed in the bungalow house type. He wasn't a great fan of the single-story plan, and felt that the bungalow should have the same "charm and individuality" offered by the two-story house. He considered "entirely erroneous" the claim that any single story room arrangement automatically made a house a bungalow. His concern was largely focused on how the narrow urban lot (20-25 feet wide) had forced the bungalow plan into a long narrow rectangular form. This form was most popular to the public, but was the "least successful" of plans because it forced the living room to the front of the plan with the other rooms arranged along a long narrow hall. White advocated a "more interesting" broader front. These narrow lot applications are not to be found in Des Moines and White is not specific as to where they were commonplace (White, pp. 10-11).

Writer Austin Jenkins recognized the emergence of a new basic bungalow form as of the end of 1923:

For the small home no type of building makes a wider appeal than the bungalow. The word has been widely used to describe the productions of the "home builder and the real estate operator," buildings so appalling that we are apt to forget that the bungalow is properly a very unusual and interesting type of structure and one peculiarly illustrative of the close relation between climate and architecture...with few exceptions the design of our bungalows has been nothing to boast of. The prevailing sin has been complication as against simplicity, every sort of architectural joke has been perpetrated upon the poor bungalow, and only in recent years have we begun to evolve a really good type.

This "good type" was exemplified by the Pardee Bungalow of Oak Knoll, California, a very simple elongated ell plan with a short cross gable at one end. An open patio-porch ran the length of the front ("The Evolution of the Bungalow...", *House Beautiful*, Vol. XLVIX, December 1923, pp. 260-61).

Robert Winter observed that the dominant bungalow sub-type of the 1920's was a simplified Swiss Chalet with Oriental upturned eaves. Bungalows by this time tended to have a large amount of "non functional and very elaborate woodwork around [the] porch columns. Some plan books termed this the "Japo-Swiss" bungalow (Winter, p. 35).

The bungalow was apparently no longer the term for the seasonal house by the mid-1920's. The Chicago Millwork Supply Company offered its Plan Book of Modern Homes in early 1924, noting that it contained "modern designs of convenient bungalows, handsome suburban residences, town houses, practical country homes, summer cottages, barns and garages." The bungalow had its own niche, and that niche was narrowing and by this time no longer encompassed the suburban house or the seasonal house

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markets (Millwork and Building Material of Guaranteed Quality, Catalog No. 355, Chicago: Chicago Millwork Supply Company, January 15, 1924).

The bungalow occupied the inexpensive housing market niche for so many years that it began to develop a reputation for being of poor quality. *Popular Mechanics* offered its new Bungalow Book of house plans in 1929, offering 16 “low cost plans in popular styles” all of which had been “actually lived in” ranging in cost from \$2,000 to \$5,000. Its ad was accompanied by an article entitled “A Low Cost House Need Not Be A Cheap One.” The article presented a \$4,500 Spanish Bungalow as proof that the low-cost house “need not be built of shoddy materials.” The house was compared to the Ford automobile for quality. There was no house “more serviceable-comfortable or sound” for the cost. In fact spending more money on the same house, “without departing one iota from the size and plan” would result in a difference that would be represented in higher quality equipment, finishes and “super fixtures” but no difference in comfort. The magazine challenged the reader “do not thing that we are asking you to depart from standard and sound construction [by accepting this house]” (*Popular Mechanics*, Vol. 52, pp. 175-76, July 1929).

The Bungalow Versus Other Emerging Popular House Types, The Colonial Revival Bungalow Dominates, c. 1923-1940:

This final bungalow era takes its beginning date from the post-war national resumption of house construction on a large scale. The inflation of construction costs during and after the virtually halted house building between 1919 and 1923. In the years after the war, prospective builders waited for the construction costs to decline and the result was limited house construction for several more years. This building hiatus allowed for the emergence of small house types that would now compete with the bungalow for public acceptance. It is suggested that the several revival styles resulted directly from the returning soldiers’ exposure to French and English cottage architecture in Europe.

The process of redefining the bungalow, of tracking a rough consensus as to what a modern bungalow was at any point in time, continued unabated, as the building journals cajoled the public to accept high prices and to start building once again. N. Montgomery Woods, an architect who specialized in designing bungalows and small houses and was credited with producing more than 2,000 plans for potential builders, was called upon in mid-1923 by *Country Life in America* to discuss the modern bungalow.

Woods began with the obligatory bungalow definition, in his words “a bungalow is primarily a home with the principal rooms all on the main floor, the finishing of any attic apartments being entirely optional.” The modern bungalow offered three advantages to the home builder; “economy of construction, convenience of arrangement and general design.” The bungalow’s cost could be reduced by eliminating rooms and by making rooms smaller. By this time the standard lumber lengths were two foot increments ranging from ten to 20 feet, and the smallest room, using the ten foot long beams was nine feet and two inches. Convenience, Woods observed, was literally in the eye of the beholder, and most home

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builders quickly sacrificed their priority convenience items once cost became the determining factor. A model house, Woods ventured to suggest, had its cellar stairs near the kitchen and rear porch so as to eliminate a need for an outside "bulkhead"; the refrigerator, still in need of delivered ice, had to be near the service entrance (and Woods place his out on the porch!), nooks "saved the dining room" and reduced steps "where no servant is employed" and the coal bin had to be both near the furnace and the driveway. Weather stripping was mandatory if "any degree of heating efficiency is to be attained." Woods added one new feature, reflective of an improved electric iron, the folding ironing board (which he placed in his nooks). A declining public interest in built-in furniture is reflected in his recommendation that they be avoided if economy is required. Woods advised that "if such fixtures are nicely made they will run into considerable more money than is warranted, as they become made-to-order furniture pieces, and are more expensive and not as good as real furniture." Regarding the bungalow's architectural worth, Woods made the obligatory statement that style depended on the details and the details should never be left to the builder ("Modern Bungalows," *Country Life In America*, Vol. XLIV, No. 1, pp. 71-74, May 1923).

A year later, in 1924, Roger B. Whitman penned "The More Than Popular Bungalow" for the same journal. Whitman allowed that the "American definition" of the bungalow was a single story dwelling with a roof that could be high enough to contain one or two rooms "without altering the character." He admitted that "there is little left of the original bungalow beyond its name; the roof is still important in the design, but the characteristic verandah is reduced or entirely lacking, while in its best forms its architectural pretension advances it far beyond its prototype" ("The More Than Popular Bungalow," *Country Life In America*, Vol. XLVI, No. 3, pp. 41-44, July, 1924).

California bungalows were "most characteristic" of the true bungalow, largely because the Spanish architectural influence worked well with the bungalow. Porches, terraces and roofs could be used as outdoor rooms in the mild climate. In colder climates this was not the case and construction costs were higher. Whitman proposed that as a result "cheaper materials and methods" were employed and "It is one of the anomalies of building that the bungalows of California, where the climate is mild, are usually more substantial than those of the frigid East." As a result certain types of bungalows were "going out [of favor]" in colder areas. Whitman noted a winter survey of an unnamed Northeastern City known for its bungalows. All of the bungalow roofs were snow free in sharp contrast to other well built and well insulated house types, leading Whitman to estimate "that from a quarter to a half of the coal being burned in those cellars was being needlessly wasted." A well-built roof would pay for itself in just three years (Ibid.).

The bungalow "is almost a servantless dwelling" and utilized "all of the modern folding and double service fitting" lending further to their economy. Whitman contrasted two prevailing attitudes toward the bungalow. The first contended that the bungalow dweller would simply put up with bungalow life:

Many builders seem to think that there is magic in the word bungalow; that to call a house by that name at once renders it fit for human habitation under any condition of wind and weather.

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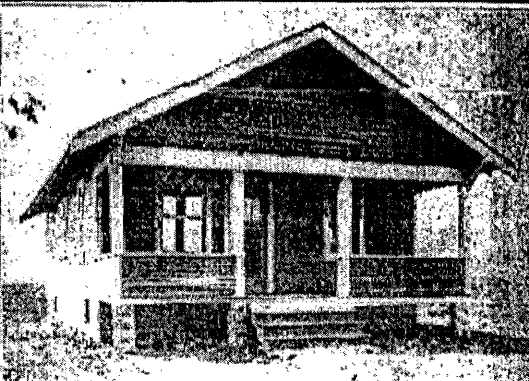
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The second attitude restricted the bungalow concept to the less substantial form:

Others apparently believe that it is a misdemeanor at least to make a substantial building of a bungalow, or to put into it the same grade of material and workmanship that goes into the ordinary well-built house. As a result, there are sections of the country where the name is synonymous with a flimsy construction that makes residence possible only in the warm months (Ibid.).

	
New 5-Room Bungalow No. 3035 Dubuque Ave. Price \$2100 - \$20 First Payment \$23 Per Month Payments cover interest. This property is just completed. Has full basement, electric lights. Nothing else modern. Good well. Convenient to car, store and school. Lot 50x139 ft. Phone for our auto. F. F. FROST 621-2 Fleming Bldg. Phone Market 136	New 5-Room Cottage No. 3023 Dubuque Ave. Price \$2200 - \$20 First Payment \$24 Per Month Payments cover interest. This property is just completed. Has full basement, electric lights. Nothing else modern. Good well. Convenient to car, store and school. Lot 50x139 ft. Phone for our auto. F. F. FROST 621-2 Fleming Bldg. Phone Market 136

One Is A Bungalow, One Isn't?

(F. F. Frost was a Des Moines builder of the smallest homes, *Register*, July 19, 22, 1919)

Aymar Embury II, writing in mid-1925, laid the basic bungalow question on the table. She asked "How should a family decide between a bungalow and a small house?" Embury's answer nicely distinguishes the bungalow, the small house and the house:

...almost everyone knows what a small house is; but in spite of the fact that the term "bungalow" has been very many times defined and that it most emphatically does not mean a small house, most people still do not know wherein lies the difference.

Embury's bungalow definition was strict, it was "a building of *one story only* [her emphasis], not a small two-story house, nor a house with most of the rooms on the first floor and a few on the second, but a house with no rooms at all on the second floor." The small house was therefore any house with second floor livable space, but of less than full stories in height. The house had two full stories.

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According to Embury, three criteria would determine which house type would best meet the needs of a family; these being cost, convenience and "architectural effect." The bungalow lost out in terms of cost "although the general impression seems to be that the reverse is the case." With equal or greater foundation and roof costs, the bungalow was more expensive when livable space was compared. The bungalow was the clear winner with convenience. The bungalow had the convenience of the apartment flat and the "independence of the county home." The bungalow offered dual-purpose rooms, and was more readily cooled. The small house offered greater privacy between rooms but its lower roof planes, reducing the headroom on the upper floor, made cross ventilation difficult, although every room in the small house was a corner room. Finally the bungalow won the appearance competition. Embury noted "Practically everybody likes the long low house, especially one which picks up the natural contours of the land and carried them through the lines of the building; this style of house suggests ease and comfort, relaxation, which is after all what people seek in the country." The writer continued "It is practically impossible to secure this feeling in the in the design of a small house of two stories, where the proportions between the length and the height becomes more nearly equal, like that of the typical small Colonial house rather than of the low-lying English type." The bungalow floorplan could be manipulated to match the owner's wishes, but the two stories of the taller house had to overlay each other, and the owner could not have a smaller living room and larger bedroom for example.

There was much room for improvement in the bungalows of the day, Embury suggested, noting: It is probably true that the average bungalow is not so pretty as the average country house, and mainly I believe, because most bungalows have been built without an architect--and one might also say, without a designer--so that no attention has been paid to the scale and relation of openings, to the mass of the entire building. The roof slopes have been determined by the size of timber which would be most economical and still keep out the rain and snow, and the moldings, cornices, etc. have rarely been chosen because of their fitness to the particular building, but only because they were stacked up in the nearest lumberyard.

Embry believed that the bungalow was better able to interpret the several European revival styles because each of those developed from single-story European models. The small house was more challenged to be picturesque and changing the exterior cladding materials at its natural division point, between the floors, simply increased the apparent height of the house. Embury suggested a compromise house type that would combine the best elements of both types, the six to eight room house having one third of its rooms on the second floor ("A Bungalow or a Small House?" *Country Life in America*, Vol. XLVIII, No. 3, July 1925, pp. 34-39).

The bungalow found new venues for its promotion even as it receded in recognition in the standard architectural journals. The *Delineator Magazine* offered its first ever bungalow plan in March 1925. The small "T" plan Colonial style design was intended "for a small family without a domestic servant." The plan had four rooms and the house cost \$4,000 to build. In keeping with its style, the continuity between the bungalow and the early American single story dwelling was stressed, the architect being "inspired by

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the best of our early American houses.” The bungalow was recommended to the small family on the basis of reduced housework and greater personal comfort. Valuing these advantages came from apartment living, and the *Delineator* offered that “Almost nothing has helped to popularize the bungalow more than the modern American apartment.” The example house should be overbuilt with “heavy or oversized... timbers” for greater stability, along with stout underframing, hardwood trim and floors, the last for greater durability and enhanced market value. Another bungalow plan followed two months later. The second example was also Colonial. It could “be stretched to larger proportions as easily as elastic [new term]” by finishing the attic. Both plans featured large living rooms that were completely separated from the rest of the house, filling one wing completely. The hall was back in serious form in both plans as well (Donn Barber, “Build A Bungalow: One Solution of the Small Family’s Housing Problem,” *The Delineator*, Vol. 106, p. 21, March, 1925; “A grown-up Bungalow; Small cost and big appearance characterize this charming house” *Ibid.*, May 25, p. 21).

In the face of high building costs, the plain simple bungalow was still the least expensive housing form to build. At some undetermined point in time it lost its lead position as the most popular residential type. The bungalow continued to satisfy various niche housing markets. One of these was low-cost housing, and another likely one was on the higher end, in the form of the side-gable bungalow. This larger and more prestigious bungalow subtype could infiltrate the more exclusive housing districts, avoiding building restrictions because it was treated as a house and not a cottage.

The Colonial Bungalow:

Another method of bungalow survival was that of disguise. The side-gable subtype assumed a single story form and then took on “Colonial style” trappings in the form of the Colonial Bungalow.

Schweitzer and Davis identify this as a separate and distinct bungalow sub-type, one of seven Modern Colonial Revival house types. They see the Colonial bungalow as being “a Colonial adaptation of the one-story rustic homes” which were popular between 1900-20. The side-gable bungalow was revamped primarily by adding a Colonial entry portico, centered on the front. The facade was otherwise symmetrical in its fenestration. These houses were still small, generally no wider than 34 feet. Generally they had no upstairs livable space and could include only two bedrooms. According to the authors, this bungalow version essentially turned its plan sideways. The Colonial trappings allowed the bungalow to be included amongst other Colonials in the later-date plats. They do not see it as being linked in the future to the ranch house, but rather back in time to the more rustic bungalow (*Ibid.*, pp. 191-95).

Schweitzer and Davis give a 1920 starting date for this subtype that is fully five years too late at least as the subtype was experienced in Des Moines. The colonial and other bungalow forms therefore continued uninterrupted for many more years. The Colonial bungalow first appeared in the housing literature as the “Cottage-bungalow,” “A New Development in Intimate Home Architecture,” in *Craftsman Magazine*, November 1914. Lauded as the “new development in the small American home” it was credited to the West Coast, noting “As is the case in many very practical ideas in modern building,

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these houses have been built in California.” Architect Sylvanus B. Marston, of that state, was credited with the successful fusion of the “best points of the simple, old-fashioned cottage and the more elaborate and modern bungalow idea.” Marston’s general goal was to retain the American standards of “comfort, health and beauty.” The cottage contributions included “[a] simple, sturdy, [and] democratic air” and a “suggestion of solid indoor comfort and wholesome living.” From the bungalow came “the airy porches, the ample living rooms, friendly firesides and craftsmanlike woodwork and fittings.” Only fully enclosed sleeping areas were placed above the main floor. The magazine considered the new house type to be “capable of endless modification” and a source of “fresh inspiration” for the homebuilder. The two Marson side-gable examples were nearly square in plan and priced \$3,500-4,000. The facade of one featured a bowed bay window, twin eyebrow dormer vents, and a recessed corner porch with classical columns. The second plan was more like a bungalow with a full-width front pergola supported by classical columns, a bowed centered portico, and a matching front bay windows which flanked the entryway. Both plans had fairly broadly projecting eaves. Most important perhaps was the fact that both houses disguised the degree to which the attic areas were lighted, by gable end windows, a rear dormer in one case, and a rear raised roof in the second. This took the bungalow tradition of hiding any second floor one step further, by avoiding any interruption of the front roof plane.

While much as been said in the literature about the decline in the use of house servants early in the present century, these plans were also recommended because they offered an “architectural solution of the servant problem.” The article elaborated on this point:

For many years we have been growing more democratic in our ways of building as well as in our manner of living. American women have been coming to feel that a large house and several servants are luxuries that have a superficial rather than a genuine value. Many have begun to discard elaboration for simplicity, to prefer a small, comfortable home to a larger pretentious one...Some women actually prefer to do much of their own housework and cooking...The wide popularity of the bungalow and cottage types is evidence of the growing desire for the small, intimate, compactly planned home. Elimination of all needless halls, passages and stairways, to save the housewife’s steps; the simplifying of all the woodwork and fittings to make dusting and cleaning as light as possible; the building of many furnishings...as integral parts of the interior to reduce sweeping and moving to a minimum--all these features are part of the general and wisely democratic trend (“Cottage-Bungalow: A New Development In Intimate Home Architecture,” Craftsman Bungalows, November 1914, pp. 121-4).

A Delaware colonial bungalow was featured in William Brinkloe’s article “Brick-Built Homes on Colonial Lines as one of three types of the Colonial Style. All three offered rectangular central hall plans with gambrel (one and a half stories), hip (the bungalow), and gable (two stories). The bungalow had three bedrooms (one in the attic for the servants), formal gabled porticos on the front and one side, and a pair of front gabled dormers (*Keith’s Magazine*, May 1915, pp. 337-41).

The Craftsman Magazine presented the Colonial Bungalow as “a new and charming variation

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in home architecture" in July 1915. Writer Charles Alma Byers observed that the bungalow, since its inception "a few years ago...has always been more or less influenced by other styles of architecture, and in consequence has been passing through a continuous evolution away from its early American prototype, becoming more and more adapted to the requirements of the country as a whole." Byers noted that even in California homeowners wanted a more durable and warmer house, one "of far better construction than was the bungalow in the beginning."

Byers noted that the Colonial bungalow combined "the original design of the Colonial cottage" (shingled roof, painted weather-board siding) and the bungalow (one story high, low and rambling appearance, flared wall base, pergola, exterior massive chimney). Blended attributes included a reduced roof pitch and eaves line projection. The "rustic air of the old-time bungalow" was replaced with an "extremely dignified Colonial appearance...substantial and [of] warm construction."

Byers' bungalow example was a Los Angeles design by architect Harold Bowles. It was deeper in plan than wide (47x39). It utilized a "H" plan wrapped around a central dining room, that was placed in front of a rear centered patio with a pergola. The bedrooms and bath formed one wing, the breakfast room, kitchen and "the customary [rear] screened porch" the other. Folding glass doors separated the dining room and living room. The total cost was \$3,500 and at that rate it could be "satisfactorily duplicated in almost any locality." The Colonial style was further complicated by the use of French windows (Charles Alma Byers, "The 'Colonial Bungalow:' A New And Charming Variation In Home Architecture," Craftsman Bungalows, July 1915, pp. 137-41).

Keith's Magazine offered two Colonial bungalow example plans in 1917. Both were side-gable plans with deep rectangular plans, centered eyebrow or rounded front porches and full-width front pergolas with porte-cochere side extensions (*Keith's Magazine*, Vol. 37, No. 4, April 1917, pp. 256-59).

Also in 1917 the architects of Bungalowcraft Company offered a review of "The New Type of Bungalows:"

Some one has said that California sets the style in bungalows as Paris or New York sets the fashions in other things. Be that as it may "Colonial bungalows" are becoming quite "the rage" in Southern California. In this connection the term Colonial seems to stand for the simpler type of building, a few delicate moldings in the trim, a box cornice; and that the bungalow be painted white. The new bungalow seems to be painted while almost as universally as the earlier bungalows were stained brown.

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Bungalows and Crime:

The man with the bowtie is Police Inspector Lou W. Hardenbrook. He is not a bootlegger!
(*Tribune*, July 30, 1927)

The Final Years of the Bungalow:

The bungalow's demise was a gradual process. Following the First World War architects and other designers abandoned the type and there were no additional successive design updates to refresh popular support and interest. On one hand the term bungalow actually increased in usage and by the late 1920s virtually every single story cottage was termed a bungalow. Even as the bungalow lost its prominence in the architectural journals, it persisted strongly in the real estate literature. In Des Moines the form continued to be built and indeed some of the most substantial and well-designed bungalows can be attributed to the middle-1920s. The difference was that the bungalow was being built in smaller numbers and it was facing stiff competition from the other small house types that were growing in popularity. As a result, few if any complete bungalow streetscapes were built, although many streets were still dominated by the bungalow. The exception was the bungalow court. Des Moines last court, Veneman's, was built between 1924 and 1926.

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Clearly the bungalow was alive and well in the eyes of the President's Conference on Home Building and Home Ownership. The 1932 Conference report noted that in the Mississippi Valley "where the two-story house was formerly characteristic, the use of the bungalow has increased markedly in recent years." Most popular was the five-room plan that included two bedrooms "frequently with extra rooms or sleeping porches in the roof." Presumably this is a reference to the side-gabled "semi-bungalow. The bungalow remained closely associated with ornamentation. It was noted "the extent and gaudiness of such selling features...increased proportionately as one proceeded westward, reaching its greatest flower in the bungalows of the Mississippi Valley." By 1930, the list included "elaborate plaster decorations, arched recesses, sunken bath tubs, wrought iron stair rails, etc." (The President's Conference on Home Building and Home Ownership, House Design, Construction and Equipment, pp. 14, 16, 31).



21st Edition Bungalowcraft—English type bungalows with shingle roofs, 4 to 9 rooms.
3rd Edition New Spanish Bungalows.
1st Edition Two Story Homes De Luxe—Spanish and English Homes.
Price \$1 each post paid—3 books for \$2.50.
Plans and specifications furnished
THE BUNGALOWCRAFT CO.
527 I. W. Hellman Bldg. Dept. R Los Angeles, Calif.

Bungalow Catalog, 1928:

The bungalow morphs into the English cottage.
(*National Real Estate Journal*, January 9, 1928, p. 28)

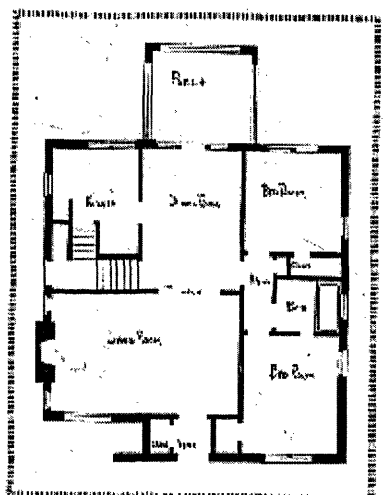
The prevalence of bungalow construction in Des Moines is best documented at the individual builder/developer level. An unexpected example is that of the J. C. Ferguson Realty Company. This builder of more substantial brick cottages was featured in the *National Real Estate Journal* in late 1929. It is noteworthy that floorplans were presented for several bungalows in this article despite the fact that the article itself made no reference to bungalows being built by the firm.

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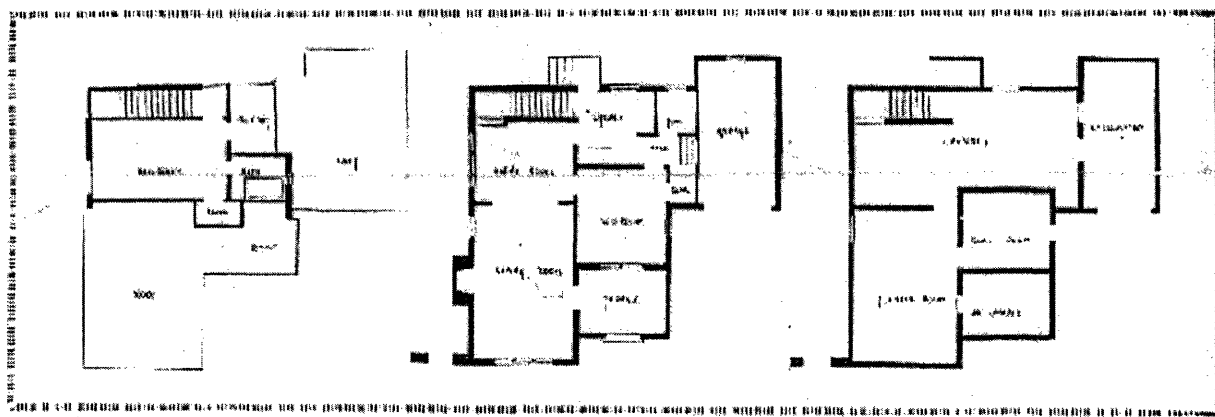
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“Typical Ferguson Bungalow Floorplan, 28’x32’, 1929:
(*National Real Estate Journal*, October 28, 1929, p. 44)



Ferguson’s “Very Popular” Two-bedroom Story and A Half Bungalow (27.6x32.9), 1929:
(*National Real Estate Journal*, October 28, 1929, p. 46)

The bungalow term survived as a marketing phrase well into the middle 1950s. The house type remained in house plan books and increasingly comprised the lower end range of tract house construction. The type name at least revived during the 1920s in the form of the “Colonial style bungalow,” a cottage form that had little if anything to do with the bungalow heritage. American tract house construction increasingly focused its attention on the “small house” and this meant the eclectic cottage, in either a Tudor Revival or Colonial Revival form. The bungalow contributed its small-scale and efficient interior arrangement to the cottage form, but the interior plan was most commonly oriented parallel to the street rather than perpendicular to it as was done with the bungalow layout. The demise of the bungalow coincided with the virtual disappearance of the front-gable narrow house or cottage plan.

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Clay Lancaster states that the bungalow entered its final "bungalow box phase" when "commercial disintegration...dragged its good name down to such degraded depths...excessive nationwide patronage for popular housing tended to strip the bungalow of style, or at least of historic architectural style." The form was repackaged into a generic sameness, and finally stripped of any regional uniqueness. The primary culprit for this homogenization of the house type were the pre-cut house companies, according to Lancaster, the movement dying, overwhelmed by a flood of "mass produced box" houses which were cranked out only for materialistic ends. Returning World War I vets brought home with them a taste for "foreign styles" (Lancaster, pp. 181, 192-195, 242).



The Automobungalow, 1921:
(*Register*, January 9, 1921)

Marcus Whiffen agrees, citing the ease with which builders or individuals could erect a bungalow, he notes "so, despite its lofty aspirations and exotic antecedents, the Bungalow Style ended up sloppily

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imitated in thousands of tacky boxes. It has come to represent both the best and the worst in American architecture" (Whiffen, p. 186).

A good place to start with the retrospective look at the bungalow is to see how the house type was perceived by the late 1930's, the apparent last gasp of the type. A typical summary was penned by Alice Waugh in 1939:

About 1900 a reaction to the architectural excesses of the Victorian period set in, in the form of the mission bungalow. All applied ornament was swept away, and the structure of the house was considered its own excuse for being. Flat boards replaced the moldings around doors and windows, and honesty of design was shown by such things as massive porch pillars and exposed rafter ends under the wide-spreading roof. (As a matter of fact, they were often not the real rafters at all, but little sticks tacked on to imitate them.)

After the bungalow period, and until the present day, the older styles...have been the principal influences in house design in America...

The bungalow, in summary, was less than what it claimed to be, it came, and was replaced, apparently leaving no trace (Alice Waugh, Planning The Little House, New York: McGraw Hill Co., Inc., 1939, p. 189).



This unique two room bungalow, Ore., in behalf of reforestation law, made from a giant Douglas and forest fire prevention. It is a fir tree from Oregon, is being on free exhibition on the fair grounds brought to the Iowa State fair, grounds for five days, at Aug. 24 to Sept. 2, by Mr. and Mrs. E. A. Wade of Portland, United States.

Everything is a bungalow, 1927, Iowa State Fair Tree Bungalow:
(*Tribune*, August 10, 1927)

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“Transforming the Ugly Bungalow”
(*Good Housekeeping*, Vol. 95, November 1932, p. 50)

The contrasting images shown above are typical of the early 1930s when house designers turned to makeovers in response to the virtual extinction of new construction. In this example *Good Housekeeping* noted “Turning the ugly bungalow of no architectural merit into an attractive and livable small house of Colonial feeling is a feat worthy of an architect.” While adding Colonial symmetry was readily accomplished given that the subject was a Colonial bungalow, the designer simply added a rear kitchen wing, internal hallways and most curious, side and rear sun porches, the latter harkening back to the original bungalow (*Good Housekeeping*, Vol. 95, November 1932, p. 50).

Robert Winter attributes the demise to “an inferior product [which] esthetically loses [its] glamour” thereby gaining “derisive connotations.” The bungalow then was considered to be “a temporary house type that looked as if it had been invented in California.” The later bungalows were called cottages. The emergence of the “bungalow duplex” was yet another indicator of a “degeneration.” Adapting the bungalow to house a denser population was the primary source of its gradual undoing. First came the

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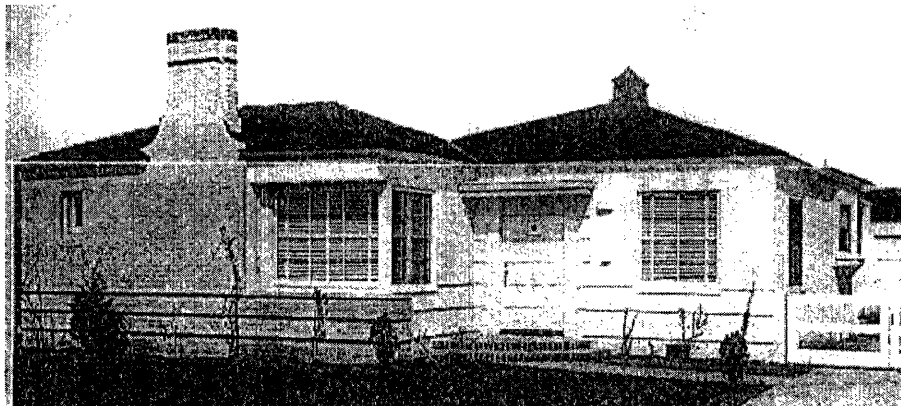
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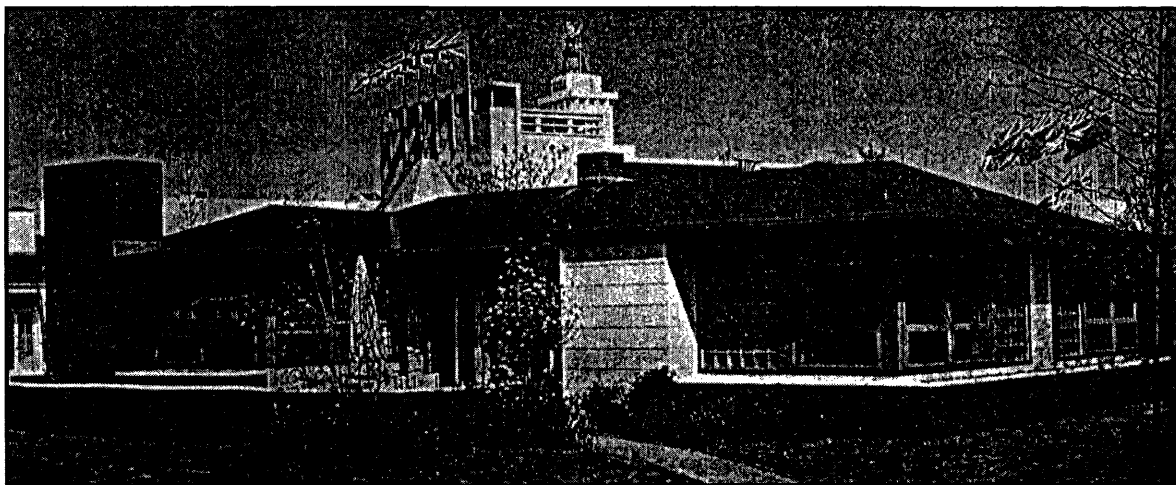
back yard bungalow that could be rented out. The bungalow court came next and finally the duplex each in turn marked additional lost integrity and status (Winter, pp. 77-78).



Seven-Room California Bungalow (38'x67'), 1938:
The plan "rambles" around a p patio that is behind the living room wing
(*American Builder*, June 1938, p. 65)

This same increase in urban and suburban population density physically replaced the close-in and arterial bungalow neighborhoods, as garden apartments displaced the less intensive individual bungalow. The same rising land costs resulted in the demolition of relatively young bungalow courts (Ibid., p. 78).

Bungalows were increasingly squeezed together so that there was no room for trees between them. The only trees were placed on parkings and these were then lost to the inevitable street widening.



The "Ranch" Merges With the "Low-Hung" Bungalow, 1939 World's Fair:
(*American Builder*, June 1939, p. 54)

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Bungalow Court, Portland Oregon, 1940
(*American Builder*, January 1941, p. 52)

The bungalow court shown above is another late example of the persistence of the bungalow term and its court association. Similar to a motel arrangement, the nine units fronted on a common with only sidewalk access in the front. Two similar bungalow courts were built in Des Moines during the 1920s (*American Builder*, January 1941, p. 52).



California Bungalow with Two Rental Units, 1940:
(*American Builder*, May 1941, p. 80)

California continued to generate bungalow plans right up to the start of World War II. The three-unit "bungalow" was built in Los Angeles in 1940 and was marketed as a home that paid for itself. As was the case with the bungalow court, unit plans could be reversed and a court-like affect was the result (*American Builder*, May 1941, p. 80).

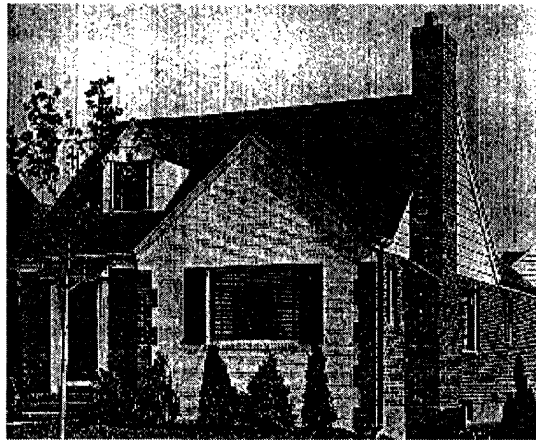
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This model house glass and reddish-black brick bungalow was featured as the “bride’s house” at the New York World’s Fair. The design favored “low maintenance cost and a minimum of housework, such as...young married couples desire.” The “ranch” element was represented by the “rambling” U-shaped plan (32x57) that is apparent in the image. A central recreation room, kitchen and bath separated the two bedrooms from a combination living room/dining alcove on the opposite end. The entrance was actually at the opposite end of the living room from the fireplace (*American Builder*, June 1939, p. 54).



Bungalow Prize Winner, *American Builder*, March 1941:

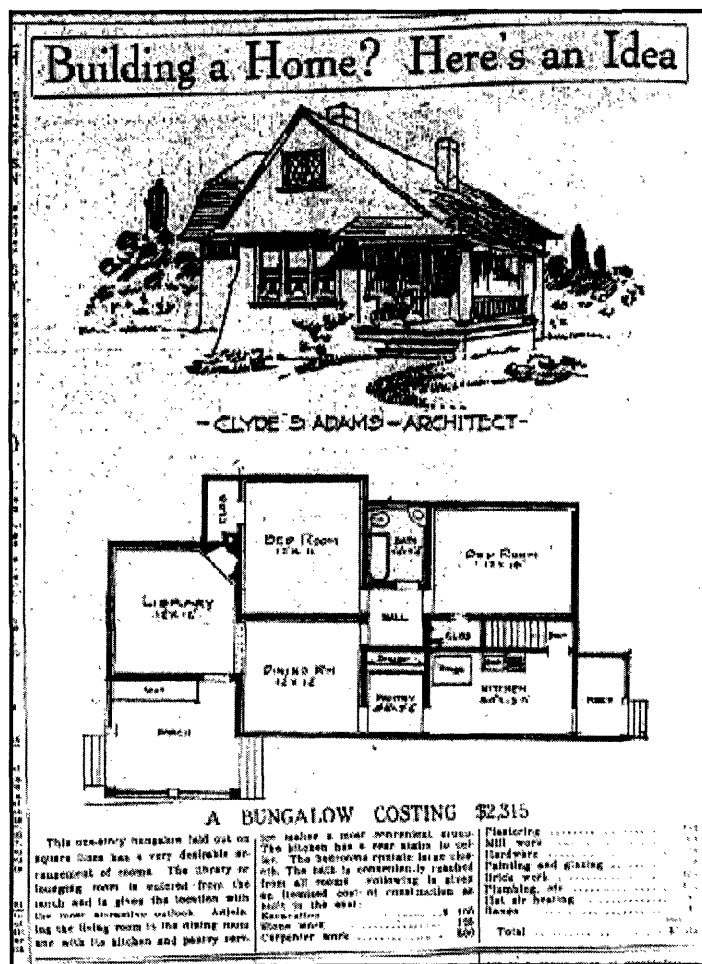
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The Bungalow House Type Applied in Des Moines:



First Bungalow Plan Published in Des Moines, 1907:
(*Register & Leader*, June 9, 1907)

The figure shown above depicts the first bungalow plan offered in Des Moines, a house design by Architect Clyde S. Adams. Despite its early date, the plan had much more in common with late Victorian-era cottages than it did with bungalows. The plan combined a saltbox gable roof with a gambrel roof side wing. The map identified a “library” that was accessed immediately from the porch. The text explained that this room was also a “lounging room” and the “living room.”

Documenting the earliest bungalow-like building efforts is made difficult by the probability that the bungalow form reached the city before the term “bungalow” did. This is to say that seasonal dwellings, “artistic” cottages, and the like which are locally referenced might well have been very bungalow-like. An example is a 1907 reference to a “neat modern cottage” that C. W. Eikert built at 25th

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Street and University. The interesting clue is that Eikert had just come to the city from Los Angeles (*Register & Leader*, May 17, 1907).

Midwestern Magazine in late 1908 decried the "hideous" square houses which had been built during the past few years, but welcomed "the more artistic houses" which were now appearing. It reported "Many bungalows are being planned and several very attractive ones have been built during the season" ("Home Building," *Midwestern Magazine*, October 1908, p. 26).

Bungalows were being constructed in the Des Moines as early as 1907 when A. C. Miller, cashier for the Home Savings Bank, erected a summer bungalow on the north side of Lloyd Boulevard (not identified). L. T. White finished the first all-year bungalow a year later. His was a California style six-room bungalow located at 20th and Center streets in the Drake neighborhood (not-extant). A Minneapolis builder had a plan for a rectangular bungalow of five rooms and a bath (including a "parlor" in the front of the plan, but he didn't know how to roof it. The house had ten-foot high ceilings and an eight-foot high attic space. He queried a solution from his fellow carpenters. Midwesterners wanted bungalows, they simply were not yet sure how to build one of them! (*Register & Leader*, September 23, 1908; "Roof Plan Wanted For A Bungalow," *Carpentry and Building*, Vol. XXVIII, p. 237, July 1906; *Register & Leader*, April 15, 1907).⁹

412 W. FIFTH ST.

ONLY REAL BUNGALOW
IN DES MOINES. IT'S A BARGAIN.
Strictly modern; beautiful finish. 8 rooms,
on car line. North D. M. \$5,000.

**BEAUTIFUL SUBURBAN
HOME**
fine house and barn, 5 acres. \$3,500.

**LARGE HOUSE—
VERY MODERN**
14 ROOMS. LOT 61x250 FT. CLOSE IN.
On best car line; would make fine san-
itarium. Low price; some trade.

KINGMAN BOULEVARD. THE BEST
single lots and larger tracts on this
beautiful ave. One fine piece to trade for
small modern house.

INCOME PROPERTIES
Several close in residence properties
that pay good on prices asked.

BEST LARGE PIECE OF TRACTAGE
in the city. 87x111 ft. \$35,000.

IN CENTER BUSINESS DISTRICT.
44x123. Good building. \$60,000.

FRANK S. WELLS, 604 Youngerman Bldg.

Realtor Frank Wells claims to offer the "only real bungalow" in Des Moines, 1909
(*Register & Leader*, May 9, 1909)

⁹ This was the first cottage actually called a bungalow. The next identified bungalow was built by a Mr. Conrad in Highland Park, on Clinton Avenue near 8th Street (*Weekly Globe*, May 27, 1909).

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Des Moines architect C. E. Eastman penned a "Bungalow" article for the *Midwestern Magazine* in April 1909, in which he strongly advocated on behalf of the new house type. His piece is the first known substantial local treatment of the bungalow type. The architect was already confident enough to provide guidance to potential bungalow builders:

It is peculiarly adapted to picturesque treatment architecturally and seems to lose none of this advantage when combined with the enclosed form necessary for this latitude.

In California the Spanish mission lines are employed to excellent advantage in a large number of cases and of course--as with all styles of treatment--in others with no success at all.

In the best examples a low hip roof or a low gable are employed and grotesque rafter ends are tolerated if not too extreme. The exposed form of rafter sawed or carved, should be sparingly used in this climate, for the lumber will check and go to pieces from exposure to our weather.

Generally speaking, the broad cornice, treated simply, is the most successful way to get effect in Des Moines.

A bungalow is supposed to be but one story in height, but the limit is as elastic as the term cottage and there is no reason why bungalows, from the architectural treatment, should not be two stories high and have rooms in the attic, also. In fact, there are good many specimens of this type--some in this city.

A bungalow in the conception of most people means a home for two. It should have four rooms and bath and yet, it must not cost to build over \$1,400 including furnace and plumbing...

BUILT BY THE BUNGALOW MAN



WHAT THEY ALL SAY:

"At last I own a home through the Bungalow Man. I was well pleased with the way you had treated me. I want to add my testimony to your upright manner in your dealings with me. Mrs. Maud Turner, 1141 Walker."

"The house you built for me is ideal. We cannot thank you too much for leading us to buy a home on the easiest plan. If we had waited to you at first we would have moved in a year's rest. Your business was of the highest class. I am very glad to say I will pay for it." J. E. Carter, 1122 Walker."

"The bungalow you built for me was just what I needed. I am very glad to say I will pay for it." J. E. Carter, 1122 Walker."

"I am certainly pleased with the beautiful bungalow you built for me. You did just as we agreed. Your business is first class and the bungalow is well built to every detail. With 2 bedrooms, two bathrooms."

I have several bungalows now under construction that can be bought on EASY TERMS - price \$1375 to \$2350. I am prepared to build you a home in any part of the city on easy payments. Call and see.

H. H. PHARMER, The Bungalow Man, 318-318 Century Building.

Des Moines' "Bungalow Man," H. H. Pharmer:
(Register, September 5, 1909)

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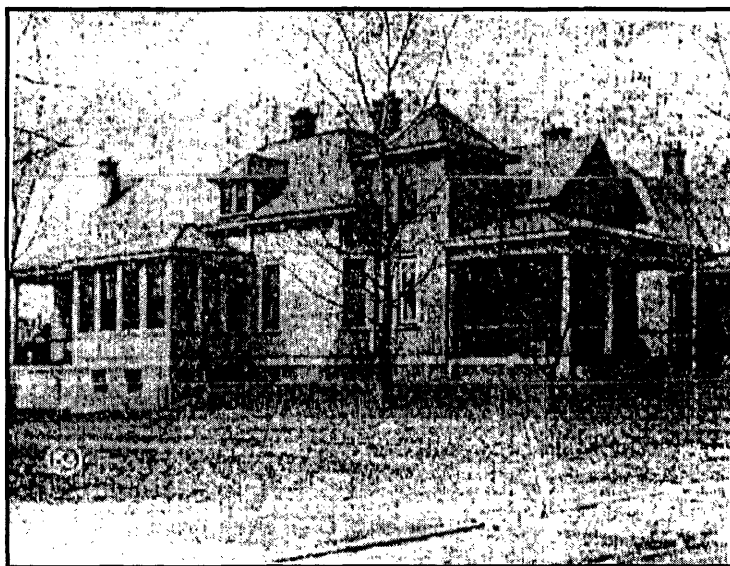
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Local builders jumped belatedly onto the bungalow bandwagon as it began to peak in popularity. Henry Tillia was a premier example. A major Des Moines builder, Tillia started building c.1909 and specialized in building "classy two story effects" and by 1915 he could claim 150 finished houses in the city. Tillia went south and west to investigate the bungalow phenomenon:

...one year he took a trip to California. He also visited Florida and other places in the south. He saw the beautiful bungalows and wondered why they couldn't just as well have bungalows in Des Moines as California.

Two years ago [1913] he began putting bungalows on the market. They were a revelation in architectural attractiveness. People got the bungalow habit. They went quick. In fact Mr. Tillia could scarcely get them up fast enough. They were sold often before they were finished. He had a California architect to draw the plans, specifications, and blue prints. The homes are sold for cash or on the installment plan. He will buy the lot and build or he will build on your lot. Some invest as high as \$6,000 in one of these bungalows. In an architectural sense the exterior of the lower priced bungalows is as classy as the higher priced home but the latter have more room and more money is invested in the interior finish (*Capital*, April 10, 1915).

Obviously bungalows were being built in the city for at least seven years before Tillia got the bungalow fever, but Tillia appears to have introduced the purer "California bungalow" to the city and is known to have promoted the aeroplane bungalow as a key form of that more elaborate bungalow form.



1913 "Bungalow Plan":
(*Register & Leader*, April 25, 1913)

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The 1913 bungalow plan shown above offered Des Moines residents hints at the breadth of what was considered to be a bungalow. The plan combines the pyramid hip roof cottage, with the Victorian corner tower and the broader Arts and Crafts front porch. The plan was offered for a corner lot, at least 50 feet in width. There was a rear side sunroom and porch but few would count this as a bungalow. It does indicate the extent that terminology and architecture was influencing traditional cottage architecture (Ibid.).

Eastman associated flower boxes with the type. A new development was the use of cement plaster for house and bungalow exteriors, offering, in the architect's opinion, "an interesting and effective treatment."

He continued his consideration of the bungalow's advantages and spoke again to the adaptation of the house to the Midwest:

The broad cornice offers protection from rain and beside giving a definite shadow as a part of the composition, shades part of the hot sun from the windows, allowing the shades to be run clear up and the windows to be lowered from the top as well as raised at the bottom, producing the best ventilation.

There are many reasons why the bungalow style of small house should be popular, but in this climate they should be as warmly built as any other type and for that reason the cost does not differ materially from the same cubic contents in the other styles.

In this country the interior of a bungalow is naturally on mission lines, because we are following the Spanish mission motifs, rather massive handling of the openings and beams and as much thrown together with large openings as possible.

There are some pretty examples of the bungalow type using Japanese lines which are not dissimilar in a general way from the Spanish mission lines of the simpler form, but allow less freedom in handling.

Squattiness is almost inseparable from the one-story bungalow, but really is one of its charms and the more rambling in plan the better, depending on site and surroundings. Some costing upward of \$25,000 cover a good-sized lot, and are still called bungalow because of the outline (C. E. Eastman, "The Bungalow," *The Midwestern Magazine*, Vol. III, No. 8, pp. 60-67, April 1909).

The *Register & Leader* (April 20, 1913) recast a New York *Sun* piece under the title "[The] Bungalow Solves [the high cost of] Living Problem; Modern Type of Dwelling Suitable for All Purposes." After making the obligatory observance that the term "bungalow is one of the most abused [terms] in the present-day vocabulary...[referring to] anything a little larger than a packing box up to pretentious homes." The paper lauded "a wide variety of buildings which combine the features of the Indian house and the California bungalow and certain improvements which local builders have found advisable for this climate." The bungalow could be afforded by any working person, and offered a more healthy lifestyle "by reason of the comparatively little attention they require." This low-moderate cost house was solving the housing dilemma. In the past the combination of lot purchase and traditional

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construction costs prevented many from developing the lots they were able to acquire. The public was assured that "the bungalow is a complete home" despite the low cost. The paper implied that a direct Midwestern role had been forced the vertical evolution of the bungalow:

It has taken its place with the best planned houses and is admitted into the company of even pretentious dwellings in the best developed and most highly restricted communities. In some places restrictions on the land say that no buildings shall be erected of less than two stories, so architects have planned bungalows which retain all of the characteristics of the true type, which has but one story, but which satisfy requirements [to] have at least part of a second floor. The bungalow is not refused admittance to any development on the score of cost, for it can be made as cheap or expensive as may be desired. The amount of ground a building must cover has no effect on this class of construction, for it can be made as compact or of as large [an] area as the owner may wish."

Eastman penned additional house-related articles but none which specifically treated bungalows. His article "The Interior Treatment of Homes" appeared in 1908. Eastman thought it fortunate

that Mission or Craftsman styles--much used at this time throughout the country--lend themselves to artistic expression without excessive cost...The Craftsman lines, though very severe and simple, are good because of their direct expression of their purpose, and freedom from diverting filigree. The Mission style is much akin, but is more graceful, because admitting sweeping curves and when carefully handled, produces some sort of the most artistic effects to be had, in the opinion of a great many people.

Furniture should be considered part of the house design, and good stock Mission and Craftsman furniture could be found on the market. Yellow pine was especially useful with those styles. Oak was becoming too expensive. Eastman most likely penned the article "The Shape of Rooms" (March 1909) which contained many of his bungalow and square house plans. In it Eastman argued in favor of the rectangular room and against the square or otherwise symmetrical one. Ceiling height should increase as the room lengthened. An unattributed brief article entitled "New Styles For Interiors" appeared in the May-June 1915 issue and was doubtlessly also his writing. In it he recommended replacing closets with shallow wall cupboards which blended into the wall. He welcomed the abolishment of lace curtains and portieres (door curtains) because they allowed light into the house and simplified cleaning. His bungalow designs adorned the magazine, frequently without any comment save for a caption, and sometimes without an attribution to his design, although only his plans appeared. Images and plans for a two-story bungalow, an elaboration of the aeroplane type, appeared in the magazine in 1916. A semi-bungalow plan, a story and a half cross-gable house, appeared in 1915.

While some Iowa architects ventured west to California, at least one Pasadena architect, J. G. Pierce, somehow arrived in the Heartland, where he became affiliated with the Berryhill Real Estate

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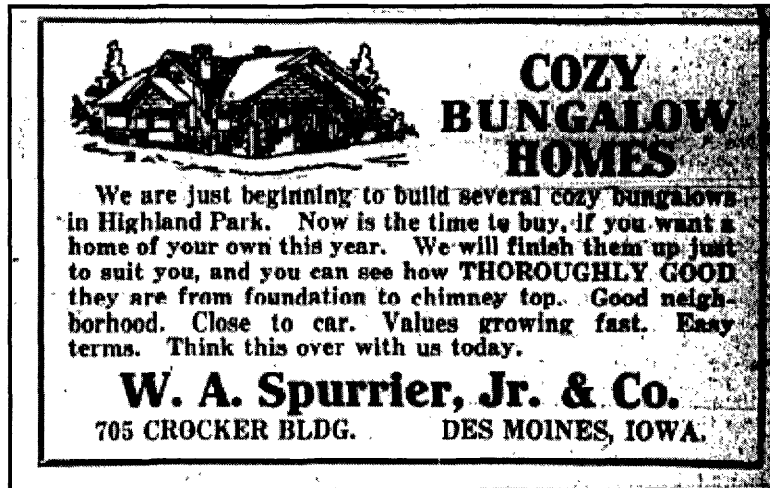
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Company by the late spring of 1914. The *Register* (May 24, 1914) proclaimed "Architect Introduces Unique Home Designs" and continued, stating:

Unique designs in bungalow building are being introduced from California...Five houses of original design, no two alike have been erected in rapid succession in Taylor park.

Introduction of California "shakes," shingles six by thirty-six inches in dimensions, made of California redwood are among the innovations in building effects which are employed in the new buildings. The exterior woods are stained instead of painted and the roughness has not been planed from the lumber, which gives the bungalow a rustic effect, and the wood is better preserved. The shakes are cut into various shapes and arranged about in unique designs from Mr. Pierce's drawings.

The roofs are made of an asbestos preparation and the eaves extend out more than three feet. The doors are exceptionally wide, and dressers and buffets are built into the walls. Each house is liberally provided with small closets and unique fireplaces complete with cozy effects.



Bungalow Builder Advertisement: (*Register & Leader*, April 1, 1915)

The local debate about the "real bungalow" reflected the national one. Builder J. R. Muir used the "real bungalow" claim in a 1910 advertisement, promising to show house buyers "some of the most comfortable little homes you ever saw." His bungalows were simple rectangular plans with hip roofs, a recessed front porch, and front and side hip-roofed dormers (*Register & Leader*, November 18, 1910).

Century Lumber dubbed itself "the headquarters for real bungalow materials." Their "Tylike" shingle, in green or red, resembled real tile. Noting that "pure white stucco exteriors are in favor" they recommended their Medusa White Cement, to be based on Syke's Cup Metal Lath (*Ibid.*, April 1, 1917).

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PROPOSED SCHOOL PLANNED AS BUNGALOW

Jefferson school, which will be located on North Twenty-first street and Park avenue, will be erected at a cost of about \$45,000. The school board has advertised for bids for its construction, and the work will be rushed through as soon as satisfactory plans have been worked out. It is believed that it may be completed by February. The new school is 90 ft. on the main story and 110 ft. on the second story, and will contain eight rooms. It will contain eight rooms. It will contain eight rooms.

—Associated Press and Bureau, Archimedes

Architects Keffer & Jones were asked by the School Board in late 1916 to design a one-story bungalow school plan for the Perkins School site at 43rd Street and College Avenue. Bungalow-type schools were then popular on the West coast. They were favored for their protection from fire risk because there were no stairways and “absolute” fireproof construction was therefore less necessary. These single-story buildings were more costly in terms of heating and land requirements. The Perkins site had plenty of land however. The School Board determined at year’s end that the idea was both too experimental and too expensive to be practical. The plan shown above was a second Des Moines bungalow school plan, intended for South 21st Street and Park Avenue. Proudfoot, Bird and Rawson were the architects. This plan postdated the earlier one by three years and attests to the persistence of the bungalow school idea in the city. Neither school building was actually constructed however. Saylor Township, immediately north of the city, near Highland Park, did finish a bungalow school in 1921 (*Register & Leader*, November 28, 1916; Capitol, January 3, 1917).

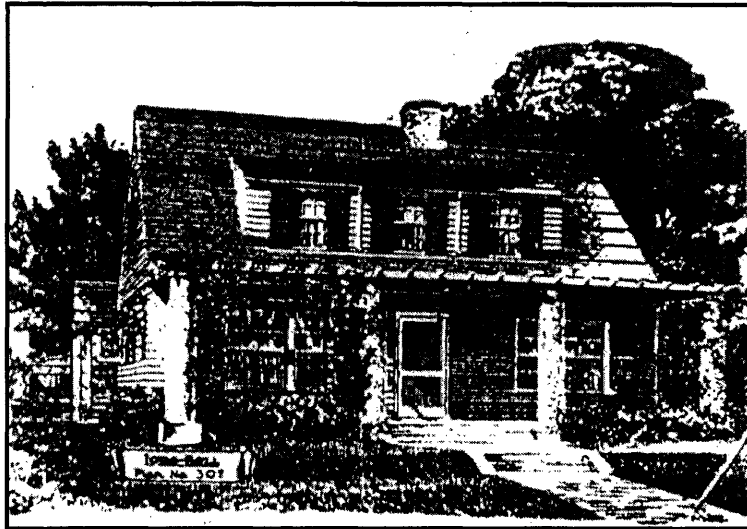
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Century Lumber Company's Model Home, 1923

The advertisement didn't use the term bungalow but the plan was "attractive, convenient, cozy"
(*Tribune*, March 28, 1923)

South Des Moines kindergartners at Washington School built their own "Comfy Bungalow" in early 1920. It housed a make-believe piano, davenport and easy chair, a dining room table, a bed "and even a telephone." The newspaper suggested that the house "would fetch a good rental price if it were not built on so diminutive a plan" (*Register*, April 2, 1920).

At least two bungalow style single story school buildings were envisioned by the city's school board in 1919, that which is depicted above and Perkins School, at College and 44th streets on the West side. Neither was built. The single story schoolhouse concept would reappear after the Second World War however.

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See Lockard's Modern Bungalow
Sunday 2 to 9 P. M.
(Completely Furnished)

The people of Des Moines are cordially invited to view the Modern Bungalow located at 818 40th Street Place, built completely, and furnished throughout by The Lockard Construction Company. It will give you a better idea of our complete building service plan, and an appropriately furnished home—how the furnishings and draperies should harmonize with the woodwork of each individual room. All materials used in this home were furnished by The Lockard Lumber Company.

The Modern Home—A Furnished Bungalow Located at 818 40th Street Place.
Comprising six rooms; oak paneled woodwork; trimmed in walnut; oak floors; built-in features; electric fixtures; fireplace; screened; full basement; garage in basement; strictly modern. Exterior finished in Kragstone; Asphalt shingles; Paving in; yard sodded; cement driveway. Will sell this model home completely furnished, just as you see it.



5 Room Modern Bungalow—Located at 814 40th Street Place.



The interior of this bungalow paneled woodwork, trimmed with mahogany; oak floors; built-in features; electric fixtures; fireplace; screened; full basement; garage in basement; strictly modern. Exterior finished in Kragstone; Asphalt shingles; Paving in; yard sodded; and cement driveway.

6 Room Modern Bungalow—Located at 822 40th Street Place



Living room, dining room and vestibule in oak; hallway in white enamel; trimmed in walnut; oak floors; full basement; garage in basement; screened; built-in features; fireplace; strictly modern. Exterior finished in Kragstone; Asphalt shingles; Paving in; yard sodded; and cement driveway.

Another One of Lockard's Ideas of Modernizing Homes

Lockard Construction Co.
417 Sixth Ave.

The "modern" Bungalow" 1922:
(Register, August 6, 1922)

The *Sunday Register* held a statewide house plan contest and the top submittals were all bungalows. The house had to cost no more than \$6,000. The winner would receive \$25 and Rehmann Brothers builders would actually build the house in its East Side Roosevelt Park Addition! To start things off the newspaper printed the house plan of Ethel McCown's "Dream Cottage Bungalow (side gable plan with full width front verandah)." Ethel had been an invalid for 15 years and had planned houses in her private journal-and sent her smallest plan. The paper printed the submittal "just because it is such a lovely

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house" and excused the plan for its "minor inaccuracies" and noted that it could not meet the target cost limit. Contest judges were John Rehmann, Architect Roy Leibsle (former city housing commissioner) and Mrs. I. H. Tomlinson (housewife and club woman). Miss. Genevieve Callahan of Sac City won the contest with a "T" plan bungalow design. The plan eliminated the dining room (it was for a house where "the lady of the house had no servants"), substituting a nook, placed the bedrooms in a secluded side wing, and placed lavatories in each of the bedrooms to reduce bathroom congestion. The two runners-up designs were both side-gable bungalow plans (*Register*, May 30, July 18, 1920).

The model house concept had its appearance in 1921. Builder H. W. Crawford seems to have initiated the idea locally and underestimated the public interest. Crawford built a Colonial bungalow at 3417 Kingman Boulevard and opened it on Sundays for public viewing. After three showings, he had to hire an assistant because he "hasn't time to show it to all the visitors himself." The *Register* curiously found it necessary to assure the public that the five-room house was neither a "love nest" or a "doll's house" but was in fact "the real thing for a modern American family." The model house concept was more formally organized thereafter. The last time that a bungalow was featured was in 1923 when another Colonial bungalow, with full width front pergola, was presented in an "exact model" format at the annual Building Show (*Register*, February 27, 1921; March 28, 1923).

Local commercial and public architecture also took on a combination Craftsman-Mission styles appearance, incorporating the single story plan. Architects Kraetsch and Kraetsch designed what was termed "something new in the way of building for Des Moines" essentially a single story arcaded hip roof commercial building with a triple storefront in an exposed basement level. The *Register* and *Leader* captioned the plan to build near the corner of Polk and Grand Avenues, across from Greenwood Park, an "invasion" of West Grand Avenue. The design was not termed a bungalow, but its lines evidenced the same ground-hugging horizontal feel (*Register & Leader*, July 16, 1916).

In early 1921, Mr. W. H. Oleson, real estate manager for the Burt German company, offered a list of 11 ranked house components that the woman of the house looked for when considering buying a house. These were as follows, ranked in order of their importance (*Tribune*, March 20, 1921):

1. fireplace
2. built-in buffet
3. conveniently arranged kitchen (work tables, outside icing refrigerator, built-in cupboards, "California cooler," built-in ironing board, etc.
4. long living room, with or without beamed ceiling
5. tile bath, particularly one with built-in tub, pedestal lavatory
6. oak or hardwood floors and finish (oak most popular)
7. large, well ventilated bedrooms with good closets, preferably lighted with both windows and electricity. White enamel or ivory most popular bedroom finish.
8. if two stories, rear stairway from kitchen, if bungalow, stairway to attic for storage space
9. good appearing electric fixtures with convenient pushbuttons

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10. "a garage is now almost an essential, while solariums and sleeping porches are popular."
11. laundry facilities, preferably in the basement.

"A real California bungalow" plan was presented by the *Register* on three occasions during 1921. Its special attributes included stuccoed columns, flat roof, and a large porch. The simple house plan was being elaborated upon, adding a music room and a rear corner recessed sleeping porch. A new design feature was the placement of the chimney on the front of the house plan, the chimney being flanked by simple square windows. The plan "deserved a good lot and other decorative environments" (*Register*, March 12, July 30, September 17, 1922).

The "highlo [bungalow] design" was offered that same year, offering an updated term for what had been termed the "aeroplane" bungalow. The plan was offered as "one of the novelties in bungalows...a most unusual home that is really beautiful and unique." The color scheme could be varied "to make it stand out prominently among a whole block of fine homes." One updated feature was a flat roof with parapet walls. When an aeroplane house was offered for sale in Gil-Mark Park in 1928, it was termed a "semi-bungalow" (Ibid., October 1, 1922; *Tribune*, April 12, 1928).

Veteran lumberman George Jewett observed in late 1924 that "Bungalows have changed in style--until you can now find bungalow plans as artistic and clever in design as the most expensive two and three-story house" although he feared "perhaps you will find in this house a little more expense than you would care to go to." The next year, the *Register* offered a plan which promised "Quaintness In [a] Six-Room Cottage." Only in the next to last paragraph did the plan note that "This is an unusually well-planned six-room bungalow, which can be built of standard materials without extravagance." The usual bungalow attributes were mixed with the use of broad clapboards (set vertically in the gable ends), and substituted "corner china closets instead of the ordinary huge sideboards and buffets that take so much room" (Ibid., October 24 1924; *Register*, November 22, 1925).

Perhaps a good indicator of the negative redefinition of the bungalow was a *Sunday Register* article entitled "Build an 'Autobungalow' and Save Rent." It described how "thrifty, resourceful people, weary of sky-rocketing rents" were building homes on wheels, "comfortable, practical abodes that can be parked in inviting spots where no landlord can bother them." They weren't cheap, one such vehicle cost \$16,000 and came with toilet, icebox, oil burning stove, and a folding kitchen table. A more average cost was \$1,800, still well below the cost of building a real house at that time. Did the bungalow take the lead in the invention of the vacation trailer as well? It was about this time that communities with downtown "tourist camps" began to rethink the wisdom of providing long-term free parking spots to the transient traveling public. The upper-class explorers of the earlier automobiling years were now joined by a flood of travelers of all types. Des Moines had at least one tourist camp, at East 14th and Euclid streets (Ibid., January 9, 1921).

Three interesting bungalow references date to 1922. The first was a reference to a "low type square bungalow" and the second was a Home Builder Service advertisement for a Moorish style brick

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with a hip roof. Finally, the same plan source offered a plan for a duplex bungalow, the first such reference to a bungalow as an income property (*Register*, May 7, 14, 21, 1922).

The bungalow's local image really began to tarnish and the year 1927 seems to have been especially hard on the house type. In late January a bungalow at 815 29th centered in a police bootlegging raid, bullets flew as one house occupant escaped out a window, 50 gallons of alcohol was seized along with burglary tools and a stolen car was found in the basement garage. Four arrests, including two women, were made, one of whom had leased the house under an assumed name. By midyear the police were investigating wild suburban parties, targeting "the jazz apartment and the suburban bungalow beer-joint." Capping off the year, Mr. and Mrs. E. A. Wade, from Portland, Oregon, showed up at the State Fair in August with their two-room bungalow made of a hollowed-out giant Douglas Fir tree. The vehicle was a promotional effort on behalf of reforestation and forest fire prevention, but it probably didn't do the bungalow image any good (*Tribune*, January 20, July 30, August 10, 1927).

At least one local bungalow housed a church congregation. The Unity Lutheran Church, located in the Stowe neighborhood, occupied a bungalow located at East 33rd Street and Garfield Avenue in 1925 and successful used the house for two years prior to building their own church (*Ibid.*, March 11, 1927).

The "end" of the bungalow in Des Moines was not found by this study. The house type was still being constructed during the 1930s and it is said that there were several local bungalow house types, including one on slab foundations, which were constructed following World War II. This study has determined that as late as the mid-1920s the house was still being constructed in large numbers. None of the intensive study areas treated houses that were built beyond 1926 so nothing could be learned about building frequencies or types beyond that time. It can perhaps be safely stated that the golden years of the bungalow in Des Moines were 1916-c.1925. No post-World War I city plat would develop as a solid bungalow district.

Year	Development
1908	first bungalow built in Des Moines
1914	"California" shakes introduced on lower profile roof (36"x6")
1914-15	Popularity of artistic "California bungalow" with lower roof profile
1915	Outside icing of refrigerators transforms kitchen design
1915	Broad front entrance, steps and walkway popular
1915	Sun room substituted for part of full-width verandah for all-season comfort
1915	Intermixed exterior claddings and visual separation of stories by differing these materials, darkly painted or stained exteriors
1915	Casement windows, larger windows
1915	All-white interiors,
1915	first aeroplane plan published by Tillia
1916	Bungalow court, flat or low pitched roof, white enamel interior for kitchen and bedrooms, chimney begins to appear on front of plan
1918	"Pecky Top" first skyscraper bungalow in Des Moines, atop Brown Hotel
1919	first "Colonial" bungalow plan published
1921	first English Gothic house plan appears
1922	Bungalow duplex appears in Des Moines
1924	Chimney shoulders flanked by two small square windows, Pennsylvanian Colonial saltbox appears

Bungalow Evolutionary Timeline, Des Moines

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The highest concentration of surviving Des Moines bungalows are, not surprisingly, found clustered around the periphery of the city, about a mile distant from city center. On the East Side, the very highest concentration (in the city as well) is found immediately north of Union Park, below Hull Avenue, and east of South Union Street. Other groupings are north of this group, and in the east half of Highland Park, to the east of 6th Avenue. Two other high concentrations are found just west of the Fairgrounds and north of the same point. On West side are located immediately east of Glendale Cemetery and west of 38th Street, also in the area bordered by University Avenue (north), Interstate I-235 (south), 35th Street (east) and 42nd Street (west). Slightly less concentrated bungalow areas surround these areas. One exception is the area bounded by Hickman Road (north), 16th Street (east), College Street (south), and 23rd Street (west) which has 186 bungalows. This West Side area nestled up against the original part of the city and is therefore close in to the downtown. On the South Side the highest concentrations (about 100 bungalows per square quarter mile) were found immediately east and sougtheast of McCrae Park. The area lying west of Southwest 9th, east of the Wakonda Country Club and above East Watrous had higher bungalow counts. Surprisingly the Fort Des Moines area produced survey area counts of just 45-83 bungalows each, a reflection of the dispersed and less intensive nature of those suburbs.



*“Colonial Style Bungalow,” Des Moines, 1938:
(Register, October 23, 1938)*

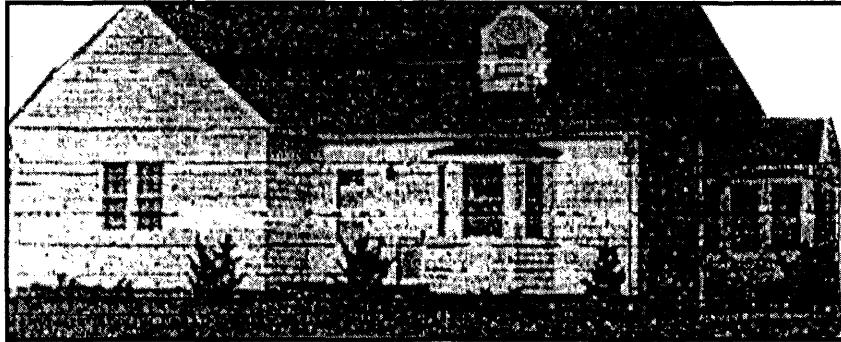
The brick veneered cottage shown above was built at 6416 Forest Avenue in 1938 by contractor John Bensmiller. What makes it a bungalow is unclear. There is a shed-roof porch and a three-sided bay (*Register*, October 23, 1938).

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Five-Room English Bungalow, Des Moines, 1939:
(*Register*, September 10, 1939)

What otherwise might have been termed a Colonial cottage or even a Cape Cod, was here termed an English bungalow. The plan, like the example above, is a broad side-gabled one. There is a front bay window here as well. Located at 229 51st Street, the cottage featured a basement recreation room, an alcove off of the living room (the bay) and a side sunporch (*Register*, September 10, 1939).

Two new Des Moines bungalows were built in 1940. These were a five-room bungalow at 3606 49th Street and a "semi-bungalow" at 732 Wisconsin Avenue (*Ibid.*, January 5, 1941).

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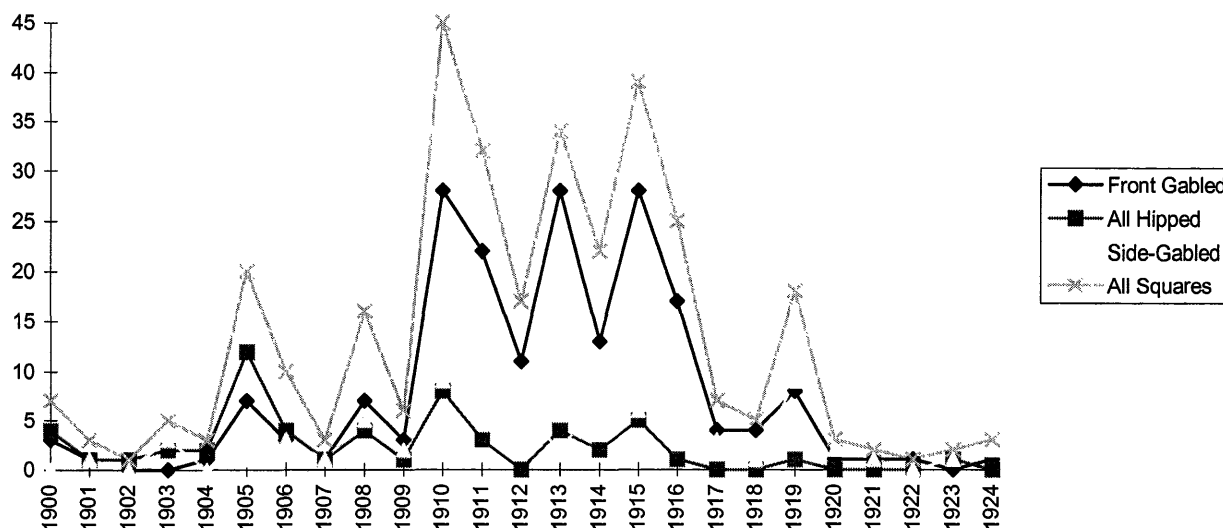
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What follows below is the discussion of four property types: The Square House Property Type, the Bungalow Property Type, the Plat or Addition Property Type, the Residential District Property Type.

The Square House Property Type:

Three basic subtypes were surveyed, each one being defined by its distinct roof form. Common characteristics for all three subtypes are a nearly square plan, full width single story front porch, wide projecting eaves lines, subtypes 1 and 3 can have full height side bays with wall dormers. All tend to have offset entrances on the main facade.



All Square Houses in Intensive Study Areas by Year of Construction (n=329)

The above table represents years of construction for all of the square-plan houses that were found in the 12 intensive study areas. Collectively they indicate clear patterns of rapid up-building within the districts, all of which were fairly completed by the early 1920s. The front-gable subtype dominated in these areas just as it did citywide. Four houses pre-dated 1900, one post-dated 1924 and 13 had no construction dates.

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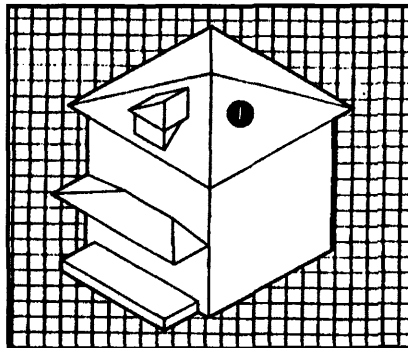
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III-A. Hip Roof Square/Cubic Subtype:



Hip Roof Square Form

(“Patterns On The Landscape: Heritage Conservation In North Omaha,” p.72)

- Survey Frequency:** This is the second largest subtype grouping, accounting for 30 percent of all foursquares, or 723 properties
- Distribution:** Hips are not evenly distributed in the city, but tend to cluster south of College Avenue on the West Side and in just two areas on the East Side. The house type is predominantly a West Side house type. On the East Side Union Park the Highland Park area just east of McHenry Park are the two locations. On the West Side a broad swath of hip squares begins west of 2nd Avenue and runs west and southwest. It terminates east of Drake University where older housing is encountered. South of University Avenue the pattern continues east from Keo Way to 35th Street. South of I-235 the house type is found clustered in the Greenwood Park and Middlesex plats. Just 20 hip squares were surveyed on the South Side, all within the original city boundaries.
- Footprint:** Square or near-square exclusive of any porch, side wing or rear appendage.
- Height:** Two full stories
- Porch:** Full-width separate front porch is most common, but no porch, offset porch or even a corner wrap-around porch also occur. The hip roof can be shallow or steeply pitched. Two story front porches were occasionally found, where the solarium was thrown to the front
- Roof:** Hip roof, the slightly elongated hip is also found but indicates a more rectangular plan and probably one that doesn't match subtype. Front centered dormers are nearly universal, but single or paired side dormers commonly occur. The roof pitch can be flattened towards the eaves resulting in a pagoda-like appearance.
- Key Variables:** Dormers, addition of front offset gable, use of bays, pavilions, cantilevered second floor, side bay, rear porch wings.
- Exclusions:** Hip gable roof patters on rectangular plans that pre-date the subtype.
- Inclusions:** Slight elaborations beyond the absolute square.

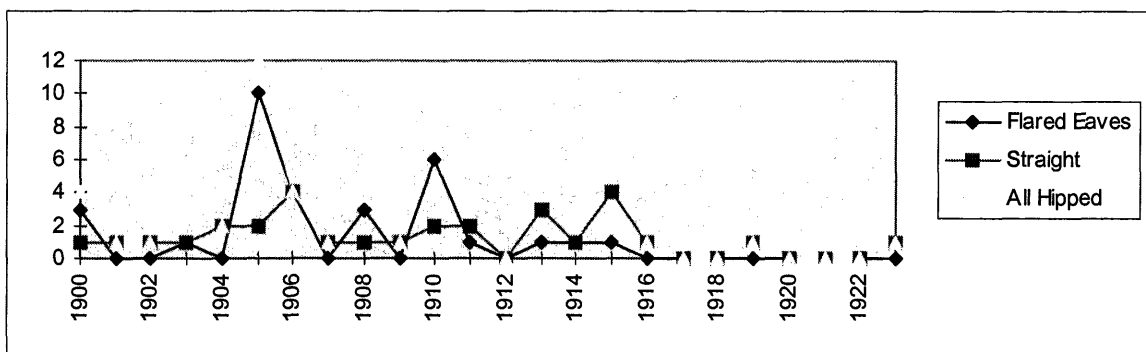
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All Hip-Roof Squares in Intensive Study Areas (n=62)

The hip roof form makes it difficult to successfully blend a full-height side wing to the core, and consequently this rarely was attempted or successfully accomplished. Variations were found where the roof of the two-story side wing was tucked beneath the eaves line of the main roof. More commonly, a single story side wing was used.



2936 Rutland Avenue (1906)

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Subtype III-A Hip Roof Square Plan, 2842 Rutland Avenue, Des Moines

A range of apparently earlier two-story houses with hip roofs were identified in the field survey but were excluded from this subtype. This was done because they were more rectangular in footprint, their roofs employed a steeper roof pitch, usually blending gable and hip roof forms in a complex roof profile. Another roof variation combined a front gable form and a hip roof rear form. These houses also lacked the four over four interior room layout that is diagnostic for the squarish house

The above figure shows construction dates for hip-roof squares in the 12 intensive level study areas. There were no dates for four houses and one pre-dated 1900. Houses with flared roof eaves are compared to those with straight roof pitches. The distribution indicates that flared eaves were popular and even dominant c.1905-1910. This is not intended to represent a sampling of all hip-roof houses and it is further constrained by the fact that these neighborhoods all ceased up-building by the early 1920's and later hip-roof examples are under-represented or absent as a result.

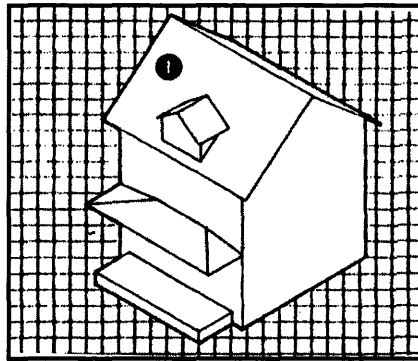
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III-B. Side-Gable Square/Cubic Subtype:



Side-Gable Square Form

(“Patterns On The Landscape: Heritage Conservation In North Omaha,” p.72)

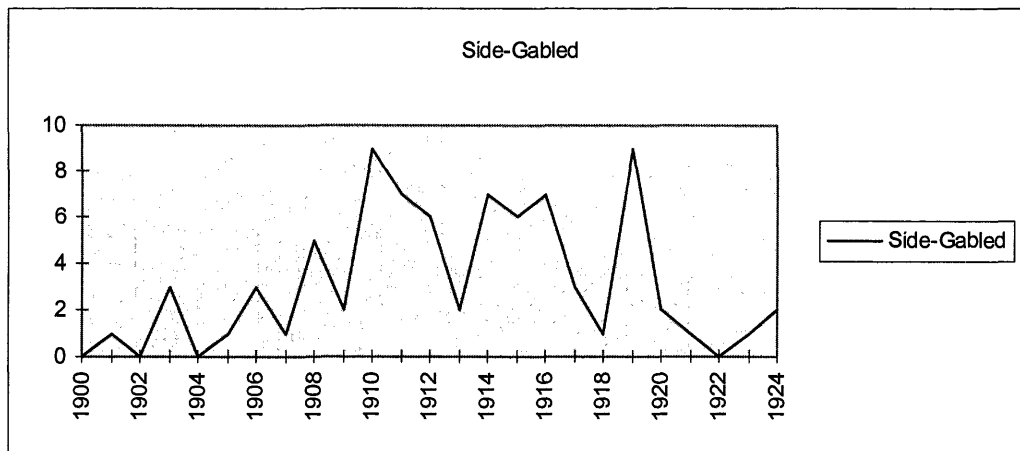
- Survey Frequency:** Preliminary Findings: This is the smallest of the three subtypes, accounting for 18.6 percent of all square/cube plans, or 449 properties.
- Distribution:** This subtype too is predominantly a West Side house type. On the East Side Union Park has almost as many side-gables as the rest of that district does. A dozen houses are located just east of McHenry Park in Highland Park. On the West Side the house type tends to be located below College Avenue (just 26 examples to the north). Most of the West Side examples cluster south of University Avenue and west of 28th Street, continuing west to Polk Boulevard. Just six houses were surveyed on the South Side and half of these were clustered near Fort Des Moines III.
- Footprint:** Square to near square.
- Height:** Two full stories.
- Porch:** Full-width separate front porch predominates, but centered and offset, smaller porches are found. Main entrance can be centered or offset.
- Roof:** Side gable, steeply pitched. Frequently has paired front dormers or a elongated front shed roofed dormer..
- Exclusions:** Any plan appearing to have a central hall and an obviously rectangular footprint was excluded. This is difficult for the latter case because any solarium/side wing has to be excluded from determining the core structure..
- Inclusions:** Plans with broader side wings with roof ridge of equal height to core roof ridge are counted as square plans.

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All Side-Gable Squares in Intensive Study Areas (n=86)

The attic treatment is the distinguishing variable from the hip roof subtype because wall dormers on either side allow for attic fenestration in addition to the front centered dormer, making that level more “livable.” This subtype tends to have more restricted ornamentation, restricted to exposed rafter ends, pediment treatments, windows and porch columns

This subtype was the hardest to evaluate as to the presence or absence of a central hall. One useful indicator was the presence, above the central entrance, of a second story bath or closet space, identified by the presence of smaller windows, or a bathroom vent pipe on the front roof plane. All houses having a central hall were excluded.

The side-gable very commonly incorporates a full height siding extension, usually a double solarium. These sidewings can be centered on the side, placed in line with either the front or rear wall plane, but the visual effect is always that of creating a more rectangular plan appearance. It is not always easy to distinguish the core house from this wing and in turn to determine the presence or absence of a central hall.

The figure below represents the construction dates of all side-gable square houses within the 12 intensive survey areas. Two houses pre-dated 1900 and five had no construction dates. The distribution is more generalized over time, but peak construction of this sub-type occurred in 1906, 1908, between 1910 and 1912, between 1914 and 1916, and finally in 1919. These counts are not intended to represent a sampling of all surveyed side-gable square houses but simply represent the identified pattern found within the proposed districts. The patterns are constrained by the time period of neighborhood up-

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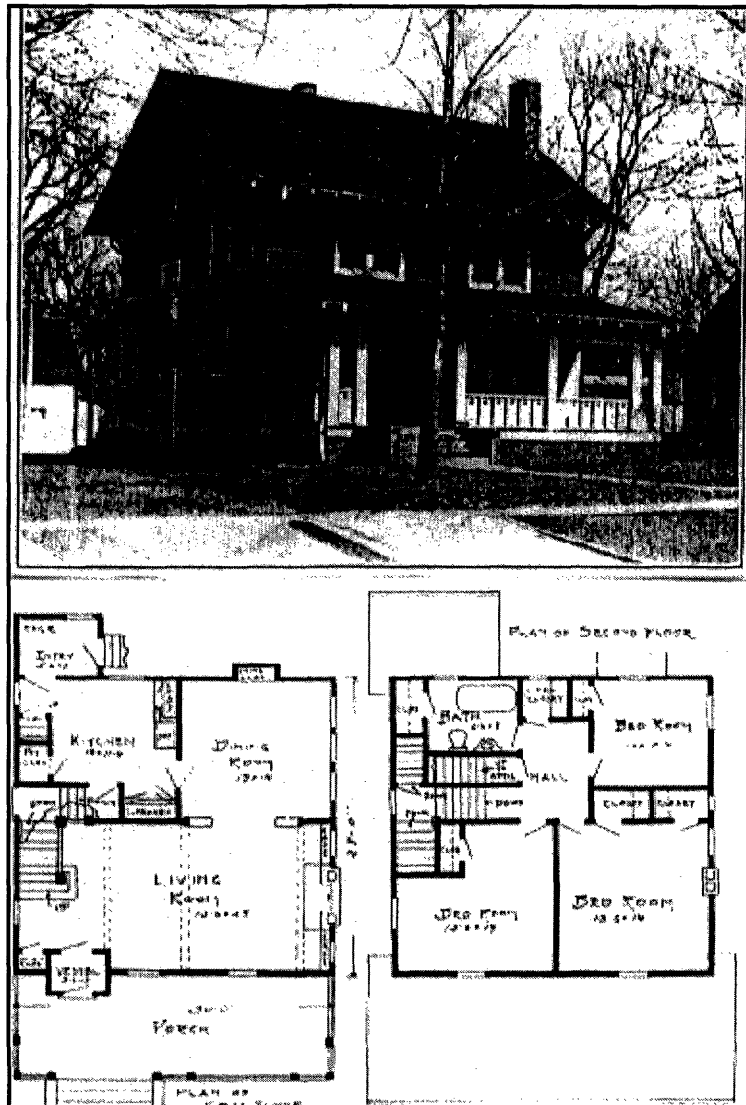
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building and the peaks reflect building spurts as much as they might reflect the inclusion of this sub-type in local construction.



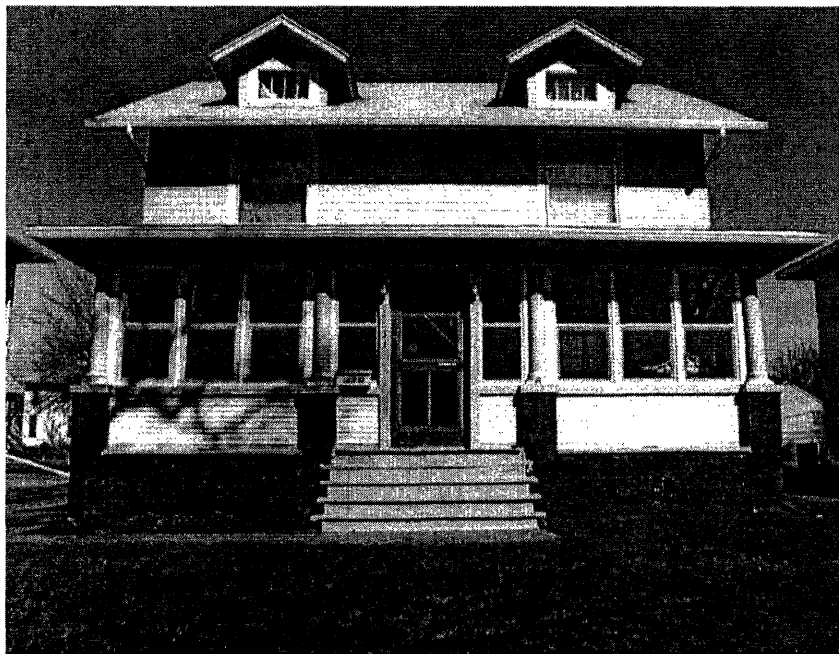
III-B Side-gable Square Plan
(*The Midwestern Magazine*, Vol. III, No. 8, April 1909)

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2831 Rutland Avenue (1905)

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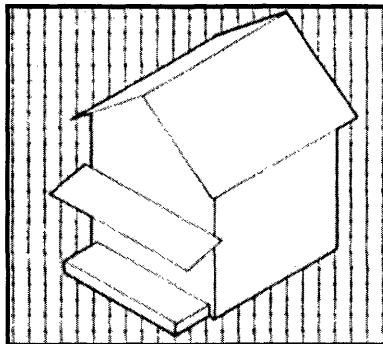
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Subtype III-C: Front-Gable Cubic Form:



Front-Gable Square Form

(“Patterns On The Landscape: Heritage Conservation In North Omaha,” p.70)

- Survey Frequency:** This is the largest subtype grouping, accounting for 51 percent of all square/cube plans, or 1,241 properties.
- Distribution:** The side-gable departs from its other square subtypes in that it is more broadly distributed throughout the city and more evenly distributed between the East and West Sides (just 16 houses were surveyed on the South Side, with just three near Fort Des Moines III). On the East Side the same focal points hold true but the counts are both higher within each survey grid (90 houses in Union Park alone) but respectable counts continue east and north. In Highland Park a broad pattern of houses runs north of and along Hull Avenue. West of the Fairgrounds there are also at least 10 houses per survey unit. On the West Side the subtype occurs further north (up to Hickman Avenue, west of 2nd Avenue) than either of the other subtypes. The strongest and broadest representation occurs between College and University, east of 9th Street (west to Drake University); west of Drake University between the same streets; and between University Avenue and Ingersoll Avenue, west of Martin Luther King Boulevard and east of Polk Boulevard. The highest count in any single survey unit (96 houses) is in Greenwood Park.
- Footprint:** Square to near square although this subtype tends to be narrower
- Height:** Two full stories.
- Porch:** Full-width separate front porch predominates, but centered and offset smaller porches are found.
- Roof:** Front-gable, base can be flared in earlier versions, steep to moderate steep pitch. Can have side dormers with shed or gable roofs.
- Exclusions:** Excessively narrow plans are excluded (these are one room and a hall wide).
- Inclusions:** Six room plans are included with those of eight rooms although the footprint is quite narrow.

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Unlike the side-gable subtype, the front gable roof pitch is shallower. The shed roof on the front porch frequently extends beyond each side wall. Dormers are rarer. Full-width front porches are the norm, but smaller porticos can be found, set to one side of the facade or centered.

This subtype also presents side wings, either centered or set flush with the rear or front wall plane, forming an ell or "T" plan. Like its side-gable counterpart, this wing for the most part consists of a stacking of solariums. The side wing roof ridge is usually subordinated to that of the core structure. A later and very substantial variant offers a broadened wing and a single roof ridge level for both core and wing. These examples are quite problematic for the square plan subtype, because the interior floor plan is certainly more complex.



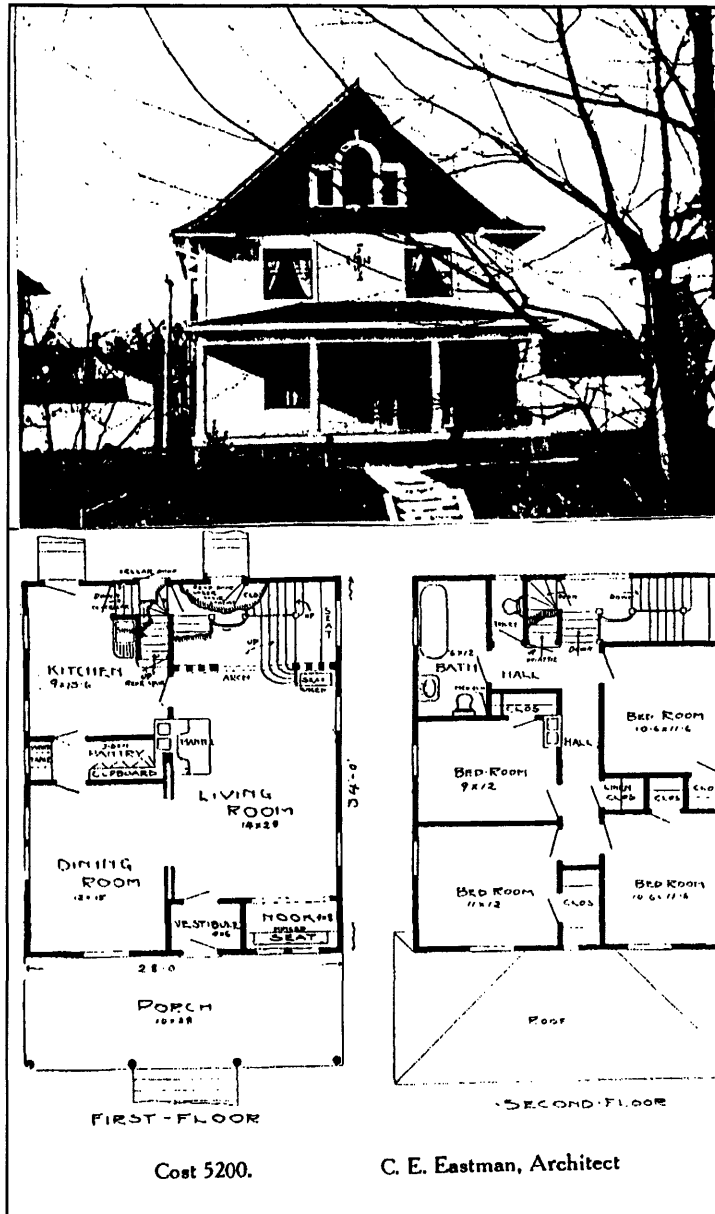
2931 Rutland Avenue (1907)

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Subtype III-C Front Gable Square Plan
(*The Midwestern Magazine*, Vol. III, No. 2, p. 40. October 1908)

The table below presents all front-gable houses that were surveyed in the 12 intensive study areas. Clearly the front-gable had a significant presence beginning in 1910, and ending c.1916. This presentation is not intended to represent a sampling of all surveyed front-gable houses, rather it is reflective of the pattern of this house sub-type only within the context of the development of those proposed districts. The peaks reflect major spurts in local growth as much as they reflect the inclusion of this house sub-type. One house was dated to pre-1900, and four had no dates.

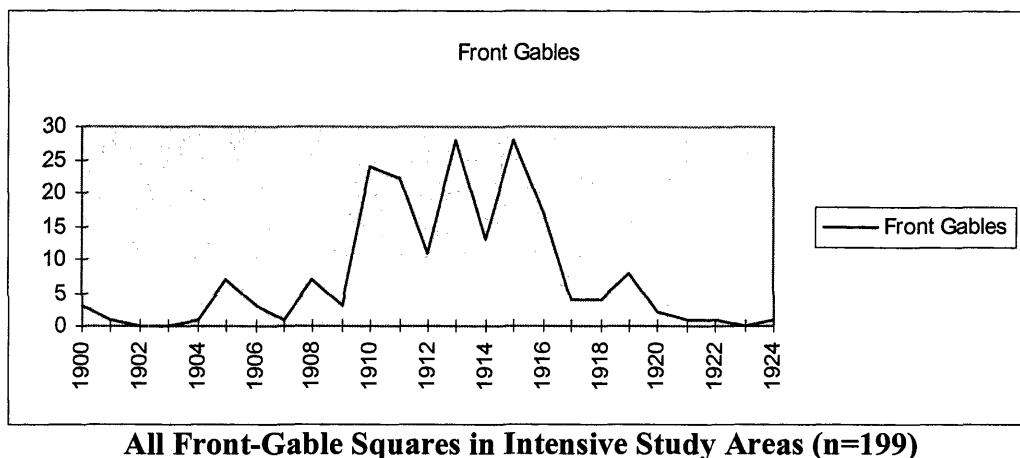
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The Square House Property Type, Significance and Registration Requirements:

Significance:

The square house property type can be nominated under Criterion A, B or C for its significance in the residential growth and development of Des Moines, Iowa. The following historic contexts are defined in this multiple property nomination document and the square house relates to each of these in the following ways:

The Onset and Maturation of Municipal Planning in Des Moines, 1906-1942:

The square house provided an economical substantial model residence that coincided with the rapid expansion of American cities during the pre-World War I years. The form also coincided with platting experiments that sought to vary the standard grid street layout and it was paired with the bungalow house form in housing developments. The property type is significant under Criterion A in the form of a district when it can be shown to have played a key design role in particular subdivision platting and developments. Individual properties are significant under Criterion A or B if they served as the private residences of important city planners, developers or other community leaders during this period.

The "Own Your Own Home" Campaign and Des Moines' Record Home Ownership Level, 1908-1942:

The square house provided an economical and relatively inexpensive home for those who were able to purchase a home in response to the many home ownership campaigns. The property type persists in the builder's plan books up to World War II and appears to have enjoyed peaks of popularity in the pre-

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World War I years, the middle-1920s and in reduced and varied forms during the mid-late 1930s. It is significant under Criterion A when it can be shown to have played a central role in home ownership promotional campaigns, when it was a featured component of a particular subdivision, and when it was used as a model home promotional effort. Individual properties are significant under Criterion A or B if they served as the private residences of important promoters of the home ownership movement.

Building Housing Between The Wars, 1918-1942:

The square house continued to play a key role in house construction after its popularity peaked prior to World War I. The cubic form provided an important visual differentiation that contrasted with the smaller single-story cottage form. At the same time the square house achieved its height of popularity as the ideal farmhouse during the mid-1920s so its role in house construction remains somewhat murky. Clearly in Des Moines the square house ceased to appear in concentrated groupings but was now consciously intermixed with other residential forms. The property type is significant in district form under Criterion A when it was strongly and consciously included in a subdivision plan and its subsequent development. The type must be featured in the promotional literature and examples will occupy key visual locations within the plat. Criterion A significance on the individual property level applies when a house was used as a model house exhibit.

Transportation's Role in Fostering and Directing Residential Expansion, 1900-1942:

Criterion A significance applies on the district level if the property type can be shown to have been planned and built with regard to the proximity of streetcar transportation. The square house was a middle-class residence form and its clustering on or near transportation arterials attests to the enhanced value of convenient streetcar service. Criterion A significance on the district or individual levels applies if the property type was adapted and built for automotive access in response to the growing popularity of that transportation form. Subdivision promotions must stress the automobile link and a direct association with a particular paved arterial. The house and lot design will be adapted to allow for either alleyway access to a garage or in some instances to an attached or basement garage. The appearance of simultaneous house and garage construction is poorly documented but a candidate subdivision would mark the arrival of a public expectation that garage and house were both of equal importance.

Providing Moderate Cost Housing for Des Moines Residents; the Emergence of the Small Tract House, 1934-52:

The standard eight-room (or seven-room when the living room was doubled) square plan was downsized as part of the small house design phenomenon. The form persisted in a variety of plans including the free-standing cube and the cube with siding/garage. It might have influenced or been incorporated into the split-level form in the late 1930s. The type or derivative type retained its two-story height and continued to visually enhance subdivision streetscapes. It does not appear to have enjoyed the level of popularity in Des Moines that it did in other Midwest cities where particular builders specialized

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in its construction, building entire subdivisions with the two-story type. The type is significant under Criterion A on the district level if a concentration of properties influenced the appearance or promotion of a particular subdivision. It is significant under Criterion A or B on the individual level if a property served as a model example home or was the residence of a small house builder/promoter/ developer/ designer during the working career of the individual in question.

Federal Housing Programs and Policies Influence Tract Housing Design and Construction, 1932-1955:

Federal housing design and subdivision guidelines and federal financial support for homebuyers was vital to the revival of house construction beginning in 1934-35. The square house enjoyed a revival in many communities and it is represented as a more expensive larger house plan in Federal Housing Administration plans of the period. The type is significant on the district level under Criterion A if a particular subdivision was guided or facilitated by these federal housing programs and the project featured or included a substantial number of these houses in its design and construction. Individual properties are significant under Criterion A or B if they were used as model federal house design examples or if they were the residences of house builders/promoters/developers or designers who were closely associated with the federal housing programs. The house had to serve as a residence during the working career of the individual in question.

The Role of House Design, Construction and Marketing in Fostering and Influencing Des Moines Residential Construction and Expansion, 1900-1942:

The type is significant on the district level under Criterion A if it was directly associated with a square house designer/builder/developer/financier who played an important role in the promotion of this house type. Criteria A or B applies for individual significance if a property served as the residence of a noted builder/developer/financier/designer during the productive period of the occupant's life.

The Role of a Popular House Type, the Square House, in Des Moines' Residential Growth and Home Ownership, 1904-1942:

The type is significant on the district level under Criterion A if it was directly associated with its initial emergence in Des Moines neighborhoods, or if its dominant presence in a particular subdivision reflects the growing popularity of the type in the city. The type is individually significant under Criterion A or B if a property served as a model promotional house that in some manner promoted the type, or if it served as the residence of a square house designer/builder/promoter during the working career of the individual in question. The ideal example would be the selection of this type by an advocate of the house form for promotional or other purposes.

Architectural Significance:

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This unstated “context” treats the physical attributes of the type. The square house is significant under Criterion C on the district level when collective examples interpret the initial appearance, the continuing evolution, or the design attributes of the type in a subdivision setting. An entire square house subdivision has type examples prominently sited and offers an array of stylistic and type elaborations. Particular attention must be paid to the intermixing of flared and straight roof pitch lines as a measure of the evolving house form. The type is individually significant under Criterion C when a property exemplifies the highest design qualities, use of materials, preferred location, or when it interprets and manifests the key developmental stages of the evolution of the type. Field survey has determined that the square house and the bungalow were commonly intermingled in neighborhood building. Frequently this intermixing is purposeful and integral to the plat layout or lay of the land.

Registration Requirements, The Square House Property Type:

- The house must be directly associated with the history of the residential development of Des Moines, Iowa.
- When the house is eligible under Criterion A, it must retain integrity of location, design and setting, feeling and association. The house must be directly and individually linked to a particular aspect of the development of Des Moines’ residential neighborhoods.
- When the house is eligible under Criterion B, it must retain integrity of location, design, setting, feeling and association, materials and workmanship as these relate to the timeframe and the claimed significant association with a person who was directly and significantly involved in the development of Des Moines’ residential neighborhoods.

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The Bungalow Cottage Property Type:

For the purposes of this study, a bungalow is said to be a single-story house. If it is more than a one-story house, it has to make an effort to disguise the additional attic space. This is the working definition and there are many other important variables that will be discussed later on. There are high-end bungalows and there are shack-like ones. This study attempted to be more inclusive rather than exclusive and inclusive of all opinions, both historical and contemporary to enable the reader to make a personal determination

A "bungalow" then is a single family detached house (built between 1909 and 1940 in Des Moines) that makes an effort to appear to be a single story in height, with the majority of its rooms being on the ground floor. The roof has to be conspicuous and must "hide" or minimize the presence of a livable second floor (in other words the house has to try in some way to pull its roof down over its ears). External walls (save for the side or transverse gable type) except for gable and dormer wall planes, should terminate at the first floor level. The bungalow should have a horizontal feeling, imparted mainly by the design of the roof. The "aeroplane" bungalow is an outright exception to the prohibition against an obvious second story.

In addition the following defining characteristics are associated with the bungalow house type. At best all bungalow candidates can be said to meet most but not all of the following characteristics. These are listed in a descending order of incidence:

- a long rather narrow rectangular plan, most often with gable end oriented to the street
- a living room that is dominant within the plan and which is placed in the front of the house
- Craftsman style detailing in projecting eaves, exposed structural members, fenestration, porch
- Colonial Revival, Mission or Prairie detailing
- a irregular or asymmetrical footprint
- multiple intersecting roof planes (main roof, dormers, porch roof)
- the use of natural or rough materials in construction
- full width front porch, free standing or recessed under the roof of the house core
- asymmetry of facade (offset porch, or fenestration differs within full-width front porch)
- no central hall, entry is directly into living room
- nearly full-width porch or a partial-width porch, centered or offset on the facade
- two bedrooms
- tapered porch columns which are not interrupted by any horizontal planes
- a basement usually with raised foundations

Three non-bungalow characteristics prevent a house from being considered a bungalow. Houses having two complete stories, those with gambrel roof forms, and bungalow conversions of earlier house

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types were not included as bungalows. Houses built in Des Moines prior to 1906 were likely not bungalows.

The challenge of determining even a sense of the changing historical definition of the term bungalow is made all the more difficult because the definition changed over time, and terms for numerous bungalow subtypes briefly entered and left the national lexicon. The popular culture and architects used different terminology's, adding to the confusion. There were perhaps as many as eight different bungalow phases and confusion has resulted when definitions which fit one of these phases is then stretched to fit all of them.

The confusion is furthered by the development of what might be termed a ninth bungalow definition. This was a post-bungalow popular culture reaction to all the bungalow fuss. One component was a negative public reaction to the house form, one that in effect took the bungalow concept back to where it had begun, as that of a seasonal house or a starter house or even worse, a shack. The other popular culture component was perhaps an unconscious effort to finalize a definition for the phenomenon-this "man on the street" definition, at least in Des Moines, strongly defines the bungalow as a small, single story, two bedroom house. One also finds adamant adherents to the idea that the true bungalow was the side-gable bungalow, a story and a half in height.

This writer, after reviewing the field data and all of the bungalow literature, came to the conclusion that there was perhaps no final bungalow definition to be had. The market and fashion of the day took the initial concept and ran with it. In Des Moines, at least, fashion found a competitor in the form of a mania for visual streetscape variety. Indeed the bungalow could readily disguise the same floor plan within any number of roof forms, it was ultimately plastic and flexible. While a finite number of plan types and interior plans were developed, it appears to be impossible to trace the rise, evolution or decline of any one of them with certainty. What changed was the hype and terminology as the houses were creatively marketed. The relative numbers of each plan type can be determined along with a more accurate chronological sense of how the bungalow rose and fell. Still, it is the task of this study to strive for an acceptable definition.

The definition has to be historical, based on field data and then-contemporary accounts and it has to be helpful-functional, useful in sorting and evaluating houses in the field. Naturally the historian combines historical data and contemporary perspective whenever history is forged. The challenge here is to develop a historic understanding of the bungalow from a local/regional perspective. This can be accomplished because we know that the bungalow phenomena were a fact and that the then-contemporary culture left a more than adequate record of how the bungalow was conceived and perceived. Historical perspectives will be allowed to outweigh contemporary ones. A conscious effort will be made to minimize the invention of any new terms or categories, but rather to bring harmony to all of the work done to date. The developed definition will then be tested against the historical and field data.

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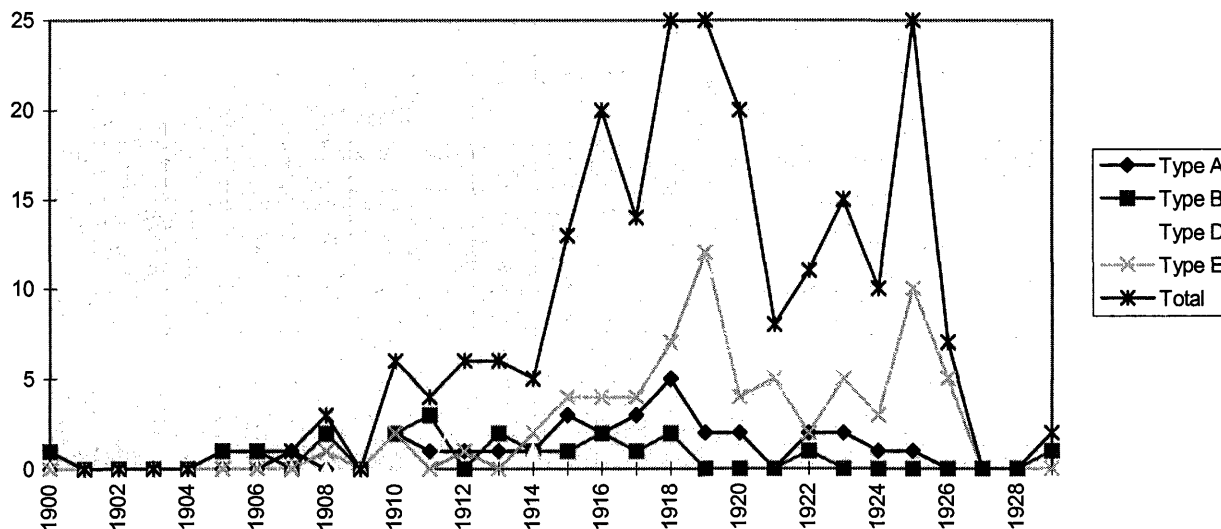
Historical Residential Architecture in Des Moines, Iowa, 1905-40: A Study of Two Cottage/House Types, the Bungalow and the Square House

Three principal bungalow subtypes were found in the Des Moines survey. These were the frontfacing gable and hip (narrow end to street), the side-gable, and the Airplane (or "Aeroplane") bungalow. The last named is here treated as a two-story variant of the front-gable subtype. The first two general groupings will be termed "supertypes" simply for organizational purposes because each is further subdivided. The survey also identified a miscellaneous group, consisting of "T" and cross plans that had no dominant or core roof form.

I. Gable front/Hip front Bungalow Subtype:

This supertype comprises the majority narrow-plan bungalows, basically those hip and gable roofed bungalows that present their narrower dimension towards the street front.

The two tables below compare construction dates for the six front-gable subtypes as documented in the intensive study areas, organized by year of construction. The distribution is likely determined by the building up period of the neighborhoods being studied as much as by the popularity of the bungalow. The jump in bungalow construction begins in 1914, declines right after World War I, but rebounds through the mid 1920s. The subtypes I-D and I-E dominate while subtype I-B disappears after 1918. The second table makes the same comparison for two smaller front-gable subtypes, the "ell" and the Aeroplane. The Aeroplane (I-H) disappeared after 1919 in the intensive study area.



Year of Construction, Four Front-Gable Subtypes, 1900-1929

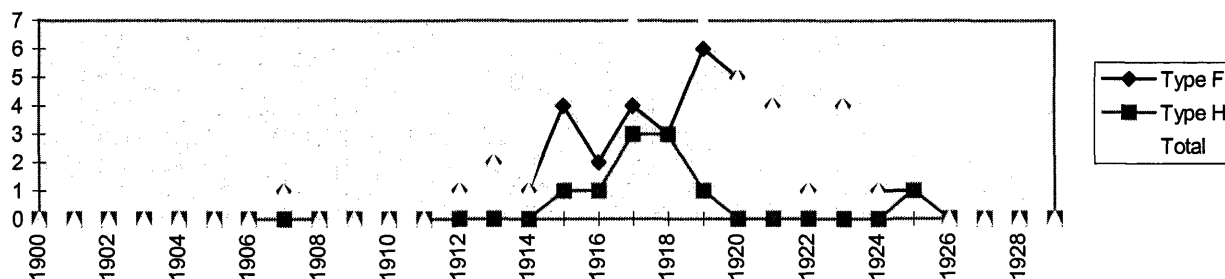
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Year of Construction, Two Front-Gable Bungalow Subtypes, 1900-29

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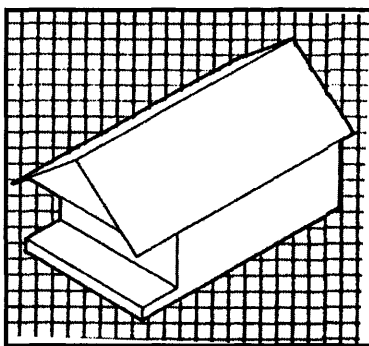
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I-A. Single front gable with integral full-width front porch:



Front Gable Bungalow Form

(“Patterns On The Landscape: Heritage Conservation In North Omaha,” p.73)

- Survey Frequency:** 10.5 percent of all bungalows in the city, 745 houses.
- Distribution:** Evenly distributed, with concentrations to the west, northwest and north of the Fairgrounds and in the area defined by Hickman, 16th Street, College Avenue, 23rd Street, and the southeast part of Highland Park (east of North Union Street, south of Douglas Avenue).
- Footprint:** Mostly rectangular, ranges from narrow rectangle to square
- Height:** One story up to one and a half stories.
- Porch:** Full width recessed beneath main roof, or no porch
- Roof:** Gable, gable faces street, pitch decreases as plan widens
- Key Variables:** Key variables for this subtype include porch width, plan depth, roof pitch, fenestration of the gable front, the presence of side dormers, and the degree of Arts and Crafts ornamentation
- Exclusions:** Excludes most one and a half story small houses, gambrel roof types, all true multiple gable fronts.
- Inclusions:** Shotgun plans are included but are not true bungalows. Houses with minimal porticos are counted as having no porch, includes shallow or symbolic additional front gables (less than a foot deep) which would be considered I-D examples.
- Variants:** One variant adds a side wing to the core structure but the wing does not project beyond the front facade. The thrust of the side wing is often accentuated by the addition of a shed porch roof, a bay or a combination of these with a small portico. There is however no physical connection between the facade elaborations and the wing itself.

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The North 1984 North Omaha architectural survey "Patterns On The Landscape: Heritage Conservation In North Omaha," termed this a type "A" and dated its high point as between 1908 and 1917 (p. 73).



Subtype I-A, Benson & Marxer Addition, 1918
(*Register*, May 26, 1918)



2610 Woodland Avenue (1918)

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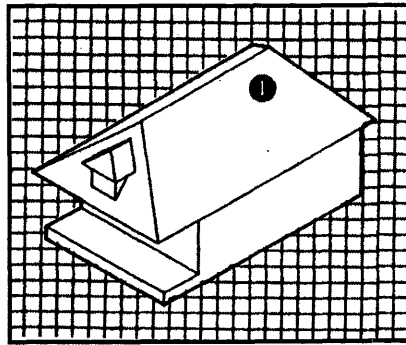
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I-B. Hip roof (narrow end to street) with integral full-width front porch:



Hip Roof Bungalow Form

(“Patterns On The Landscape: Heritage Conservation In North Omaha,” p.76)

Survey Frequency:	Four percent of all bungalows in the city, 304 houses
Distribution:	This is predominantly an East Side bungalow, with highest concentrations around the State Fairgrounds and immediately north of Union Park
Footprint:	Mostly rectangular, ranges from narrow rectangle to square
Height:	One story
Porch:	Full width recessed beneath main roof, or no porch.
Roof:	Hip, narrow end to street
Key Variables:	The front porch is typically adorned with tapered columns that continue from the ground to the base of the porch pediment
Exclusions:	Same plan with a gable front dormer with shared main roof ridge is a I-C.
Inclusions:	Versions with no porch, porticos. Just eight houses had partial width integral front porches, so these are included in this subtype
Variants:	A common Des Moines variant is a gable roof with a hip roof on the facade. Another variant carries the front hip roof plane down over the front porch, technically placing it under the main roof. Can have up to three dormers, of varied roof type and size

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A REAL BUNGALOW

Say—when you get tired paying rent and would like to better your conditions, just come out to 2347 Capitol Avenue. I can show you some of the most comfortable little homes you ever saw. Close to cars—honestly if you want to be good to yourself you will fall in love with them.

Then What?

Yes, I have one for you—and the terms can be made so inviting that the rent proposition need be no more. Call me up 441 East

J. R. MUIR

I-B Sub-type

(*Register & Leader*, November 18, 1910)

This subtype was not utilized by the 1984 North Omaha architectural survey “Patterns On The Landscape: Heritage Conservation In North Omaha” but it is applicable to Des Moines.

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2709 Linden Street (1915)

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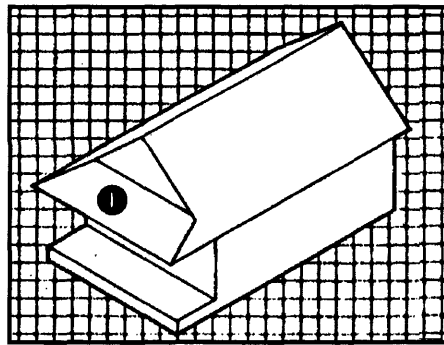
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I-C. Front gable with partly integral full-width front porch:



Subtype I-C Bungalow

(“Patterns On The Landscape: Heritage Conservation In North Omaha,” p.75)

Survey Frequency:	1 percent of all bungalows in the city, 94 houses.
Distribution:	This is absolutely an East Side and South Side bungalow type. Just one example was recorded on the West Side. Virtually all of the East Side examples are located around the Fairgrounds.
Footprint:	Narrow rectangle
Height:	One to one and a half stories
Porch:	Integral or recessed like I-A, save that hip porch roof shares side planes of main roof but is otherwise a separate component.
Roof:	The main porch roof is a shed or half-hip form, but the porch roof otherwise blends into the main gable roof through the use of pent side extensions
Key Variables:	Front roof arrangement is critical, rear roof is often a regular gable roof treatment
Exclusions:	Combination hip/gable roofs where presence of an enlarged front gable appears to create pent connections with porch
Inclusions:	Houses with or without the front cross-gable are included
Variants:	The three versions of this subtype are the true hip, the combination hip-gable combination, and the hip roof-living room-gable porch combination. This last variant appears to have two front appendages attached to the main hip roof core, the first, also with a hip roof, is the living room component, slightly narrower than the main house, the second, of various roof types, is the porch. The first two variants have porches which share the side planes of the core roof structure, using pent connections. The porch detailing tends to mirror that of subtype 1fg with splayed columns. The front gable can include windows or window sets. Wall dormers and side wall bays are infrequently used.

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The 1984 North Omaha architectural survey "Patterns On The Landscape: Heritage Conservation In North Omaha," termed this a type "E" but only a few were identified, dating for the most part to 1908-15, 1920, and 1925 ("Patterns On The Landscape: Heritage Conservation In North Omaha," p. 75).



Subtype I-C (lacking cross gable on front), Hillcrest, Southside:
(Register & Leader, August 18, 1912)



646 25th Street (1910)

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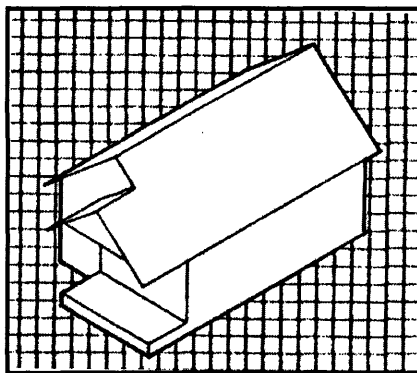
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I-D. Front gable with partly integral non-full-width, offset front porch:



Subtype I-D Bungalow Form

(“Patterns On The Landscape: Heritage Conservation In North Omaha,” p.74)

Survey Frequency:	This is the second largest bungalow sub-group, accounting for just over 22 percent of all bungalows in the city, or 1,593 houses.
Distribution:	This subtype tends to be more favored on the East Side where eight survey areas identified 50 or more of these houses. Just one West Side survey area had that many (immediately east of Glendale Cemetery). The East Side concentrations are solidly distributed in a southeast arc which runs from Highland Park to Union Park, and a concentrated area west of the Fairgrounds.
Footprint:	Narrow rectangle, expandable to square
Height:	One story to one and a half story
Porch:	Gable roofed porch is predominant, always offset on facade with outer roof plane a continuation of main roof plane. Porch is always less than full-width.
Roof:	Gable
Key Variables:	Can have a gabled side wing that projects behind the line of the main facade.
Exclusions:	Excludes very shallow front wings, which are considered “I-A” Examples
Inclusions:	The front porch wing can be very shallow, almost symbolic. Any substantial front porch wing qualifies the bungalow in this subtype.
Variants:	Wall dormers tend to be infrequent as are bay windows. Broader versions of this subtype can combine a front side verandah and a bay window. One variant had a side gabled wing which formed an ell off of the base of the front porch wing. There were just 13 of these, coded in the survey as “4gs.” The main entry can be in the front wing, front or

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side, or on the main facade. This plan can have multiple front gables in virtually any combination.



I-D Subtype, 814 25th Street, Des Moines

The 1984 North Omaha architectural survey "Patterns On The Landscape: Heritage Conservation In North Omaha," termed this a type "C" and dated its high point as between 1921 and 1924, but found it well represented from 1908 through 1929 ("Patterns On The Landscape: Heritage Conservation In North Omaha," p. 74).

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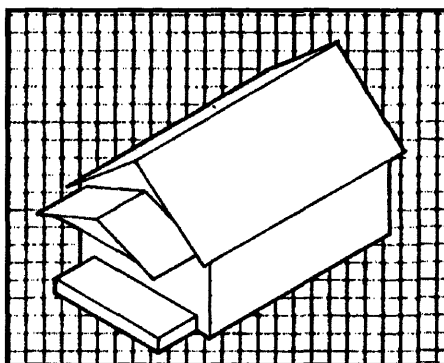
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I-E. Single Front Gable with separate front porch:



Subtype I-E Form

(“Patterns On The Landscape: Heritage Conservation In North Omaha,” p.75)

Survey Frequency:	26 percent of all bungalows in the city, or 1,862 properties.
Distribution:	This is another subtype that is clearly most favored on the East Side. It is found in higher concentrations than the I-D subtype, which is perhaps surprising given the relatively equal total numbers for each subtype. Very high concentrations (144-50 per survey unit) are found west of the Fairgrounds. Relatively high concentrations (62-73 houses per unit) are found east of 2nd Avenue and west of East 14th Street.
Footprint:	Narrow rectangle
Height:	One story to one and a half stories.
Porch:	Separate front porch, full width or less, gabled or shed roofed, the porch is not integral to the core of the house.
Roof:	Gable with gable end to street
Key Variables:	The front gable can contain windows and window sets. Wall dormers and Side wall bays are infrequently used.
Exclusions:	In some instances the main roof plane and porch roof plane differed by only a few inches. Very minor porticos with no understructure were included with the “I-A” subtype. Excludes hip roof bungalows (see “I-F”)
Inclusions:	Any structurally separate front porch, greater than a portico qualifies inclusion.
Variants:	Porch roof form as noted.

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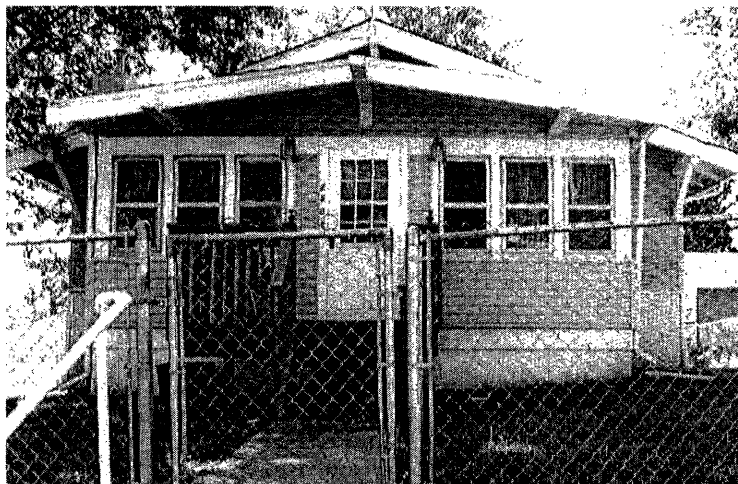
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Subtype I-E, 2609 Woodland Avenue:
(*Tribune*, February 15, 1928)

The 1984 North Omaha architectural survey "Patterns On The Landscape: Heritage Conservation In North Omaha," termed this a type "D" and dated its high point as between 1908 and 1927, with peaks between 1910 and 1916, and between 1924 and 1926 ("Patterns On The Landscape: Heritage Conservation In North Omaha," p. 75).



2504 Pleasant Street (1915)

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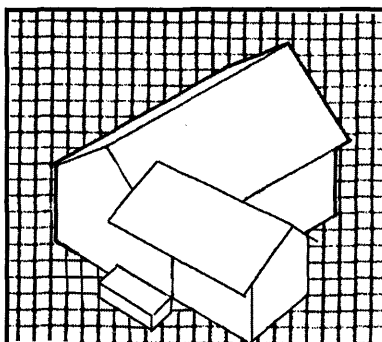
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I-F. Ell Plan Formed by Sidewing Porch Which incorporates Front Porch:



I-F Bungalow Subtype Form
(James Jacobsen, 2000)

- Survey Frequency:** Just two hip versions were found. The gabled version accounts for just under 4 percent of all bungalows in the city, or 276 properties.
- Distribution:** This subtype was most favored in the West Side, although it is a rather rare subtype. It is found most commonly in the area bounded by University Avenue (north), 35th Street (east), Ingersoll Avenue (south) and Polk Avenue (west).
- Footprint:** Primarily a rectangle with ell turn off of facade.
- Height:** One story to one and a half stories.
- Porch:** Most commonly a shed roof porch covers part of the facade and blends into a gabled side porch. The porch is separate from the core structure. The only point of union is the shared roof ridge level of the main roof and the side porch. House entry might be made through wing or facade.
- Roof:** Gable or hip roof.
- Key Variables:** The ell porch form on the facade.
- Exclusions:** The porch wing has to project beyond the facade and incorporate the front porch component, if the side wing is flush with the facade and the porch is a mere portico or mansard skirt, the house was considered to fit within the "I-A" subtype.
- Inclusions:** One variant overlays a separate gabled square porch onto a front corner of the house, set either flush with the facade or the core house intrudes into the unit, forming a wrap-around effect. The porch roof in this variation has a lower roof pitch.
- Variants:** The sidewall behind the wing can have a parallel side wing, bays or other elaborations. The hip roof variant shares the front roof plane with the front porch.

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Subtype I-F, 645 49th Street:
(*Tribune*, April 26, 1928)



732 26th Street (1920)

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I-G. "Classic California Bungalow" Including Front and Side Gable Roof Variants:

Survey Frequency: Preliminary Findings: Thirteen examples found in the city.
Distribution: A mere handful of these were located on the East Side and just one example on the South Side. It is therefore found scattered throughout the West Side with one or two houses per survey unit.
Footprint: Irregular although core structure is rectangular or square
Height: One story
Porch: Any combination of porches, verandahs, porch recesses. Tends to have a front gable orientation however.
Roof: Too complex to identify a dominant roof form.
Key Variables: By definition tends to have larger number of rooms, might have rear patio.
Exclusions: Aeroplanes are separately treated.
Inclusions: Any consciously complex plan.
Variants: Greater likelihood to use natural and rusticated materials. Porte cocheres, matching garages, broader lots.

This is a made up category and a very subjective one as well. The most complex and striking bungalow examples are included in this group, based on the assumption that they are either architect designed or were more or less directly imported as conscious "California Bungalow" examples.

This subtype was not employed by the 1984 North Omaha architectural survey "Patterns On The Landscape: Heritage Conservation In North Omaha" but it was applicable to Des Moines.



2500 Pleasant Street (1915)

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I-H. Airplane-“Aeroplane” Bungalow Subtype:

Survey Frequency: This subtype perhaps surprisingly accounts for just over one percent of all bungalows in the city, or 75 houses.

Distribution: The aeroplane is found on the West Side or in the Union Park-Highland Park areas on the East Side. The highest concentration, 24 examples, is south of University Avenue and west of 35th Street.

Footprint: Rectangular to square, front gable rectangular plans predominate.

Height: One story plus aeroplane level

Porch: Regular array of porches, second story level can be or can include a sleeping porch

Roof: Gable predominates, but can be hip. Second story components are separately roofed and the roof ridges can be parallel to or across that of the first story.

Key Variables: The second story can be virtually as large as the first story.

Exclusions: Some side-gabled aeroplanes were likely classed with II-A subtype.

Inclusions: Some aeroplane levels consist of a low line of attic lights or an elongated monitor. Anything greater than a dormer is treated as an aeroplane.

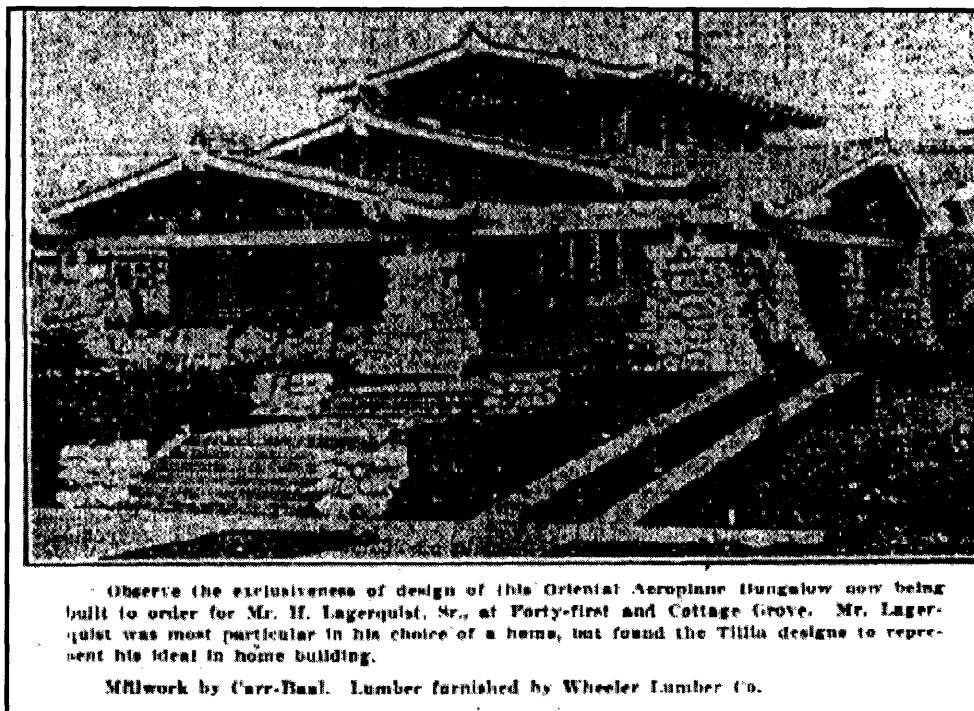
Variants: A few cross plan houses feature a cap of four dormers which form an aeroplane attic level.

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Aeroplane Subtype I-G
(*Register & Leader*, July 4, 1915)

This subtype should be treated as a group of regular bungalows which happened to have free-standing second story rooms. The essence of the plan was that the first floor was planned along with any specific second floor rooms, and the roof was simply imposed over that design. The second story room(s) are actually conscious protrusions through the roof plane. These houses differ from one and a half story plans in that the entire second floor space is contained *beneath* the roof.

This subtype was not employed by the 1984 North Omaha architectural survey "Patterns On The Landscape: Heritage Conservation In North Omaha" but it was applicable to Des Moines.

Subtype Discussion:

One of the first aeroplane houses appears in *Keith's Magazine* in mid-1909. The Mission style house sports two square-cut corner towers (Una Nixon Hopkins, "The Bungalow," *Keith's Magazine*, June 1909, Vol. XXI, p. 315).

Keith's Magazine observed in 1922 that there were four ways to realize second floor living space. These included the full-two story house, the livable attic space, the airplane bungalow, or the favored solution, the gambrel roof. The key consideration was developing a "design which shall make provision for the space needed on the second floor." The airplane was an alternative to this harmonious design

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effect, "the second story rooms are...frankly designed and set on the roofs." In other words the rooms simply pierce the single story roofline wherever they are placed. Another source of the aeroplane name was offered:

So light and airy are the [second story] rooms, one would suppose that it gives the sense of flying, with the roofs below for the wings of the plane. However that may be, such rooms have the maximum of light and air. ("The Second Story--Where Shall It Be?" *Keith's Magazine*, Vol. XLVII, No. 5, pp. 223-25, May 1922).



Bungalow Humor, 1923
(Tribune, February 6, 1923)

The areoplane bungalow was at least initially simply a front or side-gable bungalow with a roof-top sleeping porch added. Sleeping porches by definition were second-story affairs in order to maximize access to cooling breezes and to be above the bugs. The areoplane is a later sub-type, first appearing in Des Moines in 1915. The sleeping porch was generally popular by 1913. There is relatively little treatment of the form in the bungalow literature. Examples simply appear in articles, beginning at that same time. A structural constraint for the areoplane was the requirement that load-bearing first story walls would be in line with the sleeping porch above to support its weight. This necessarily would have limited interior plan flexibility by mandating a central larger room. This problem was avoided in many Des Moines examples by moving the second story element to one end or corner of the plan where it could be superimposed over a smaller first floor room. Another alternative was the enlargement of the second floor, so much so in some cases that that upper story dominates the whole plan and creates the appearance of a two story house. In this climate, second stories were probably weather tight from the onset, most being finished bedrooms having ample ventilation however. Two-story houses could be retrofitted with sleeping porches but it is uncertain whether this was done with single story bungalows (Emma E. Beard, "The Sleeping Porch--Built-in and Built-on," *Keith's Magazine*, August 1913, Vol. XXX, pp. 98-103).

The airplane bungalow is not well treated as a separate type in the bungalow literature and this is also true in the contemporary scholarly literature. *Keith's Magazine* offered the only article that discussed the type to any extent in late 1924. First the definition of the airplane:

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The airplane bungalows are a combination of the best architectural features of the Swiss chalet, the California bungalow and the original India bungalows. Strictly speaking the word bungalow means a single-storied house with a wide verandah. An airplane bungalow is generally a complete bungalow on one floor, with one or more additional rooms raised above the roof. The main roof lines are designed so that the house would be complete without the second story. It is this second story that makes the airy sleeping porch, the well lighted attic and the pleasant bedrooms possible.

The Swiss influence was perhaps the gable front of the second story, although many airplanes lacked these. The original bungalow influence is anybody's guess.



677 33rd Street (1917)

The article traced the origin of the airplane to southern California. It was soon taken up in the other Southwest states because it was "the only type of house thoroughly suited to a hot climate." The type was "still a new architectural style, they have already passed out of the experimental stage and have become a permanent American type, filling a real need." Gradually the type extended to northern climates where "even in the states furthest north there is at least three months of heat when cool sleeping rooms are appreciated." Cold climate building specifications required "double walls, double floors, concrete foundations, a basement extending under the entire house, a furnace and insulation of the upper story, and tighter construction all around." The sleeping porch could also be glassed. If the second story was not used in winter, then second story insulation was unnecessary. The same house could be used as a winter house in Florida or a summerhouse in Minnesota! It is likely that this house type commonly employed casement windows (*Airplane Bungalows*, *Keith's Magazine*, Vol. LII, No. 4, pp. 156-58, October 1924).

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I-L, I-N, I-T-“U” Plans, “T” Plans and Cross Gable Plans Subtypes:

This is a miscellaneous “holding tank” for those bungalows that don’t fall within the other subtypes.

Subtype:	Basic Form:
I-L	Cross-gable roof form on square core
I-N	multiple front wing/porch extensions on hip roof core
I-T	T-roof plan and footprint
I-U	U-shaped wrap-around plan based on central patio

Survey Frequency:	two percent of all bungalows in the city, or 148 properties.
Distribution:	These are generally distributed throughout the city. Ten examples cluster in the West Side area bounded by Hickman Avenue, 16 th Street, College Avenue and 23rd Street
Footprint:	The “T” plan is rectangular, the cross gable can be cruciform in shape.
Height:	One story to one and a half stories.
Porch:	All variations.
Roof:	T plan is gable, cross gable can be hip or gable.

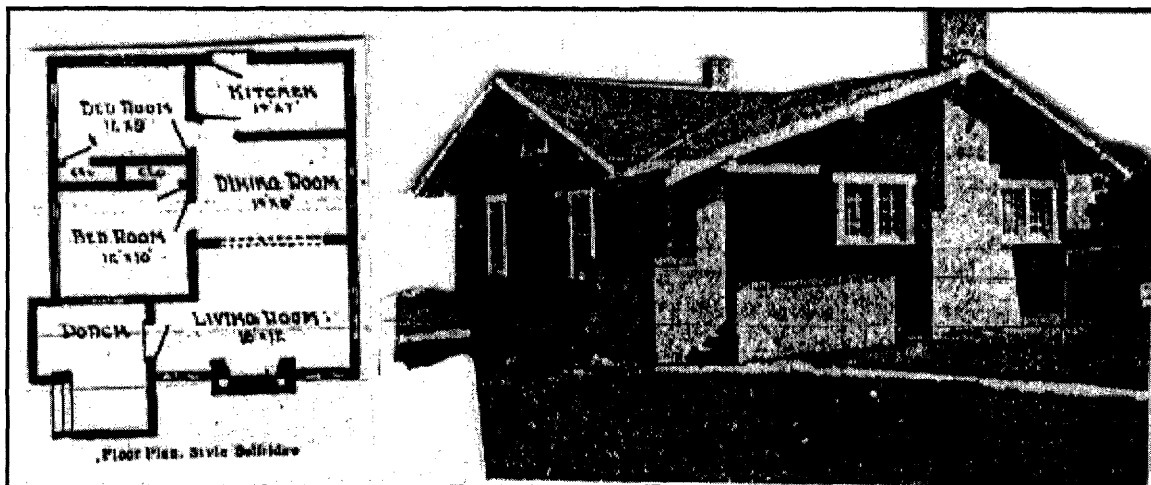
The largest proportion of this group consists of the so-called “T” roof plan, where a side gable front or rear roof is bisected by a front or rear roof ridge of the same height. These houses have rectangular footprints so they aren’t side gable plans. When the “T” is in the rear of the plan, the house could well be classed as a front gable but this was not done, pending further study. Another grouping is the cross gable, where the roof form is roughly quartered by four intersecting roof ridge lines which center on the plan. This might simply be caused by the use of oversized side dormers that appear to constitute cross gables. Yet another grouping within this grouping is an elongated plan where the living room is fronted between the main house core and the porch. All of these warrant further evaluation, focusing on interior floorplans.

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Subtype I-L, Cross-Plan Bungalow, Broadmoor Addition, 40th & Sheridan streets, 1915
(Register & Leader, April 23, 1916)

The figure above shows that the cross gable roof tends to be associated with a broader more squarish house plan and perhaps the roof form allows for a steeper roof pitch and more attic space. A dominant roof ridge cannot be readily identified, although in this example the side gables are slightly shorter than are the front ones (the front being slightly extended to cover the corner entry porch).

In this bungalow plan the living room is separately roofed between the core of the house and the front porch.

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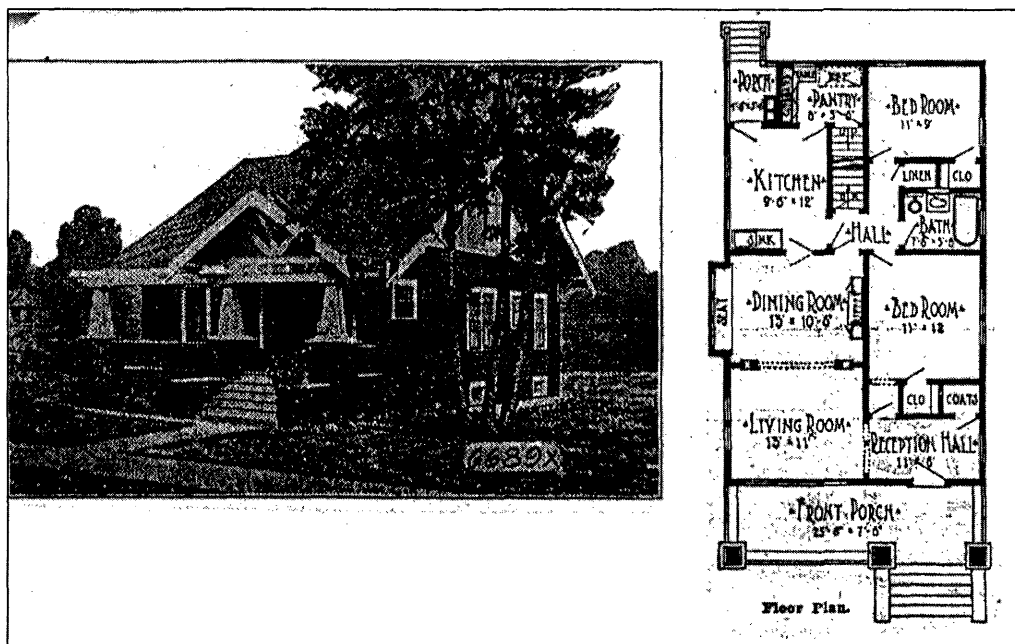
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II. The Side-Gable Bungalow Subtype:

The side-gable bungalow as a class is barely discussed in the bungalow literature. It is simply included by virtually every contemporary and historical writer but none of these offers an explanation of its particular origin let alone a justification for its being termed a bungalow. The broadly projecting eaveslines of the side-gable frequently disguises the fact that the two or nearly two-story bungalow commonly has a very narrow plan, and as such is specially suited to an elongated narrow urban town lot. It is perhaps the ability of this supertype to obtain its sunlight through banks of side windows that makes this supertype work on these narrow lots. Architect William Radford favored submerging the fronts of his bungalows to lower their front profile. He also backed them at least 20 feet from the sidewalk, adding shrubbery and a broader approach to further de-emphasize their height. The side-gable supertype would have presented a lower front, disguising its high sidewalls.



Radford Side-gable bungalow design for a narrow lot, 1915:

While the plan appears to be quite broad, the core is just 25.6 feet wide and 41.6 feet deep
(*The Iowa Bystander*, July 23, 1915)

The Radford side-gable bungalow example depicted below offers a very wide plan with rather shallow depth. Radford warned that "it is possible materially to spoil the appearance of an otherwise beautiful home by an improper selection of its surroundings. [This] house [note that the architect terms this a house and not a bungalow, perhaps due to the use of a central hall downstairs]...should be placed, preferably, on a rather wide lot with a moderate terrace in front of it." Here Radford was willing to

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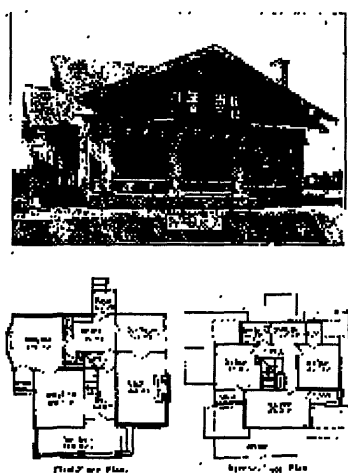
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elevate the profile of the frontage by lowering the lot approach. This example also depicts the very complex roof patterns found in an "artistic" California bungalow (Ibid., July 14, 1916).



A Broad Side-Gable William Radford Plan, 1916:
(*The Iowa State Bystander*, July 14, 1916)

This "supertype" greatly complicates the process of setting exact standards for what a bungalow is because the ground rules are so very different. This house group regularly ignores the single story vertical standard of bungalow. Its front roof plane, running parallel to the street front, is far more successful in hiding any upper stories behind it than is the front gable "supertype." In the end, it was the side-gable that survived to serve as a precursor for the later side-gable houses, the ranch house and the cottage. The front-gable died out completely.

The bungalow repackaged already existing architectural components in a new house package. The side-gable, at least externally, was already a well-established house type. The addition of Craftsman or bungalow detailing, especially the broadening of the projecting eaves, resulted in the side-gable bungalow. Inside, the house plan surely transformed just as the front-gable bungalow changed.

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The pre-bungalow side-gable cottage house:
(Low Cost Houses, Carpenter Building Series No. 2, 1907)

The figure above depicts an East Coast cottage that has all of the basic lines of the side-gable bungalow but yet is not considered to be a bungalow. This house in Des Moines is frequently stylized with paired or single turret dormers.

Location of Side-Gable Bungalows In Des Moines:

When the subtypes II-A, II-B and II-C are combined they evidence a city-wide pattern of distribution. The highest concentration (114 houses) is found in the area bounded by University Avenue (south), 38th (east), College (extension) Avenue (north), and 44th Street. The areas immediately north, south, west and southwest each contain between 54 and 78 examples. On the East Side the highest concentration is found in four survey areas which arc from southeast Highland Park through Union Park. The area west of the State Fairgrounds has a heavy concentration.

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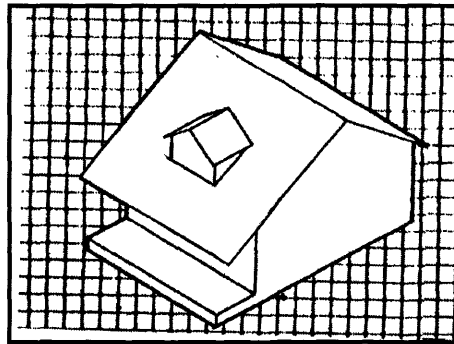
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II-A. Side-gable bungalow with single front roof pitch and full-width integral front porch:



Subtype II-A Form
(James Jacobsen, 2000)

- Survey Frequency:** The side gable subtypes as a group accounts for 26 percent of all bungalows in the city, or 1,858 properties. This particular sub-subtype is the largest of the three, accounting for 920 properties or just under half of all side-gables, and 13 percent of all bungalows in the cities. This tabulation includes all single and one and a half story bungalows having a full-width front porch
- Distribution:** This subtype is very dispersed with just a few areas of higher concentration. The Union Park area (48 houses) is the only East Side focal point. On the West Side the Beaverdale area offers a surprisingly high concentration (37 houses). The highest count is found in the area bounded by University Avenue (south), 38th (east), College (extension) Avenue (north) and 44th Street (west) with 69 examples.
- Footprint:** Narrow rectangle to square
- Height:** Story and a half
- Porch:** Full-width, recessed beneath extension of front roof plane
- Roof:** Side-gable with two roof planes. Gable can be clipped or even hip.
- Key Variables:** Front dormer can be centered or placed to one side. Dormers can be hip, gable or shed roof, or can be paired as eyebrow dormers.
- Exclusions:** Pre-bungalow cottage forms, early saltbox roof types
- Inclusions:** Saltbox variants
- Variants:** Pitches of two roof planes can vary as can length although roof planes are usually balanced on side where rear roof plane descends to cover rear porch.

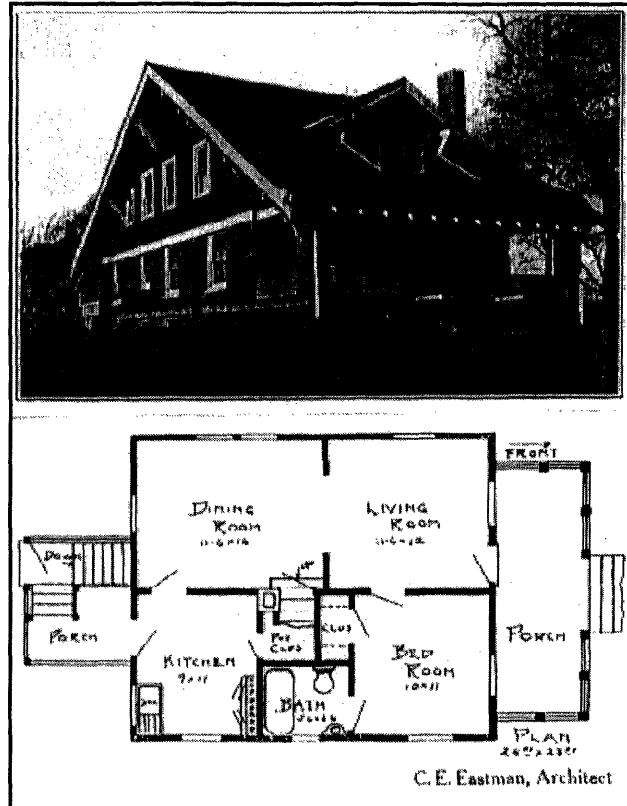
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Subtype II-A. Side-gable With Full-Width Integral Front Porch:
(*The Midwestern Magazine*, Vol. III, No. 8, April, 1909)

This house plan encompasses the full range of “bungaloid” types, termed the “semi-bungalow” or “cottage bungalow” being basically defined as being greater than one story in height. The side-gabled house plan tends to be more squarish but is still rectangular in form. The roof is usually a gable although hip and clipped gable variants do appear. The roof planes can be of the same length and pitch or different length and pitch. The latter or “saltbox” type was being built as early as 1911 when Henry Saylor termed one, with paired front dormers which flanked a recessed porch, to be “ingenious” (Saylor, p. 206).

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715 35th Street (1911)

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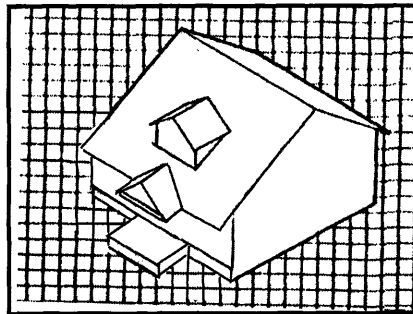
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II-B. Side-gable bungalow with single front roof pitch, with centered less than full-width front porch:



II-B Subtype Form
(James Jacobsen, 2000)

- Survey Frequency:** The side-gable subtypes as a group accounts for 26 percent of all bungalows in the city, or 1,858 properties. This particular sub-subtype is the second largest of the three, accounting for 678 properties or 36 percent of all side-gables, and 9.6 percent of all bungalows in the city.
- Distribution:** This subtype is evenly distributed. East Side concentrations are found in Highland Park and Union Park and west of the Fairgrounds. On the West Side generally higher counts are found in the area lying east of 44th Street, south of Hickman Avenue, west of 38th Street, and north of University Avenue.
- Footprint:** Narrow rectangle to square
- Height:** Generally single story with livable attic space, ranging up to story and a half
- Porch:** Centered, less than full-width, gable, separate roof from main roof
- Roof:** Side-gable with two roof planes. Gable can be clipped or even hip.
- Key Variables:** Front dormer can be centered or placed to one side. Dormers can be hip, Gable or shed roof, or can be paired as eyebrow dormers.
- Exclusions:** Pre-bungalow cottage forms, early saltbox roof types
- Inclusions:** Houses with very minimal central porticos over stoops.
- Variants:** Paired eyebrow dormers flanking porch are common, as are paired dormers.

This sub-type includes virtually all of the Colonial bungalows as well as many single story bungalows of identical plan, but which lack Colonial treatments. The same interior plan could be packaged within a broad range of roof and facade arrangements. A house plan book offered by W. W. Dixon presented three distinct English (Tudor), Spanish and Colonial styles, all having a centered front entrance. Dixon showed how shallow front gabled wings and porticos could readily be switched for each of these styles without altering the house's interior plan. A clipped gable roof could substitute for the gable without changing the headroom of the house, which offered no livable attic space.

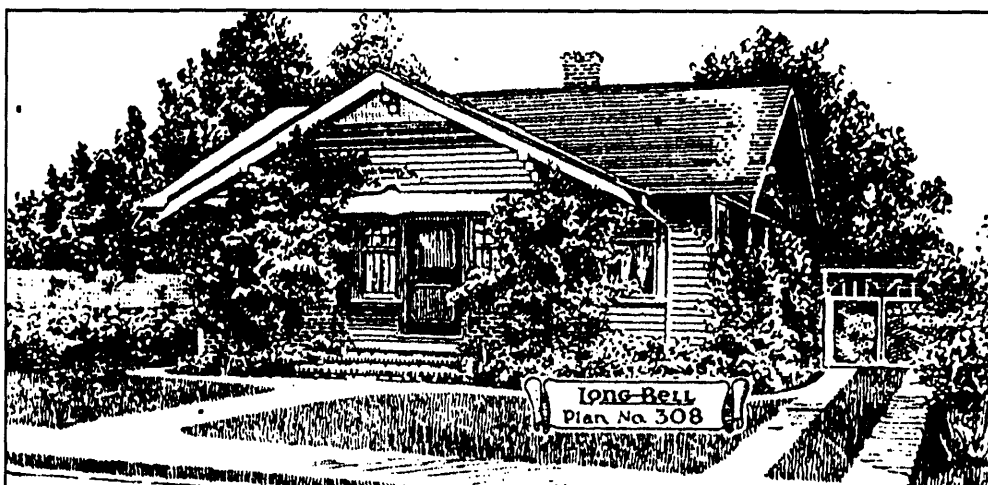
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An unusual variant of this house occurs when the gable is turned to the street. There usually is only a small centered front porch, and a side solarium with gable roof.



Subtype II-B:
(*Tribune*, July 4, 1923)



750 33rd Street (1912)

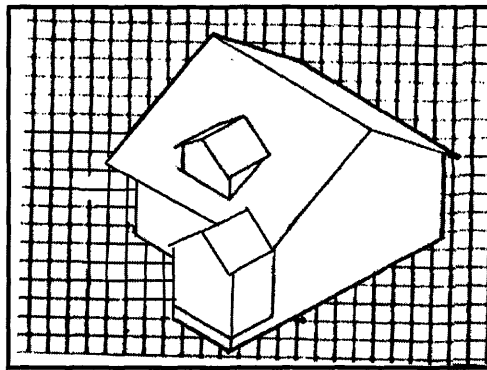
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II-C: Side-gable bungalow with single front roof pitch, and an offset less than full-width separate front porch:



II-C Subtype Form
(James Jacobsen, 2000)

- Survey Frequency: The side-gable subtypes as a group accounts for 26 percent of all bungalows in the city, or 1,858 properties. This particular sub-subtype is the smallest of the three, accounting for 260 properties 14 percent of all side-gables, and 3.6 percent of all bungalows in the city.
- Distribution: This subtype is evenly distributed but its highest concentrations are found on the West Side immediately east of Glendale Cemetery and Waveland Golf Course.
- Footprint: Narrow rectangle to square
- Height: Generally single story with livable attic space, ranging up to story and a half
- Porch: Off set, less than full-width, gable, separate roof from main roof
- Roof: Side-gable with two roof planes. Gable can be clipped or even hip.
- Key Variables: A front dormer is commonly offset opposite the front wing or porch for balance, in complex schemes, two dormers, a porch and a bay produce an overall symmetry. Dormers can be hip, gable or shed roofed, or can be paired as eyebrow dormers.
- Exclusions: Pre-bungalow cottage forms, early saltbox roof types
- Inclusions: Houses with very minimal central porticos over stoops.
- Variants: Paired eyebrow dormers flanking porch are common, as are paired dormers. One variant is a shed or gable roofed wrap-around that adjoins one or both sides of the core plan, producing a hip gable or hip roof form.

This subtype was being constructed as early as 1909, when Stickley termed it a cottage. By 1911 Henry Saylor offered a Long Island example that he termed a "very simple bungalow" (Craftsman Homes, 1909, p 15, Saylor, p. 49).

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The 1984 North Omaha architectural survey "Patterns On The Landscape: Heritage Conservation In North Omaha" utilized this subtype and termed it type "B." The high point of the subtype was dated to between 1905 and 1916 and 1922-24 ("Patterns On The Landscape: Heritage Conservation In North Omaha," p. 74.



Subtype II-C Designed by Scott & Patrick, Columbus, Ohio:
(*Register & Leader*, July 8, 1914)



648 25th Street (1913)

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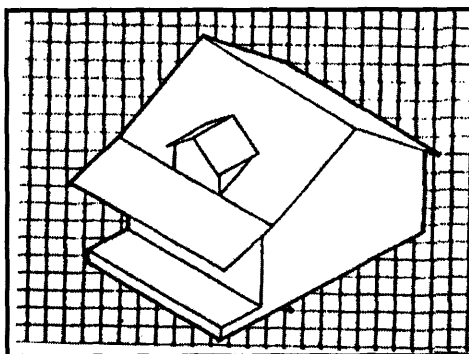
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II-D. Side gable bungalow with double roof front pitch:



II-D Subtype Form

(“Patterns On The Landscape: Heritage Conservation In North Omaha,” p.75)

- Survey Frequency:** This subtype is relatively rare in the city, not too much larger than the airplane subtype. This sub-subtype accounts for 1.3 percent and 97 properties.
- Distribution:** This is predominantly a West Side favored subtype, and its presence tends to be more west and southwest. An unusually high concentration (29 houses) is found in the area bounded by University Avenue (north), 35th Street (east), I-235 (south), and 44th Street (west).
- Footprint:** Narrow rectangle to square
- Height:** Single story with livable attic space to one and a half stories
- Porch:** Full-width recessed front porch, or near full-width, centered on plan
- Roof:** Front roof pitch breaks at porch line or midway down front roof, usually at base of dormer. Lower roof pitch can be flared.
- Key Variables:** Dormers are paired or centered, with gable, hip and shed roof forms.
- Exclusions:** Excludes houses where porch roof is separate from core structure.
- Inclusions:** Flared lower roof variants.
- Variants:** The vast majority of this subtype break the roof pitch at the porch line so as to allow more headroom under the porch roof.

The 1984 North Omaha architectural survey “Patterns On The Landscape: Heritage Conservation In North Omaha” utilized this as a subtype and stressed the double-pitched front roof. It dated this plan’s high point to between 1908 and 1917 (“Patterns On The Landscape: Heritage Conservation In North Omaha,” p. 73).

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BUNGALOW BARGAIN



704 33rd

6 rooms—large front porch, living room with fireplace, bookcases, beam ceilings. Den with beam ceilings, sleeping porch, fine kitchen with breakfast room; 4 rooms in basement; garage; lots of trees and shrubbery. Paved street and all specials paid for. Brick and stucco exterior and asphalt shingle roof. This property is going to sell quick. Call us now. Price and time of possession. See

Domm Neal Co.

J. PAUL NEAL, **GEO. L. DOMM.**

Ground Floor Fleming Bldg. Market 120.

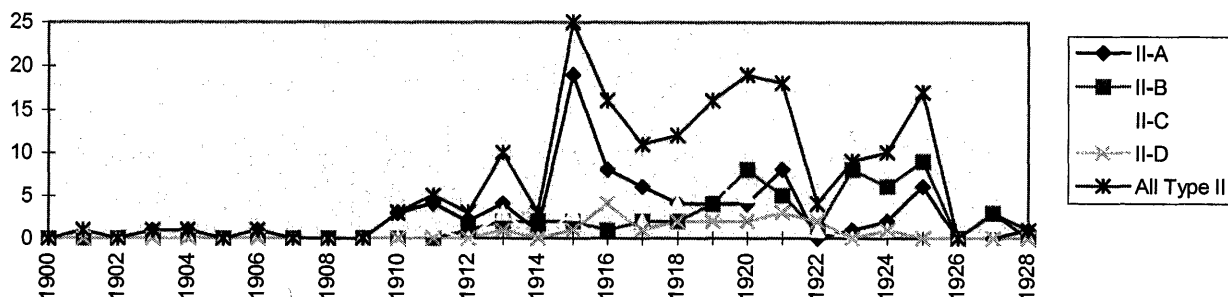
Subtype II-D:
(*Register*, April 6 1919)

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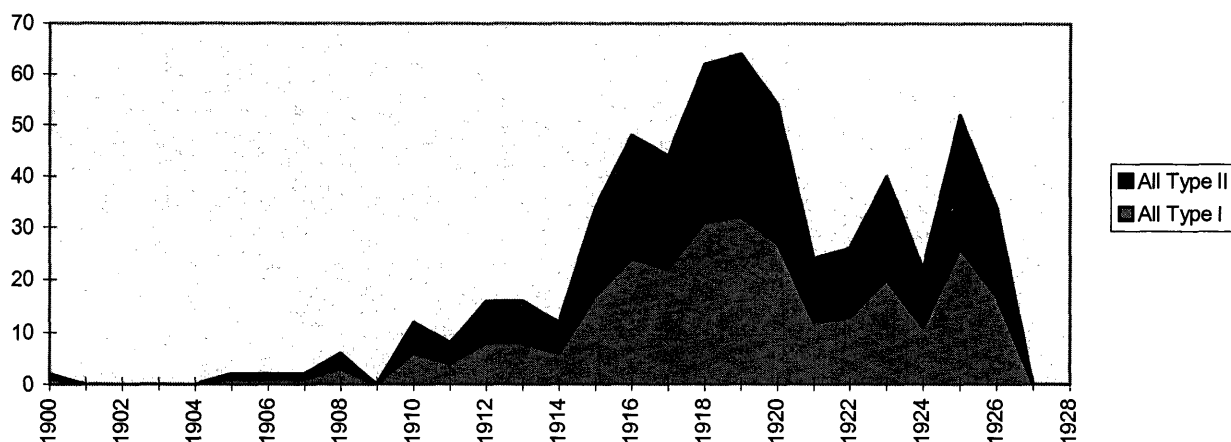
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All Supertype II Bungalows, Intensive Survey, By Year of Construction



All Bungalows and All Supertype II Bungalows By Year of Construction

The above figure clearly shows the rapid increase in bungalow construction beginning in 1915 as well as the decline in construction between 1919 and 1922. The apparent sharp reduction beginning in 1926 reflects the completion of the intensive study neighborhoods. The side-gable bungalow shows a surprising dominance, roughly fifty percent, compared to all bungalows. This most likely reflects the strength of association between side-gable houses and square plan houses. The intensive-level districts include proportionally fewer bungalows and more square houses.

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III. Other Bungalow Residential Property Types:

III-A. The rooftop or skyscraper bungalow:



"Pecky Top" Skyscraper Bungalow, Brown Hotel, Des Moines
(*Register*, October 16, 1996, p. 11AT-W)

Register Reporter Blanche Wingate investigated "Pecky-Top" Des Moines sole skyscraper bungalow in late 1918, atop the Brown Hotel. Mr. and Mrs. Ernest Brown were its owners. The model for the house was Cuban houses seen in Florida. It started as a little roof-top party shack. It became a house (40x60). The east wall had four sets of French doors. The house had a large living room area (not so called, with four chandeliers, southern windows, mirrors to reflect the light and a fireplace. A dining room, kitchenette, and den were also included. It was termed a "roof-garden bungalow" (*Register*, December 29, 1918).

The skyscraper bungalow had its origin in San Diego in 1914-15. There an unidentified builder added a bungalow on the upper floor of the Golden View Apartments and was "so taken" with it that he rented it himself. The ten room home was not visible from the street, was made out of reinforced concrete, and featured lawn a lawn on one side and patio on another (Monroe Wooley, "Building Bungalows Aloft," *Keith's Magazine*, Vol. XXXIV, No. 4, 1915, p. 242).

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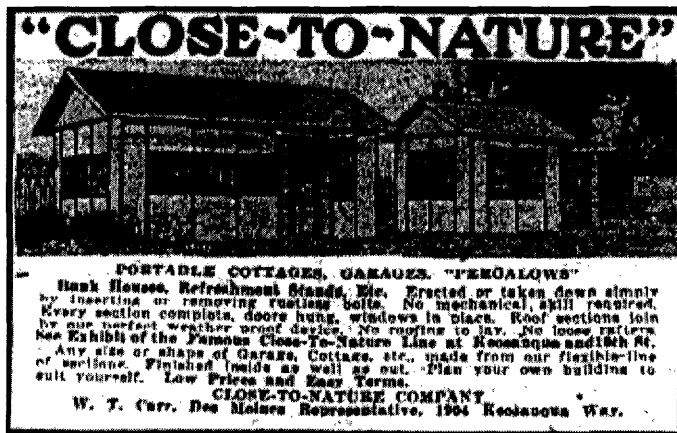
III-B. The Garlow:

Duchscherer and Keister identified this bungalow form. Their example was the precursor of the modern day garage-dominated suburban house. The garage was larger than the living area and the latter was stepped back on one side. A pergola unified the front. None of these were found in the survey. See the "Pergalow" and Garage Bungalow below (Duchscherer, p. 34).

III-C. The seasonal bungalow:

There no doubt were many seasonal bungalows built outside of the city and within the city along the river. Several likely candidates were surveyed in South Des Moines and were categorized with the regular bungalow subtypes.

III-D. The "pergalow," apparently a combination shed-pergola:



"The Pergalow:"
(Register, September 8, 1927)

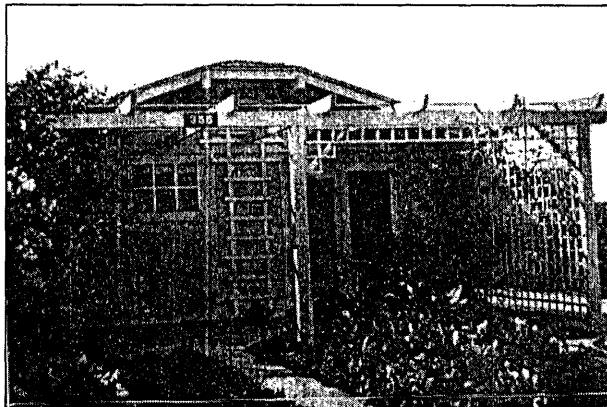
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III-E. The garage-bungalow:

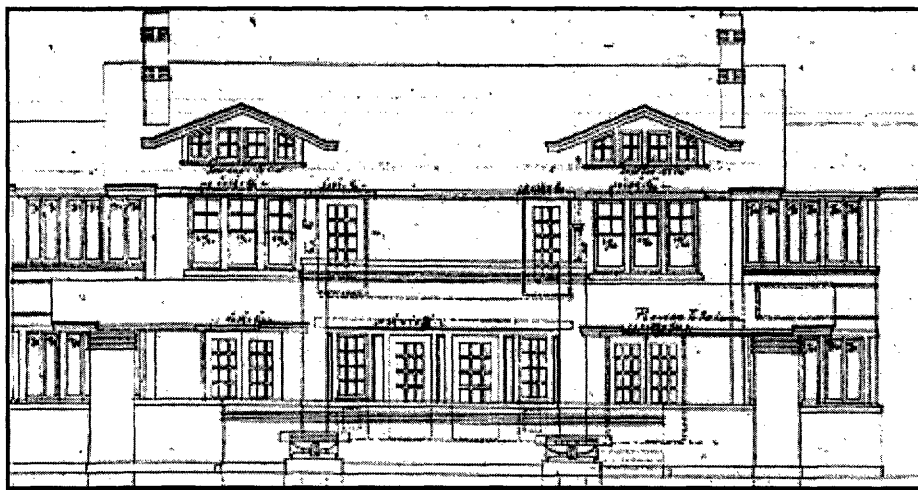


Garage-Bungalow:
(*Keith's Magazine*, Vol. XLVIII, No. 1, p. 13, July 1922)

This has particular application to Des Moines. The type was not surveyed as part of this project. While most of these structures would have been greatly altered or lost over time, some will doubtless be found if sought out.

III-F. The bungalow apartment house:

This property type was not a subject of this survey. There were several Craftsman or bungalow style two-story duplexes that were constructed in the city.



Craftsman/Bungalow 4-Plex, Polk and Grand, C. K. Denman, Architect
(*Register & Leader*, April 30, 1916)

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III-G. The Bungalow Court or Community Court:

The "bungalow court," a new version of the apartment house, was developed in Southern California by 1909 when Architect Sylvanus Marston designed St. Francis Court in Pasadena, a ten house development, with a central tea house in its center park.. The court allowed a higher density of development (in this case 11 houses on a lot 176x305), in short more houses on less land, and resembled the condominium movement of the present day, in that owners were faced with fewer maintenance demands. The court development required relatively inexpensive land and a parcel that was at least 120 by 180 feet in size. The St. Francis furnished units rented for \$35-55 a month and the complex cost about \$23,000 to build and furnish. The national bungalow literature was somewhat slow to recognize the court, the concept becoming topical once it began to find national application. The journals began to treat the court idea only by 1913 by which time St. Francis was called "Villa Court and was described in *Keith's Magazine*. Courts could have two opposing entrances and their houses could range from three to six rooms. Most of the courts rented their units and none of the early courts provided automobile access or garages. One Pasadena court had one central heating plant and supplied steam heat to each unit. By 1913, Chicago had a court of sorts, although its houses consisted of closely packed narrow rectangular plans, all fronting on a broad central street. Brick houses could substitute for courts in "more vigorous climate[s]..brick, even for small dwellings, seems coming into favor by leaps and bounds." Bowen's Court, an ell-shaped compound with a dozen single units and eleven double houses was designed by architect Arthur S. Heineman, and was one of the earlier Pasadena bungalow courts. It offered a rear "automobile and tradesmen" driveway (Duchscherer, p 34; Saylor, p. 23; Kate Randall, "A Bungalow 'Court' in Pasadena, *Keith's Magazine*, September 1913, Vol. XXX, pp. 165-68; Charles Alma Byers, "The Popular Bungalow Court Idea-the General Layout and Description of St. Francis Court at Pasadena, Cal.--Various Views," *The Building Age*, April 1915, Vol. 37, pp. 39-41; Louis DuP. Millar, "The Bungalow Courts of California," *House Beautiful*, November 1916, Vol. 40, pp. 388-89).

Heineman also designed Alexandria Court (nine flat-roofed stuccoed Italian villas), one of a number of Pasadena courts built "within the past few years." Gertrude Appleton Luckey described the court in *House Beautiful* in 1916. The writer warned that the courts all used the same architectural style and risked growing "a little wearisome" by repetition. She offered that the same land developed as a large apartment house offered "a far greater return" than could the court, inferring that the court phenomenon was not purely a for-profit exercise. Still the designer had to use skill to maximize the number of bungalows on the lot, "so that each one will appear to be a complete and exclusive home, entirely distinct and separate from its neighbor." An inexpensive Los Angeles bungalow court was described in *Keith's Magazine* in 1917. A basic one-bedroom rectangular unit was used as a template, with two single, two doubled and two "double two story units (or aeroplanes with second floor bedrooms) on just two city lots (90x145).

By this time the term "Community Court" concept was coming into popular usage. Communities were using the bungalow court to solve housing problems. The Lebanon Pennsylvania Chamber of Commerce constructed a 62-unit bungalow court in 1917, presumably on a for-profit venture. By 1921

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community court had replaced bungalow court as a term. Charles Alma Byers observed that what had been the domain of private investors for investment purposes was now being undertaken by industries and "other organized bodies." Financing could be readily obtained "until recently" for these ventures. Two advantages were offered by the court, high density, the equivalent of six to eight houses on land usually taken up by two or three houses, and the proximity of the house construction, a savings in construction costs (G. A. Luckey, "Alexandria Court," *House Beautiful*, November 1916, Vol. 40, pp. 340-41; Charles Alma Byers, "A Well Planned Inexpensive Bungalow Court," *Keith's Magazine*, April 1917, Vol. XXXVII, pp. 228-32; W. L. Shafer, "Bungalow Group Housing At Lebanon," *The American City*, January, 1918, Vol. 18, pp. 61-65; and Charles Alma Byers, "The Community Court Idea and the Housing Problem," *The American City*, April 1921, Vol. 24, pp. 388-89).

The bungalow court was long-enduring, and one of its descendants was the tourist camp or auto-court, later termed the motel. The bungalow court term retained its public currency well into the early 1930's and indeed the latest Des Moines bungalow court, Droukas, dates from 1927-28. The bungalow court was described, in 1932, as being midway between the detached house and the apartment house. It was "a scheme of getting more livable room upon a given land area and thereby cutting down the cost." It offered the advantages of the detached house and of pooling utilities as well as landscaping upkeep. The courts were compared to cooperative apartments and "certainly they are better for children" (Rexford Newcomb, William A. Foster, *Home Architecture: A Textbook for Schools and Colleges, A Manual for the Home Builder and Home Owner*, New York: John Wiley and Sons Inc., 1932, pp. 280-81).

III-H. Bungalow motor courts or motels.

This property type was not surveyed as a part of this project. There were and are no known surviving examples in the city however.

III-I. Non Residential "Bungalow" Buildings:

Several bungalow-like schools were planned after the war. Jefferson School, planned for South 21st Street and Park Avenue, was to be built on an unusual single story plan "which has been used extensively for public school buildings in California and throughout the west." The hip roof brick structure was designed by Architects Proudfoot and Bird. It was to feature red brick and white stone quoins. The elevation view was presented on October 12, 1919. There is no indication that it was ever constructed. Perkins School, at 44th and College streets, was to have been "a radical departure from the heretofore accepted styles of school buildings." The bungalow type plan proposed by architects Keffer & Jones so pleased the school board that complete plans were requested at their November 28, 1916 meeting. The architects' plan was in imitation of "widely popular" West Coast single-story bungalow school buildings. Despite their higher cost, single story schools were thought to be safer in the event of fire, and indeed "absolute fireproof construction" could be less necessary. The Perkins school site was quite large so it fit the minimum requirement of five acres of ground. The school plan clustered offices and library around a central community room, with classrooms placed around the periphery of the

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building. The total budget was \$40,000. Once again, nothing came of the plan and the school building that was built was traditional (*Register*, November 28, 1916, October 12, 1919).

Bungalow Styles:

Six stylistic influences are identified by Duchscherer-Keister who link these affectations with a desire for variety on the part of developers or specific clients. The Swiss Chalet was a variation of the Craftsman style given its primary dependence on wood as a material. Its pronounced low-pitched front gable allowed for a ready incorporation into bungalow plans. Indicators include window planter boxes in the gable real or symbolic balconies with cut out patterns, the use of vertical boards or shingle siding, the pronounced use of multiple knee braces to define the broadly projecting front gable eaves, and a one and a half or two story main facade.

The authors lump English Tudor, English Cottage and Colonial Revival styles into a single group. This "Stockbroker Tudor" dates from the 1920's and features half timbering on the front gable. The cottage feeling was created by rounded roof lines which emulated thatching. Clipped gables were often combined with the rounding effect to make the larger roofs look smaller. The quest for "quaintness" also added trellises. One also sees diamond shaped windows, and combinations of red brick and white trim. The Colonial Revivals feature colonial moldings, narrow clapboard siding and columns. The majority of these cottages are side-facing gable subtypes, although half-timbering and other elements appear on front-gable subtypes. Commonly the rounded or eyebrow dormer or porch treatment comes from this stylistic influence (Duchscherer, pp. 69-70)..

Mission Revival and Spanish Colonial Revival both utilize arches, textured-stucco walls and tile roofs (p. 70). The Mission Revival developed earlier and was more basic in its ornamentation. The Spanish Revival usually emphasized the entryway, the porch arcade and the tower, as well as the use of colored tile. It was introduced and popularized by the 1915 Panama-Pacific Exposition in San Diego. Massivity, especially in porch columns is frequently associated with this stylistic influence (Ibid.).

Prairie Style influences took the forms of the squared fascia, eaves, porch columns and flat-appearing roofs. Horizontal and vertical lines are juxtaposed, incorporating window bands, planters, and color contrasts. Brick and stucco are most commonly employed. Bungalow examples usually present flattened roofs, squared facia, closely "pancaked" roof planes, and occasionally thin attic window lines.

The Oriental Style is found in the earliest bungalows, and like the Swiss influence, its components nicely complemented the bungalow type and the Arts and Crafts style. Most commonly this influence is evidenced in the "upswept" gable peak, which is repeated throughout the roof plan. Other influences include woodwork treatments that are more overtly borrowed from the pagoda form. Many of the cribbed or layered porch column systems evoke this influence, as do the use of intersecting matched rafters or beams.

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The authors offer a range of examples of Arts and Crafts homes which are built “in the bungalow tradition.” All of their examples are high-end ones, for the most part architect-designed, and in many cases combine two-story houses with the highest quality of interior appointments. Duchscherer- Keister consider the roof to be the predominant design element in the bungalow, the roof “defining the scale and presence of the house.” They also admit that from the street perspective, the porch is the key defining element. Gable bungalows are defined as being front-facing, side-facing, cross-gable and multi-gable.

Bungalow Interior Plans:

This study and survey had little opportunity to study bungalow interior plans. Principal interior rooms can frequently be inferred using exterior clues and an understanding of popular bungalow floor plans.

The interior plan naturally determines the exterior form of the bungalow, more so than most if not all house types. Frequently the interior arrangement can be largely surmised based solely on the exterior walls and window patterns. A very basic question, and one that remains totally unaddressed in the scholarly treatment of the bungalow, is that of determining the relationship, if any, between roof form and interior plans. In most instances, a variety of roof arrangements could be substituted on the same house form, the broad projecting eaves serving to square off an otherwise irregular house footprint. Some more complex roof plans directly reflect the interior room arrangement, particularly on any projecting wing. It would appear that attic or second story considerations have more influence on roof form and shape than does the main floor. This usually translates to mean a steeper roof pitch or the extension of attic space through the provision of roof dormers or contrasting forms (a gabled hip in lieu of a straight hip, or a gabled front wing on a hip roof). Generally speaking the front porch is always directly in front of the living room, and a full-length porch hints at a matching full-length living room. When two rooms front in the plan, the most common combination is the living room and a bedroom. Exterior side or front chimneys similarly mark the living room end wall. The dining room is most readily found in association with projecting side bays, window bands. Frequently a built-in sideboard is associated with that projection or window set.

The bungalow is linked with the rise in popularity of the “living room,” defined more by the way in which it was used by the family rather than in terms of form. The living room replaced the more formal reception rooms and to a large extent combined hall, parlor and living room into a single space. The “living room” as a term was not new. Architect David S. Hopkins, of Grand Rapids, Michigan used the term by 1889 in reference to a combined dining room and living room space. His living rooms became “sitting rooms” when a dining room was added to the plan. He would occasionally label the two front rooms of a plan the “living rooms.” By 1895 Josiah L. Rice, a Clinton, Iowa architect was regularly using the term living room, or the term “sitting room.” Either continued to appear alongside the parlor or drawing room. Rice was already connecting the living room and dining room by means of a broad doorway, likely with pocket doors (D. S. Hopkins, Houses and Cottages, Grand Rapids, Michigan, Book

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No. 6, 1889; Book No. 7, 1893; Book No. 10, 1899; Josiah L. Rice, Homelike Homes, Clinton, L. P. Allen Printer and Binder, 1895).

Numerous external indicators provide hints at interior room arrangements. The laws of heating and plumbing require the vertical integration of the house systems. Thus, the main stack that services the heating plant and probably the original kitchen as well is generally centered in the plan, and exits the roof close by or at the main roof ridge. Vents usually arise between baths and kitchens as these shared plumbing for economy. A fireplace chimney is normally placed in the front of the plan, and usually serves to define one end of the living room. Usually the chimney is external and appears on a sidewall, appearing less frequently on the main facade. The chimney is nearly always flanked by matching side windows, the later examples having two smallish square single pane windows.

The side-gabled bungalow frequently indicates a broader rectangular plan, and is always employed when an "H" plan is used. A recessed center porch nearly always indicates the presence of an "H" plan and this plan nearly always centers the living room between two wings.

The presence of a band of windows flanked by longer side windows locates the dining room. The window band marks the location of the built-in sideboard. Some plans have dining rooms in the front of the plan and this window arrangement appears on the facade.

Bungalow Interior Planning Rules:

Any review of the national bungalow literature reveals that architects and other house designers were always questing for the perfect interior floor plan, and they never found one. Claims for revolutionary innovations accompanied nearly every plan and old ideas were regularly recycled, packaged with new claims of modernity. It would appear that the house buyer wanted the then-modern floor plan, and the designer/promoter was more than willing to concoct and justify one.

Bungalow designers tried to meet the needs of high-end, middle, and low-end homeowners throughout the bungalow era and it was imminently adaptable as a house form to make this possible. The search for the perfect interior plan was a never-ending one but that search spanned the spectrum of house plans from the no-bedroom bungalow to the "ultimate bungalow". There was an ever-present creative tension between the desires of the home buyer and the realities of construction cost, as the home buyer expected to have the latest new interior design fads made available even in a modest house design.

For those who considered the bungalow "experience" to be ennobling in some way, the interior room arrangement was the make or break feature of the house. Henry Saylor warned as early as 1911 that a too carelessly planned house "fails to satisfy the fundamental needs of a self-respecting mode of living...life in them tends backward towards a less civilized past" rather than achieving the real goal of a simplified life. The fundamental violation that concerned Saylor was allowing bedrooms to be placed directly off of the living room (Saylor, p. 64).

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James Darrach, writing in 1907, suggested that the normal range of site considerations, including "lay of the land, prevailing winds, means of approach, view, exposure with regard to the sun" should be "of paramount importance in and an essential part of, the bungalow" (James M. A. Darrach, "Why Not A Bungalow? The Simplest, Most Economical And Attractive Type of Small Country House--The Problems That It Solves--How It Should Be Built--The Ideal Home For The Lover Of Out-Of-Doors," *Country Life In America*, October 1906, Vol. 10, pp. 637-40).

The *Craftsman Magazine* reported in late 1913 that they were receiving many requests for five and six room bungalow plans "suitable for suburban or country surroundings" with rooms on one floor "so that one maid can do the work easily [or] the housewife can dispense with outside help altogether." The writers added "there seems almost no limit to the possibilities of variety in bungalow planning--not variety merely for its own sake but to meet different local conditions and different family needs." Architect William Ralston similarly reported in mid-1915 "Neat, attractive, five-room bungalows are in great demand in towns, villages, and in the outskirts of large cities" ("More Craftsman Bungalows for Country and Suburban Home Builders," *Craftsman Bungalows*, August 1913, pp. 99-104; *The Iowa State Bystander*, July 23, 1915).

Fortunately for Des Moines, bungalow plans were tested and revised for fully four or five years before any were built in the city. Some early plans were clearly not intended for the Midwest. In early 1909 *Keith's Magazine* offered a plan for "the most popular bungalow ever built." Bungalow promoters had no way of knowing actual sales figures for any one plan and in this case the magazine writers simply state that they "believe that the design well earns such a title." In other words, they favored the design. The plan is rectangular, almost an "H" plan with front hall and recessed porch entry. It is unique in that it has the living room at one end and set across the plan, a feature common fifteen years later and more common at the time in foursquare or square/cube house plans. A pantry is centered in the plan as an open extension of the kitchen. A bath is to one side, in line with the pantry, separating a front and rear bedroom. The note that the house has no basement, no livable attic space and no heating plant indicates that it is not intended for cooler moister climates ("The Most Popular Bungalow Ever Built, *Keith's Magazine*, February 1909, pp. 1-2).

Plans naturally became more complex as rooms were added. Four-room plans included the living room, kitchen and two bedrooms (or one bedroom and a dining room). Six-room plans added a dining room and a third bedroom. Architect William Brinkloe presented a series of typical bungalow floor plans in his 1913 article "Planning The Bungalow." His narrow front-gable four-room plan placed the kitchen-bath behind the living room and two bedrooms were grouped in a centered side wing. His extended version of the same plan, meaning a wider shallower plan squared off the two bedrooms with a full-depth living room, and the kitchen formed a wing off the rear of the dining room on the side opposite the bedrooms. His six-room "H" plan placed the living room in the center, and stacked the kitchen-dining room and the bedrooms respectively into two side wings. Rooms could be added to either wing, extending to the rear. His "compact" version of the six-room plan squared off the plan, moving one bedroom to the rear of the living room, shoving the bedroom wing forward as a front side wing and

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shortening the kitchen-dining room wing (William Brinkloe, *Country Life In America*, Vol. 19, No. 8, p. 125, March 1913).

William Brinkloe wrote a three-part bungalow article series for *House Beautiful*. The last installment, in March 1913, provided guidelines for three increasingly more expensive bungalows (\$2,000, \$4,000, and \$6,000) on increasingly wider lots. Brinkloe first criticized the poorly planned bungalow:

...the Bungalow swept triumphantly...but this triumphant sweep was far too fast; unfortunately, the bungalow became the fad of the moment, and thousands of amateur home-shakers suddenly set about planning themselves one story homes--with disastrous results. These folks were of course thoroughly well acquainted with the ordinary house, but scarcely any of them had ever passed more than a few minutes in a bungalow, and a bungalow, let me tell you, is much more difficult to plan than the ordinary house.

At this time the construction of a bungalow was about \$2 per square foot for "a purely one-story affair." The lot could be no narrower than 60 feet, any less would "utterly kill the effect of even the tiniest bungalow." At least 15 feet on a side should separate the house and lot line. Bedrooms could be no smaller than 10x12. Brinkloe favored placing the dining room in the rear of the house, close to the kitchen. His single rear-central chimney was angled to be shared by the living room, dining room, and the kitchen that was next to the dining room. Brinkloe criticized plans where the bath and bedrooms opened directly into the living room, or where the dining room was buried in the center of the house with no direct ventilation or light. The narrow bungalow plan could be made too long, and a recessed porch might be wiser than a projecting porch. An excessively long sidewall needed to be broken by a bay and the roofplan could similarly be broken by a side gable wing. Brinkloe's \$2,000 plan could be used on a wider lot, and simple turned sideways, the corner porch becoming another bedroom, a new porch being placed on the new front. A \$4,000 bungalow with an "H" ground plan required a 100-foot wide lot. The \$6,000 house required a 150 foot wide lot. That amount of money allowed for a brick veneer, three attic bedrooms and a central stair hall. Brinkloe's example fronted north, so he put the bedrooms on the east to catch the westerly summer breezes. A front centered vestibule sheltered the hall from winter winds. An south facing projection allowed the dining room to catch morning light (William Draper Brinckloe, "The Possibilities Of The Small House: III--Planning The Bungalow," *House Beautiful*, March, 1913, pp. 171-2).

Craftsman Bungalows offered two novel interior changes designed to create a sense of openness in an otherwise narrow house plan. The first was a truly unified dining room and living room, separated only by a pair of combination book shelves and china cabinets. The second was an "open fireplace," one that projected fully into the living room ("Comfort and Economy Combined in Small Craftsman Homes," *The Craftsman Bungalows*, February 1915, pp. 125-28).

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Henry Saylor suggested that planning the bungalow interior was a very difficult task. The final arrangement had to be as square as possible for reason of economy. The living and sleeping and service quarters had to be separated. If stairs were required for basement or second floor access, the task was all the more difficult. Halls consumed considerable space and were to be minimized or avoided. Bedrooms should be "one door" away from the living room. Conserving plumbing costs meant that the bath and kitchen had to be grouped (Saylor, pp. 63-65).

The following interior ground rules are found in the bungalow and housing literature. Contradictions naturally appear because the various authors are describing a range of bungalow types, including only seasonal structures as well as very ornate examples. The source and date for each "rule" follows.

General Rules:

- The chimney has to come out at the high point of the roof (William Brinkloe, Country Life in America, 1911).
- Bungalows should have a piazza but it shouldn't be allowed to darken the house interior, best to run it past bedrooms which require less light (Henry Saylor, 1911).
- Don't darken the living room by placing its main windows under the porch roof. Project the living room into the front of the plan in combination with a recessed corner porch or corner porch (Henry Saylor, 1911).
- Always provide air and light on at least two sides of every room and avoid the total coverage by porch lines of all of the windows of any single room.
- The square is cheaper than the irregular plan. "The nearer a plan approached the square the more economically it can be built, wings, ells and many angles mean greatly increased expense" (Henry Saylor, 1911). Charles White terms this the "American fashion", to assemble the plan around a central room (hall or court) and defends it on economical terms. Broader and shallower side-gabled bungalows used this central room, and some employed a central hall. The presence of such a hall disqualified the cottage from being termed a bungalow (Charles White, The Bungalow Book, 1923).
- A low roofed house is best suited to using casement windows. Casement windows allow for larger windows given the elimination of sash weights and wells (Craftsman Bungalows, 1912, pp. 77-80, Radford, The Iowa State Bystander, February 25, 1916).
- "Access should be given to all the various parts of the house...while maintaining the privacy of each and avoiding making a thoroughfare of any" (One Hundred Bungalows, 1912).
- "There should be more open communication between the different rooms of the bungalow than of the house, since in this way an effect of space and roominess can be had with the least amount of floor space" (James Darrach, "Why Not A Bungalow?" Country Life In America, October 1906, p. 630).
- Rooms fit one of three groupings or classes; those used during the day (halls, living rooms, studios, porches, loggias), those used at night (bedrooms, bathroom) and the kitchen-service areas and they should be physically grouped in the same manner. Architect William Ralston favored

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using a central partition to separate living from sleeping rooms (James Darrach, "Why Not A Bungalow?" Country Life In America, October 1906, p. 630, The Iowa State Bystander, February 25, 1916).

- A hall can consume as much as one fourth of the space in a single story plan, so avoid the use of any long hall (Saylor, p. 9).
- Any second story space should be of "minor importance" and should not require outside light through attic dormers or windows, thus qualifying the house to be a true bungalow with its roof planes uninterrupted (Saylor, p. 9).

Living Room Rules:

- The ideal is to separate the living rooms and bedrooms with one door (Henry Saylor, 1911).
- Bedrooms and living room must be separated (Harry Saylor, 1911, Gustav Stickley, 1912).
- Combine the living room and dining room ("the nature of these two rooms is such that when one of them is occupied the other is empty..." One can separate the two with a screen and the whole can serve as a dining room on "festive occasions" (James Darrach, "Why Not A Bungalow?" Country Life In America, October 1906, p. 630, and One Hundred Bungalows, 1912).
- "Of late the demand for a large and spacious living-room has been almost universal, and about this as a centre or axis the other parts are grouped" (James M. A. Darrach, "Why Not A Bungalow? The Simplest, Most Economical And Attractive Type of Small Country House--The Problems That It Solves--How It Should Be Built--The Ideal Home For The Lover Of Out-Of-Doors," Country Life In America, October 1906, Vol. 10, pp. 637-40).

Kitchen Rules:

- The kitchen should be placed to capture low winter light and sleeping rooms should catch cool breezes (William Brinkloe, Country Life in America, 1911).
- Economy in plumbing frequently forces the grouping of bathroom and kitchen (Henry Saylor, 1911).
- The kitchen is "the stomach" or "working end" of a house and its planning must be central

Bathroom/Bedroom Rules:

- Use the attic for bedrooms to reduce house size to fit smaller lot (Charles White, The Bungalow Book, 1923).
- The bathroom entrance must be off of the hall and not the living room (William Brinkloe, Country Life in America, 1911).

Cellar Rules:

- The cellar must have good headroom, be lit from the rear of the plan, must be subdivided into furnace room, laundry room, storage and perhaps a work shop (William Ralston, The Iowa State Bystander, July 23, 1915; July 28, 1916).

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What is The Relationship Between Interior Finishes and Built-In Features and Construction Cost?

This subject remains unaddressed in the scholarly literature and this study was unable to shed much light on the matter, given the inability to inspect the interiors of very many houses. The literature focuses on high-end and consequently very ornate and well preserved bungalows and this emphasis naturally conveys the message that these features were common to all bungalows and that absent the rich rustic or Arts and Crafts interior appointments, it can't be a bungalow. Common sense argues that the low-end bungalows used more common materials and fewer built ins. At the same time, even the most commonplace bungalows had to offer some of these features because the public expected to have them and the very livability of a small house required them. Built-ins likely decreased in frequency as the public tastes evolved over time so the same question has to be investigated over time.

James Darrach presented a range of fairly early bungalow plans in a 1906 bungalow study. His \$8,000 example, a patio bungalow of fourteen rooms (including three baths, two servants' rooms and as many guest rooms) "was finished throughout quite elaborately" with three-coat plaster on all walls, an extensive plumbing system and central heat. A Greene and Greene design, the C. W. Heyer house, at Hayward California had seven rooms and three bedrooms. Its interior walls were sheathed with board and batten, the ceiling stained. The cost was \$5,400. Darrach said three factors determined the bungalow's cost, its size, the "style, quality, elaborateness of the interior finish," and proximity to fairly priced building materials. (James M. A. Darrach, "Why Not A Bungalow? The Simplest, Most Economical And Attractive Type of Small Country House--The Problems That It Solves--How It Should Be Built--The Ideal Home For The Lover Of Out-Of-Doors," Country Life In America, October 1906, Vol. 10, pp. 637-40).

Colors, Inside and Outside:

Schweitzer and Davis determined that the color bungalow images in the pre-cut catalogs showed a greater use of yellow tints than brown. Winter states that bungalows were mostly brown, sometimes green or gray stained, sash and bargeboard being white. Tones were generally muted (Winter, p. 35, Schweitzer, pp. 154, 156.).

Bedrooms tended to be "finished in white, which is a universally satisfactory way of finishing sleeping or dressing rooms because of the resultant lightness, freshness, cleanliness [and] airiness" ("A California Bungalow of Originality and Charm," Craftsman Bungalows, November 1911, pp. 58-61).

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The Bungalow Property Type, Significance and Registration Requirements:

Significance:

The bungalow can be nominated under Criterion A, B or C for its significance in the residential growth and development of Des Moines, Iowa. All comments refer to the bungalow subtype rather than the broader cottage type. The following historic contexts are defined in this multiple property nomination document and the square house relates to each of these in the following ways:

The Onset and Maturation of Municipal Planning in Des Moines, 1906-1942:

The bungalow provided an economical substantial model residence that coincided with the rapid expansion of American cities during the pre-World War I years. The form also coincided with platting experiments that sought to vary the standard grid street layout and it was paired with the bungalow house form in housing developments. The property type is significant under Criterion A in the form of a district when it can be shown to have played a key design role in particular subdivision platting and developments. The bungalow court form is a particularly significant reflection of the popularity of the bungalow subtype. Individual properties are significant under Criterion A or B if they served as the private residences of important city planners, developers or other community leaders during this period.

The "Own Your Own Home" Campaign and Des Moines' Record Home Ownership Level, 1908-1942:

The bungalow provided an economical and relatively inexpensive home for those who were able to purchase a home in response to the many home ownership campaigns. The property type persists with tenacity in the builder's plan books up to and beyond World War II. It enjoyed a final broad-scale peak of popularity during the 1920s, particularly in the forms of the semi-bungalow (side-gable) and the Colonial style bungalow. It is significant under Criterion A when it can be shown to have played a central role in home ownership promotional campaigns, when it was a featured component of a particular subdivision, and when it was used as a model home promotional effort. Individual properties are significant under Criterion A or B if they served as the private residences of important promoters of the home ownership movement.

Building Housing Between The Wars, 1918-1942:

The bungalow house continued to play a key role in house construction after its popularity peaked prior to World War I. The property type is significant in district form under Criterion A when it was strongly and consciously included in a subdivision plan and its subsequent development. The type must be featured in the promotional literature and examples will occupy key visual locations within the plat.

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Criterion A significance on the individual property level applies when a property was used as a model home exhibit.

Transportation's Role in Fostering and Directing Residential Expansion, 1900-1942:

Criterion A significance applies on the district level if the property type can be shown to have been planned and built with regard to the proximity of streetcar transportation. The square house was a middle-class residence form and its clustering on or near transportation arterials attests to the enhanced value of convenient streetcar service. Criterion A significance on the district or individual levels applies if the property type was adapted and built for automotive access in response to the growing popularity of that transportation form. Subdivision promotions must stress the automobile link and a direct association with a particular paved arterial. The house and lot design will be adapted to allow for either alleyway access to a garage or in some instances to an attached or basement garage. The appearance of simultaneous house and garage construction is poorly documented but a candidate subdivision would mark the arrival of a public expectation that garage and house were both of equal importance.

Providing Moderate Cost Housing for Des Moines Residents; the Emergence of the Small Tract House, 1934-52:

The bungalow largely loses its identity during the 1930s and its historical role consequently becomes muddled. It also no longer dominated subdivision development. Under this context a bungalow is a bungalow if the term is used in reference to it and if collective bungalow attributions and guidelines can be applied to it. The type is significant under Criterion A on the district level if a concentration of properties influenced the appearance or promotion of a particular subdivision. One viable district application is the "bungalow court" and this form does persist in other regions as an apartment complex or motel plan. No examples have been identified in Des Moines but one was built in Davenport during these years. The type is significant under Criterion A or B on the individual level if a property served as a model example home or was the residence of a small house builder/promoter/ developer/ designer during the working career of the individual in question.

Federal Housing Programs and Policies Influence Tract Housing Design and Construction, 1932-1955:

Federal housing design and subdivision guidelines and federal financial support for homebuyers was vital to the revival of house construction beginning in 1934-35. The bungalow receives only infrequent attention in period plan books and there is little consistency when the term is applied. Under this context a bungalow is a bungalow if the term is used in reference to it and if collective bungalow attributions and guidelines can be applied to it. The type is significant on the district level under Criterion A if a particular subdivision was guided or facilitated by these federal housing programs and the project featured or included a substantial number of these houses in its design and construction. Individual properties are significant under Criterion A or B if they were used as model federal house design examples or if they were the residences of house builders/promoters/developers or designers who were

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closely associated with the federal housing programs. The bungalow had to serve as a residence during the working career of the individual in question.

The Role of House Design, Construction and Marketing in Fostering and Influencing Des Moines Residential Construction and Expansion, 1900-1942:

The type is significant on the district level under Criterion A if it was directly associated with a bungalow designer/builder/developer/financier who played an important role in the promotion of this house type. Criteria A or B applies for individual significance if a property served as the residence of a noted builder/developer/financier/designer during the productive period of the occupant's life.

The Role of the Popular Bungalow in Des Moines' Residential Growth and Home Ownership, 1907-1942:

The type is significant on the district level under Criterion A if it was directly associated with its initial emergence in Des Moines neighborhoods c.1907, or if its dominant presence in a particular subdivision reflects the growing popularity of the type in the city. The type is individually significant under Criterion A or B if a property served as a model promotional house that in some manner promoted the type, or if it served as the residence of a square house designer/builder/promoter during the working career of the individual in question. The ideal example would be the selection of this type by an advocate of the house form for promotional or other purposes.

Architectural Significance:

This unstated "context" treats the physical attributes of the type. The bungalow is significant under Criterion C on the district level when collective examples interpret the initial appearance, the continuing evolution, or the design attributes of the type in a subdivision setting. An entire or predominantly bungalow subdivision has type examples prominently sited and offers an array of stylistic and type elaborations. The type is individually significant under Criterion C when a property exemplifies the highest design qualities, use of materials, preferred location, or when it interprets and manifests the key developmental stages of the evolution of the type. High-end design examples, while few in number in Des Moines, warrant individual significance under Criterion C.

Registration Requirements, the Bungalow Property Type:

- The bungalow must be directly associated with the history of the residential development of Des Moines, Iowa.
- When the bungalow is eligible under Criterion A, it must retain integrity of location, design and setting, feeling and association. The house must be directly and individually linked to a particular aspect of the development of Des Moines' residential neighborhoods.
- When the bungalow is eligible under Criterion B, it must retain integrity of location, design, setting, feeling and association, materials and workmanship as these relate to the timeframe and

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the claimed significant association with a person who was directly and significantly involved in the development of Des Moines' residential neighborhoods.

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Vernacular and Stylistically Influenced House/Cottage Sub-Types/Styles:

The bungalow and square/cube cottage/house types were separately treated because they are the principal subjects of this study and nomination effort. The following listing of types and styles is included to describe the broad range of houses and cottages that were being built at the same time as the bungalow and the square/cube house. These commonly are found as pre-existing or infill properties within bungalow and square house districts. This listing is presented in a chronological order save for the vernacular types.

The same property can frequently be analyzed from the perspective of type and/or style and this can cause confusion. Some house types are treated as styles by some typologies. The Cape Cod cottage for example is frequently subsumed under Colonial Revival style and is not separately defined as a recognizable type. This approach is used here. This typological approach assumes that style will be emphasized when there is a predominance of stylistic attributes present in a property and vernacular or type related attributes will be stressed absent a strong stylistic presence.

Some properties will fall through the cracks, failing to fit any category in the typology. Alterations since construction explain some of these. Idiosyncratic design and building tastes likely explain most. These exceptions are not unimportant and they might represent the work of a particular builder/designer or my hint at interesting local building patterns and traditions. Care must be taken before these "outliers" are simply combined into other categories and are consequently lost.

Eclectic House Styles, 1880-1940:

McAlester groups these styles under three general sub-categories, the Anglo-American, English and French Period Houses (includes the Colonial Revival, Neoclassical, Tudor, Chateausque, and French Eclectic styles), Mediterranean Period Houses (includes the Italian Renaissance, Mission, and Spanish Eclectic styles) and Modern Houses (includes the Prairie, Craftsman, Modernistic, and International styles). Until the end of World War I, eclectic influences were largely limited to the larger house. After the war, economical brick and stone veneers extended these styles to the small tract house as well.

Anglo-American, English and French Period Houses:

This subgroup of the numerous eclectic styles can be distinguished by the common effort of its several styles to more accurately replicate various European and New World building traditions.

Colonial Revival/Dutch Colonial Revival (1880-1955):

The first twenty years of the Colonial Revival saw the emergence of an amalgam of Queen Anne basic forms with so called Colonial and even Classical ornamentation. It wasn't until c.1910 that the style

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first clearly focused on faithfully replicating original American Colonial house plans. The Colonial, even in its earliest expressions, represented the emergence of the first American-generated architectural style (Labine, McAlester, pp. 321-341).

These houses differed fundamentally from their Neo-Colonial predecessors because they actually attempted to replicate actual upperclass late 18th Century Colonial plans. The house footprint was rectangular and the facade was symmetrically arranged. The decorative components differed from those of the Neo-Colonial; and included scrolled pediments, dentil bands, modillions, fanlights over doorways, and formal porch columns (Clem Labine, "The Neo-Colonial House, *The Old House Journal*, May 1984, pp. 73-77).

Even the more accurate designs departed from the Georgian and Adam originals by adding window groupings, side wings, dormers, broken pediments and various window hood treatments. The gambrel roof form was completely reinvented to serve the needs of taller residences. The Colonial Style is unified through its common linkage to a true Colonial architecture. The higher end examples of each subtype shared the same range of window and decorative treatments. The earliest style examples can be distinguished from Free Classic Queen Anne precursors only with great difficulty. Colonial inspired elements are simply overlaid on the same asymmetrical house core. Hipped roof subtypes accounted for one third of Colonial Revival houses in the years leading up to World War I.

Later examples of this style employ a centered entrance on the long side of the house plan, and the entryway is a point of particular design attention. Porches or hoods are minimized for all but the second described subtype. Brick and stone exteriors are associated with early high-end style examples. Brick veneers on tract house examples appear in the post-World War I years. There are nine subtypes of the Colonial Revival Style:

Schweitzer and Davis identify a transitional Colonial Revival that endured through 1925, peaking in its popularity between 1905 and 1917. This sub-style slightly predated 1900, but unlike the Queen Anne and Georgian carryover styles, it did not enter the century at a flourishing state, achieving broad acceptance only by c.1905. This style represented the move to reduced and simpler ornamentation. It typically employed grouped porch columns, dentil moldings, returned cornices in their ornamentation. The houses stood one and a half to two stories tall, occupied a narrow core plan and had a front-facing gable with high-pitched roof. A full-width front porch was considered by the authors to represent a Queen Anne holdover. If cross-gable wings are present, their roof ridges are subordinated to the main roofline. The main entrance is centered (although early examples use a side entrance on the facade with side hall) as are side wings and bays. The later examples also employ the living room that runs the full width of the house (Schweitzer and Davis, p. 131).

Schweitzer and Davis note that the Dutch Colonial Revival was the only holdover that was influenced by the Arts and Crafts movement. The gambrel roof on this two-story house came in three varieties, with front, side and cross gable versions. The front-gables came first, side-gables appearing by

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the 1920's. The gambrel roof form offered more second floor interior space and used shorter pieces of lumber for its rafters. The front gambrel subtype disappeared by 1919, but was succeeded by a new form side-gable subtype at about the same time, c.1918-19. This subtype peaked in its popularity c.1932-40. In Des Moines the earliest examples are one and a half story front-gable cottages (Schweitzer, pp. 134-37).

They similarly observe that the "Neo-Colonial" house design represents a "Colonialized Victorian" house and as such it epitomizes what they describe as a "carry-over" style from the late 19th century. The house shape is still Victorian while the decoration is Colonial. These houses were not reproductions of the actual Colonial houseplans, this difference distinguishing these from the 20th Century Colonial Revivals that came later. The marriage of Victorian and Colonial was an effort to produce a unique American style, a "National" style. Shingles were commonly used for this style, combined with clapboard. Decorative elements included classical columns, Paladin windows, oval windows, pedimented dormers and porches. Distinguishing any demarcation between Neo-Colonial and the Colonial Revival, the latter developing between 1895 and 1910, is no easy task. By 1910 Colonial Revival house plans were accurately replicating actual Colonial houses (Schweitzer, pp. 119, 121; Clem Labine, "The Neo-Colonial House, *The Old House Journal*, May 1984, pp. 73-77).

Schweitzer and Davis distinguish a Williamsburg subtype, which they say was introduced in 1928 and peaked in popularity between 1935 and 1940. Their "Modern Georgian Revival" similarly is said to have appeared in 1920, flourishing between 1925 and 1940.

Subtypes:

1. Asymmetrical, 1880-1900, c.1930s: Usually central entry and interior hall, entry with pediment, frequently combines a front wing or full height bay with asymmetrical fenestration. Later examples are asymmetrical due to addition of an attached garage.
2. Hipped Roof With Full Width Porch, 1880-1915, and post World War II into the 1950s:
3. Hipped Roof Without Full Width Porch: Most popular nationally after 1910, this subtype uses an elongated hipped roof plan with central or off-center entrance, a small entry hood, porch, or no porch at all, with more extensive Colonial detailing.
4. Side Gabled Roof: This subtype follows the same ground rules specified for the subtype described above, but substitutes side gabled roof. The resulting footprint tends more toward the rectangular as opposed to the square (which favors the hip roof form). This subtype can be as narrow as two bays (and as a result squarish in its footprint) but it most commonly occurs in a three or five bay plan, with either an off-center or center hall entry scheme. The center hall plans favor a symmetrical fenestration scheme and a vertical line of central components is commonly employed, based upon the alignment of the porch or hood, entry, a smaller upper floor window set or decorative window, and a rooftop dormer. Additional

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subordinated side extensions are common in later examples. Solariums, porte-cochere's, garages, and entire wings are stepped back from the core front wall plane and have separate lower roofs.

5. Centered Gable: Either of the two examples described above with an added subordinated front cross gable usually superimposed on an entrance pavilion.

6. Gambrel Roof: Pre-W.W.I examples combined front and side gable gambrel wings. The postwar Dutch Colonial runs a steeply pitched gambrel roof parallel to the front. The key characteristic of this Colonial Revival subtype is the use of the gambrel roof form. When wall dormers are employed the subtype very nearly becomes the full two-story house. Like the Cape Cod, twin dormers can peer out from the gambrel roof surface. Confusion comes when all things gambrel are simply lumped together as Dutch Colonial Revival.

Front gable gambrels were the earliest, and side gable versions began to appear only by 1919. It is thought that the gambrel roof form maximized second floor interior space while still conserving on the length of lumber required to frame the roof. Gambrel roof cottages are not a full two stories high. The reappearance of the style in the 1920s is a distinctly different Colonial manifestation, however. These houses do not commonly employ the cross gable and the gambrel ends run parallel to the street. Increasingly a unified shed roofed dormer fills most of the front and rear roof plane. The gambrel roof form is increasingly marginalized in an effort to make the upper level more fully a second story.

7. Second Story Overhang (post 1930): "Garrison Colonial" with side gabled, central entrance, second-floor cantilevers beyond lower one.

8. Cape Cod (1920s-1950s):

Numerically the Cape Cod cottage was the most popular small house type in America for over 30 years, an honor previously and much more briefly bestowed upon the bungalow, and subsequently by the ranch house and split level. Unlike the bungalow with its multitude of forms and styles, the Cape Cod had a precise and unchanging basic appearance and form. This form was that of a story and a half side gabled cottage with steep roof pitch, with twin dormers set atop its front roof plane. Colonial Revival style by definition, it employed a symmetrical facade with centered entryway, double hung light sash windows with various Colonial multi-light patterns, Colonial detailing around the entrance, window shutters, a broad clapboard covered exterior, and the occasional use of stone or brick as supplemental building materials.

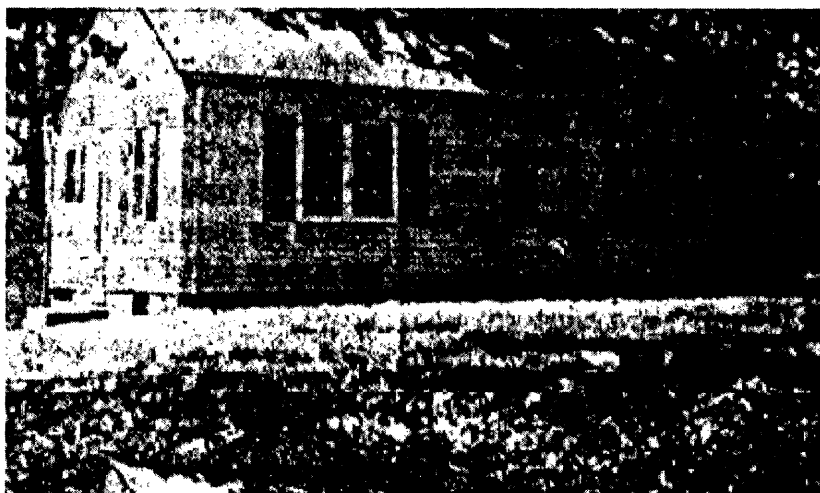
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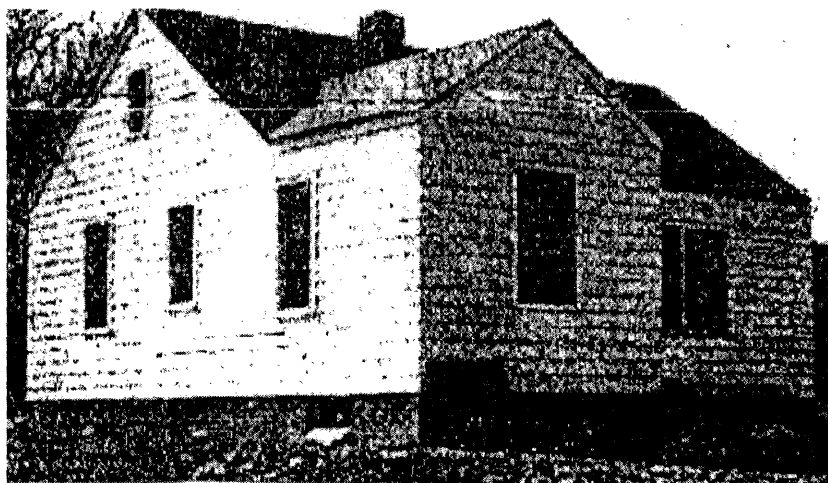
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Even the Cape Cod form could evolve and more expensive house plans tended to elongate, spacing the dormers across a broader roof plane (or rarely adding a third middle dormer, more commonly broadening the two dormers) or adding subordinated side wings, particularly breezeway/ garage combinations. Schweitzer and Davis date the introduction of the type to 1929 and its zenith in popularity to 1935-40.



Dormer-less Des Moines Cape Cod Cottage, 1939:
(*Register*, August 28, 1939)



1939 "Cape Cod:" 1162 17th Street, Des Moines
(*Register*, April 23, 1939)

The frequency of the Cape Cod style is underestimated because the form is defined by the presence of dormer windows. Architect Charles Keefe, writing in late 1930, called for the recognition of the styles "inherent characteristics." These elements included a clapboard/shingle exterior, a recessed

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front entryway with flush-set pilasters and transoms, low design lines (with eaveslines close to the tops of windows and doors), no front porch (usually a lattice surround on the entryway), a massive central chimney, and a 39x30 overall footprint. Keefe makes no reference to the use of dormers. Of course it can be argued that the popular or idealized Cape Cod form is the twin-dormer plan, but caution is urged that earlier examples might have more closely approximated Keefe's standards and these are likely classified as colonial bungalows in contemporary surveys. Des Moines newspapers were very generous in their Cape Cod attributions. The example above, 2500 Prospect Road, had no dormers yet it was deemed to be of that type. L-plans with a single dormer on the main roof front were also termed Cape Cods (Keefe, pp. 9-11, 66-67; *Register*, August 28, 1939).

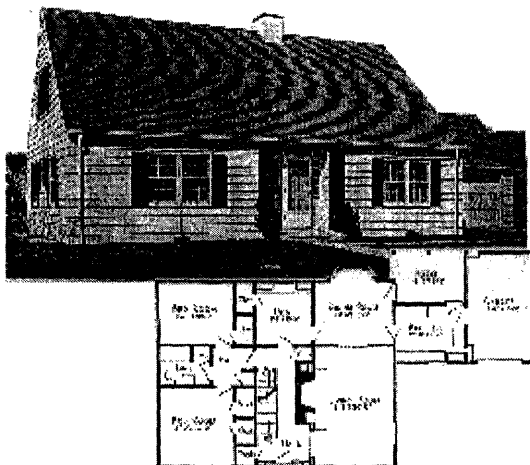
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Elongated Cape Cod Plan (66x36), 1938:

Unfinished second floor, six rooms on main floor. The architect “kept close to the Cape Cod theme, making it authentic in many respects.”

(*American Builder*, December 1938, p. 38)

Classical Revival/Neo-Classical (1895-1950):

This style reinterpreted the Early Classical Revival and Greek Revival homes of America. The style was first applied to monumental governmental buildings. The new style’s appearance coincided with the United States emergence as a world naval and colonial power, the product of the Spanish American War. The hallmark of the Neo-Classical style is an ornately formal two story front porch. Otherwise the Classical Revival employs a one and two story porch that are centered on or covers the front of a hipped or side gabled rectangular core form. The style focused attention on a central entryway and a symmetrical facade composition was mandatory, there are no asymmetrical subtypes under this heading.

Examples of this style up until the mid-1920s exhibit the hipped roof form most commonly along with ornate Corinthian or Ionic fluted columns. From then on into the 1950s the side gable and square plane columns were the norm, with the full width porch dominating. Like the Colonial Revival many components including the rounded flat-topped portico, side extensions, combination one and two story porches, and grouped windows were not found on the original houses which were being emulated. The style lends itself to high end designed houses. Many earlier small houses were given Classical Revival porch replacements as original porches wore out or were considered outdated.

Subtypes:

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1. Full Height Entry Porch: Like its earlier (Greek Revival and Early Classical Revival) counterparts, the classical porch does not cover the broad (from three to five or more bays wide) facade.
2. Full Height Entry Porch With Lower Full width Porch: This subtype takes the above example and adds flanking subordinated front side porches to the central porch.
3. Front Gabled Roof: This full height and full width front porch covers the entirety of this gabled front house type.
4. Full Facade Porch: Like the above, this type substitutes a side gable roof form for the front gable form. The porch usually has a flat roof.
5. One Story: This one story subtype encompasses a broad range of hipped roof variants with a variety of recessed and projecting porches.

Tudor Revival (1890-1940):

This style loosely evoked late medieval English houses rather than anything specifically Tudor. Unlike the Colonial Revival, earlier formal Tudor designs tended to be more accurate while later ones were more generalized. The style found popular acceptance for both more modest and tract house applications beginning in the middle 1920s and this popularity, rivaling the Colonial Revival, persisted until World War II. The abrupt demise of the Tudor style, in the years right before the outbreak of the war, is a research topic that is yet to be explored. The Tudor would rebound in suburbia during the early 1970s and remains a part of that stylistic range today.

The Tudor Revival had its inception with the showing of the "Victoria House" at the British Exhibit at the Chicago Columbian Exposition in 1893. For the most part the houses were too large to be included in early plan books and they are more represented in the field than in those sources.

Like the earliest bungalow form, the Tudor Revival house was dominated by a steeply pitched roof. A massive and elaborate chimney was also central to the type. The style could also be incorporated onto a simplified Queen Anne foundation. These transitional house plans tended to have central halls and entrances, and elaborate applications of dormers, oriels and bays. The houses ranged from the small house to the great country house (Bruce Lynch, "The Popular English Revival Style," *The Old-House Journal*, July 1983, pp. 117-20).

An asymmetric facade was the hallmark of this style with no preferred core form save for a decided preference for the side gabled roof form. Roofs are steeply pitched and are set behind one or more prominent cross gables or gable/dormer combinations that cluster or are distributed across the facade. Half of the style's examples employ a non-structural half timbering usually in the gable areas.

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Bands of tall narrow windows and tall chimneys with chimney pot caps give these buildings a vertical visual sense.

Schweitzer and Davis define a two phase Tudor Revival, the whole lasting from 1875 through 1940. The Arts and Crafts-influenced phase peaked from 1909 through 1917. These authors credit this style with bringing the Arts and Crafts influence into this present century. The style or type is represented by half timbering, plaster infill between the exposed structural members, steep multiple gable roofs, and bands of small windows. Twin front gables frequently linked by a long shed-roofed dormer, fronted side gables and rounded entry hoods over the main entrance. They see the so called Shingle Style as essentially Tudor and lump a number of late 19th Century styles, including English, Elizabethan, Jacobean, Norman, "Old Country Farm", and the Picturesque as being representative of the Tudor, which they collectively term "Tudorbeathean" (Schweitzer, pp. 126-29).

In its tract house application this style favored the use of a rectangular core with a very shallow side wing. The steep roof form produced a story and a half cottage. Frequently a dormer balances an in-wall cross gable. There are four types to this style, all of which are defined by the choice of exterior cladding materials:

Modern Tudor Revival, Introduced 1920, Flourished 1925-40

Bruce Lynch distinguishes what he terms "the English Revival," a subtype that differed from its predecessor English/Tudor Revival by virtue of its post-war symbolic association with the victorious and now unified "English heritage and its public acceptance was directly linked with the architectural development of the small house, as a competing house form with the bungalow (Bruce Lynch, p.120).

Subtypes:

1. Stucco Wall Cladding.
2. Brick Wall Cladding:

The vast majority of area examples have brick veneered exteriors, commonly accented with decorative stone inlays around the entrance, at corners, and in the chimney construction. A random intermixing of stone or other inserted materials is frequently found. Late-1930s examples commonly use a polychrome brick.

3. Stone Wall Cladding. No local examples have been found.
4. Frame Wall Cladding. Des Moines examples of this style come from the later phases of its influence:

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French Eclectic (1915-1945):

The visual hallmark of this style is the steeply pitched hipped roof or roof combination on a rectangular or asymmetrical core. Exterior cladding is in stone, brick, stucco (or half timbering). As loosely defined as the Tudor Revival, this style offers endless variety of form and detailing, given that it mimics no particular era in French domestic architecture. This style consists of three subtypes:

Subtypes:

1. Symmetrical: Uses the large hipped roof which parallels the house front. The fenestration is symmetrical.
2. Asymmetrical: This most common variant offers varied roofline elevations and an asymmetrical fenestration and range of varied facades.
3. Towered: Adds a dominant tower, usually including the entryway, to either the straight or ell shaped plan.

Mediterranean Period Houses:

Italian Renaissance Revival (1890-1935):

This late Victorian-era style sought to represent the original inspirations for the Italianate style in a more accurate manner. It retained the basic square or rectangular core form, the low-pitched hipped roof, and the horizontal differentiation between base (the foundation), column (the walls) and the capital (the attic/roof). The first floor dominates the facade with its column flanked or arcaded central entryway and the longer, frequently arched windows. The second floor is often distinguished by a string course that runs along the sill level of the upper floor. The style favors the use of tile roofs. There are four residential subtypes of this style:

Subtypes:

1. Simple Hipped Roof: This subtype accounts for half of all style examples. A straight front, sometimes with a full width front porch (an arcade or series of heavy piers) (pre-1920 examples) has central entrance and hall, rectangular plan and low hipped roof which runs the length of the plan.
2. Hipped Roof With Projecting Wings: The same basic subtype described above is augmented with a recessed or projecting wing/porch with flanking side wings, either integral to the core structure or subordinated as lower and separate wings.

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3. Asymmetrical: The same basic subtypes described above feature asymmetrical fenestration, ell shaped wings, short towers, front chimneys, side porches or angled wings.
4. Flat Roof: These architect designed urban examples have flat roofs, additional floors and a three part horizontal division of the facade.

Mission (1890-1920)/Spanish Colonial Revival (1915-1940):

The presence of a Mission shaped dormer or roof parapet places a Mediterranean influenced house design within this stylistic camp. Other secondary signature elements are a red tile roof, white stucco exterior, heavy porch support piers or an arcade. Like the bungalow and later the ranch house, the Mission style was perfected in California and accepted nationally. Like the bungalow, its popularity had waned by the end of World War I. Schweitzer and Davis distinguish between the onset of the Spanish Colonial Revival, c.1915-16 and its most popular period, 1929-34, by explaining that it's comparatively early introduction was made through the bungalow as a medium.

Subtypes:

1. Symmetrical: The house massing is square or rectangular with a hipped roof and a symmetrical facade with regard to both elements and fenestration.
2. Asymmetrical: The same basic form is elaborated with asymmetrical components such as towers, porches, entrances, porch arcades and chimneys.

Modern Houses:

Prairie Style (1900-1920):

The Prairie School of design is both an American as well as a Midwestern architectural style. It enjoyed a comparatively brief popularity, losing out to period designs, and never achieved broad public acceptance in its purest forms. Its influences left their long-range mark on a broad range of houses, most commonly in the form of window treatments and Prairie style ornamentation.

In its ultimate form, interior walls were virtually eliminated as wings of the house merged at a central point (the two story portion of the plan and the site of the massive fireplace) inside the house, the whole lighted by banks of glass walls which were formed by bands of windows. The house exterior, capped with a low-pitched hip roof blended into the horizontal prairie landscape and the particular setting of the house.

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In popular design applications Prairie style motifs and forms were frequently adapted to the basic isolated cube form that Frank Lloyd Wright had tried to transcend. These house designs utilized a basic two story broad basic form with low-pitched hipped roof. There is frequently as much if not more vertical flow in the design than there is horizontal emphasis. Narrow casement window bands, tall chimneys, pilasters and bays all conspire to draw the eye upward (Foley, p. 227).

There is no middle ground when the significance and success of the Prairie Style are debated. To its advocates, the style spawned or greatly influenced the bungalow form as well as the ranch house and was therefore integral to much that followed it. On the other hand, Schweitzer and Davis echo the majority of historical architectural scholars when they state that the Prairie School or style never really caught on with the general public. To the extent that it left a broader imprint on the built landscape, other types and styles attempted to interpret its basic principles, for the most part without success. The authors don't think that the style had much of any influence on house plan books or ready-cut house plans, being relegated for the most part to the higher-end catalogues such as William Radford. "Prairiesque" features are to be found on bungalows and foursquares, in the form of contrasting trim and main body colors, window bands, decorative linear motifs, low-pitched roofs, broad overhanging eaves, and the use of stucco and brick veneers. H. Allen Brooks believes that the Prairie Style was actually popularized by the more popular bungalow, which "extended its aura of respectability to the prairie house." Mass public acceptance was prevented by the high cost, the fact that a Prairie house couldn't even begin to fit on a narrow urban lot, and the fact that non-standard construction materials and designs were employed. Scholars attribute both the bungalow and the Prairie School as being the precursors of the modern ranch house (Ibid., pp. 138-29; Brooks, p. 25; Ames, pp. 22, 71).

The Prairie Style or school receives surprisingly little press coverage in the several house journals, and this term is rarely employed when example house plans are offered. The exception was the Chicago based *House Beautiful* that carried some 20 Prairie School articles between 1905 and 1909. A unique instance in another journal is Peter B. Wright's "Country House Architecture in the Middle West" from the *Architectural Record* of 1915-16. That article is interest for two reasons; the first being the Prairie Style coverage and examples, and the second is the the author's atypically more generous definition of the what consituted the "Middle West." Wright went beyond Ohio and included the entire area between Western New York and the Rocky Mountains! Wright actually used true Midwest house examples, including the E. C. Crossett House in Davenport, a Prairie design by Architects Temple and Burrows, and the a Delevan Lake, Wisconsin side-gable bungalow. The author suggested that the Prairie style was "so well fitted to the natural conditions of the strenuous liberty of the [Middle] West." The majority of house plans which feature a Prairie Style influence feature square houses with no Prairie reference (Brooks, p. 24; "Country House Architecture in the Middle West," *Architectural Record*, 1915-16, Vol. 38, pp. 385-421, and Vol. 40, pp. 290-321).

Gustav Stickley, editor of the Craftsman Magazine, thoroughly ignored the Prairie School despite the fact that both the Craftsman Prairie movements derived inspiration from the Arts and Crafts movement. Richard Wilson and Sidney Robinson suggest that the greatest cross fertilization took place

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between the bungalow and the Prairie School, and note that some scholars see the Prairie School as representing "the regionalization of the bungalow." H. Allen Brooks offers the "high-end" example of the Harold C. Bradley bungalow, which was constructed as a summer residence at Wood's Hole, Massachusetts 1911-12. It was designed by architects Purcell, Feick and Elmslie and represents, in Brook's opinion, an example of the convergence of this style and the bungalow house type (Brooks, 206; Robinson, The Prairie School In Iowa, I.S.U. Press, Ames, 1977, p. 8).

Subtypes:

Hipped Roof Symmetrical With Front Entry: Square or rectangular plans with low pitched hipped roof and a prominent centered front entryway. Single story wings or appendages can be present but core structure is symmetrical.

Gabled Roof: Front and side gables can intersect or can step down along the ridgeline.

Arts and Crafts/Craftsman (1905-1930):

The Craftsman Style is a fairly recently generated term. Today the term embodies the more stylized range of bungalow and foursquare exterior treatments. In its own time, this style was best represented by the house and interior furnishing designs of Gustav Stickley, founder of the Craftsman movement. Stickley's house designs were substantial in size and were uniformly executed in concrete, stucco, and wood, and used Arts and Crafts detailing. Schweitzer and Davis distinguish between a Craftsman house type and the bungalow type. They define the former as a two-story house being either more substantial in their massing or more complex in their design than the bungalow. They identify three regional subtypes of the Craftsman style, the Colonial/Adirondack (East Coast), the Prairie (Midwest), and the Oriental (West Coast). Stickley considered the bungalow house form to be appropriate only for seasonal occupation, as a summerhouse, and his year round designs were rarely bungalows. He was strongly influenced by the Mission, Spanish Colonial and his own "Craftsman" values. A good house exterior included sloping roofs, verandahs, pergolas, the use of rough timbers, overhanging eaves, and exposed construction (*Craftsman*, June 1908).

The Craftsman design aesthetic sought to integrate the house and site. The interior and exterior were integrated by the use of windows and multiple entries. No room was to be buried within the house without windows and nearby egress. Building materials were to retain their natural untreated qualities to the greatest extent possible, and major structural members were to remain exposed and visible. Stucco and shingle exteriors were favored. Structural members, such as rafter tails, knee braces, tie beams, and tapered or battered porch posts are purposely exposed. Craftsman windows, with multi-light upper sash (usually with vertical divisions) were commonly used in many other styles of the time.

This style had its roots in the Arts and Crafts movement, which in turn derived largely from the writings of Englishmen John Ruskin (1819-1900) and designer William Morris (1834-96). It was both a

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reaction against industrialized society and an effort to unify art and architecture with morality, politics and science. The movement celebrated individual craftsmanship over mass produced repetition and sought to achieve societal improvement through its design concepts and its teaching of the basic crafts. Stickley was one of the leading American adherents of the Arts and Crafts movement. By the early 20th century the architectural and design aspects of the movement focused upon integrating the house with nature and the particular house setting, as well as celebrating the exposed usage of minimally processed natural building materials. Thus structural columns and beams are prominently displayed and cladding materials favored the use stucco, cobblestone, shingles wood. Asymmetry of design was celebrated, favoring complex roofing schemes and visual variety in fenestration, patterns of materials, porch lines, and the overall house plan. Favored structural expressions include the exposed knee brace and rafter tails, extra stickwork, and the common use of battered or sloped porch columns, of varying lengths, in combination with heavy pier bases.

Schweitzer and Davis credit seven different house types or styles as being directly influenced by the Arts and Crafts Movement, these being the Tudor Revival, the Transitional Colonial Revival, the Dutch Colonial Revival, the Prairie School, the Gustav Stickley Craftsman, the Bungalow and the Foursquare/Box. Schweitzer and Davis reserve the style to Stickley but many other designers produced what were termed Craftsman or Arts and Crafts houses (Schweitzer, p. 125).

Alan Weissman in his introduction to Craftsman Bungalows (1988), a compilation (1903-16) of bungalow articles from Gustav Stickley's The Craftsman Magazine, states that "the American Arts and Crafts movement unofficially adopted [the bungalow] as the ideal Craftsman house." The vast majority of American bungalows are best described as being most strongly influenced by this style. The "high-end" bungalows therefore are equally bungalow house types and represent the Arts and Crafts style in Weissman's opinion.

Stylistic terminology is particularly problematic in this case. Today the title "Arts and Crafts" is the generally preferred one for anything not purely Stickley derived, and is accepted one for use in describing the majority of residential housing of the period c.1905-25, although these words were not historically applied to houses. Today many prefer that the term "Craftsman" be reserved for that range of house designs which was the work of Stickley or his architects. The problem is that "Craftsman" is the historical term and then-contemporary society would have used it to refer to these houses. The term was but sparingly used in Des Moines period sources with reference to houses.

Schweitzer and Davis define and distinguish a separate range of Arts and Crafts houses (they call them Craftsman), these being two story houses, being either more substantial in their massing or more complex than their bungalow counterparts. The two house types share common characteristics including the avoidance of adornment, a functional nature, the use of natural materials, a strong and direct link with the immediate setting and environment, a low roof pitch, tapered porch columns, pergolas and porches, earth-tone colors, the use of built-in interior furniture, and the common use of a "living room." Three

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regional variations are identified; Colonial/Adirondack in the East, the Prairie in the Midwest, and the Oriental in the West (Ibid., pp. 142-48).

Schweitzer and Davis suggest that the Craftsman style followed the earlier trends, including the bungalow. The style incorporated the attributes of those antecedents. They themselves are not always certain what is Craftsman. Several of their pattern book examples are Georgian Colonial or front-gable square plans (Ibid., pp. 144, 148).

One would be hard pressed to develop a consensus list of Arts and Crafts or Craftsman influenced house examples. For the most part craftsman stylistic features are overlaid on the other period house types. The same house could be rightfully termed an Arts and Crafts house, with reference to style, or a bungalow, with reference to its type. Stubblebine that only Stickley house designs can properly termed "Craftsman" houses and anything close had to be labeled Arts and Crafts examples. Using the Stickley design authorship relieved Stubblebine from even attempting to set any stylistic guidelines apart from setting, materials uses and treatments and relatively open interior plan. The author warns that many builders eschewed Stickley's fairly expensive interior appointments and chose to cut construction costs, thereby compromising even the Stickley designs (*Old House Journal*, July August, 1996, pp. 26-31).

H. Allen Brooks notes that Gustav Stickley, like most of his peers, chose to publish few Midwestern house plans. Brooks was not enamored with what was published, judging that "Craftsman houses [were] boxy in plan and utterly devoid of any artistic sensitivity" (Brooks, p. 22).

One effect of the Arts and Crafts movement was to reinvigorate craftsmanship in house building. *Carpentry & Building* observed in January 1907 that

There are indications pointing to a renaissance of genuine hand work in America, voiced chiefly through the arts and crafts movement, which, from an artistic fad, is rapidly approaching the stage of practical utility. It now appears probable that handicraft will speedily come again into its own, bringing with it a new development of the best as well as the simplest type of domestic art. In this development will be opened up a new avocation for the mechanic who has a natural tendency toward the artistic side.

Key here, and in keeping with the growing rejection of the overly and purposefully ornate and impractical Victorian artistic ethos, was the point that in this new age, the artistic had to be functional, natural and subtle (*Carpentry & Building*, January 1907, p. 6).

Art Moderne/Modernistic (1925-1940):

The style encompasses two subtypes, the Art Moderne and the Art Deco. Both subtypes employ the same basic flat roofed (less commonly gable or hip) square or rectangular core. The Art Moderne rounded corners and streamlined the whole through the use of horizontal lines and patterns. Art Deco

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imparted a largely vertical emphasis by adding towers and other vertical elements, and ornate detailing. Both styles disappeared with the coming of World War II.

International Style (1925-present):

This style combined a flat roof form, smooth and uninterrupted wall planes, large window masses and projecting balconies or upper levels. Eaves are nonexistent or boxed using the same surface covering material.

Vernacular Cottage/House Types:

Vernacular architecture is defined in this typology as “nonacademic architecture.” This range of recognized house types was most strongly influenced in its design by the realities of regional climates, the availability of (or the processing of) building materials, and by ethnic or other cultural/traditional values. Certain house types emerged to dominate regional and even national architecture and examples of these commonly accepted types are found in most communities. These local applications of type are commonly reinterpreted by those who built them. As a class or type, these house/cottage forms largely address the working class spectrum of residences although this is not exclusively the case.

Hall and Parlor/Double Pen (c.1817-c.1870):

This double pen cottage form is basically a two-room side gabled single story plan. There is no hall but one larger room (the “hall”) is the more public room on the ground level and this larger room has the only front entryway. John Jakle terms this form the “Pre Classic” I House or the “Early I House” (Jakle, Common Houses, p. 216).

Pyramidal Cottage or Pyramidal Hip Cottage (c.1865-c.1920):

This story or story and a half-square plan (two rooms deep and two rooms wide) is covered by a hip roof and the roof commonly extends forward to cover a recessed front full width porch. This form is possibly of Southern derivation. The peak of the pyramid is sometimes flattened. The later forms of this cottage type blend into the Bungalow era and these types are distinguished only with some difficulty. This earlier type is sometimes modified using a Craftsman style porch to approximate a bungalow form. Usually the resulting porch is not recessed under the roof.

Gable Front (pre-1850-1930+):

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Also termed the "Open Gable," or "Gambrel Front." The two defining characteristics are a front gable roof (as opposed to a side gable) and a gable end house entrance. The type ranges from one room and a side hall in width to two rooms and a central hall (three to five bays). Generally the overall plan is a rectangle with its shorter dimension fronted to the street.

This vernacular category is likely the most numerous one in Des Moines and it is worthy of its own survey and study. Its gable form is quite bungalow like and the only real distinguishing features are the separate front porch and the height of the front gable. The type ranges from a single story to a story and a half in height. It employs both the gable and gambrel forms.

The housing literature is silent with regard to this commonplace type and even Schweitzer and Davis fail to identify to acknowledge it. The diminutive size and early date of these cottages (c.1890-1920) hints that this very small cottage form was already well established in the public's tastes when the bungalow form appeared.

These cottages were too small to attract the attention of house designers and these carpenter-built single and one and a half story cottages therefore never appeared in plan books and those authors naturally would not have covered this range of houses. Often only familiarity with the broader neighborhood housing context is the best arbiter for knowing whether to count houses with the same general characteristics as being vernacular cottages or bungalows.



Six-room Vernacular Cottages, Easy 22nd and Lyon streets, 1909:
(Register & Leader, May 30, 1909)

The one and a half story front-gable cottage is especially common on the East Side, particularly in the Grandview College area and around the Fairgrounds. Many of these houses have gambrel roofs. Commonly diamond, triangular or even round lights are found above the porch roof in either lower corner of the gable/attic front. The above figure depicts several front-gable cottages with flared eaves lines. This

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vernacular class includes a very broad range of house types ranging from the lowly shack or “shotgun” up to square house plans that were not quite two stories high.

Shotgun (c.1860-70):

In its pure form, this Southern house requires that all rooms interconnect via centrally placed doors, thereby blending public and private areas in the cottage. One could in theory fire a shotgun to the back of the house with the load passing through those open doors without injury. The true shotgun has no side hall but aligns its interior doors along the center line of the plan. Its northern counterpart assumes the general form but likely adds a side hall. Identification requires floor plan inspection. Actual examples that date from c.1860-70 are rare and are difficult to document. Any Des Moines examples which even approximate this type postdate the given time period. The most rudimentary temporary narrow lot linear plan shacks assume a shotgun-like form. These are not true shotgun cottages and the vast majority of shotgun look-alikes are best categorized as gable fronts however. Some three dozen examples were documented in the city. Many of these house forms were included in the bungalow survey because they could not be readily distinguished from the bungalow.

Side Hall Plan (c.1830-1880):

This subtype provides a category for side gable and hip roof houses/cottages that are not front gables. The plan is usually two rooms deep and a single room wide and has a side hall. These cottages are mostly a single story or story and a half in height.

Gabled Ell (c.1850-1920):

This subtype requires that its two wing components possess roof ridges of equal height. Commonly a “T” form is the result when a shallow bay or wing carries the dominant wing beyond the junction point, but the core structure is an L-form. The respective wings can vary in their comparative widths but their roof ridge elevations must be even. Porches commonly infill the reentrant angle and two entrances, one from each wing, open to the porch. The subtype is generally dated to c.1865-1915. Like many vernacular types it fades with the approach of World War I. Central to truly understanding how these houses worked is determining how the subtype effected the room arrangement and flow within the house. Which interior spaces are shared across the two wings for example?

I-House (c.1850-1890):

This two-story type is defined as a side gabled house although it does occur as a story and a half. Associated particularly with the states of Illinois, Indiana and Iowa, the plan is two rooms and a central hall across and a single room in depth, so it is basically two rooms over two rooms. The type can range from three to five bays, substituting a side front entry for the central one in the shorter versions.

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L-Plan (1850-1900):

This subtype covers L plans that have varied roof heights on their core form and a front ell or wing, or one of the wings having a roof form that is not a gable. This L-plan type must have this roof form or height difference and the interior rooms must divide at the junction point of the core and wing. Des Moines versions tend to have a rectangular core and a shallow front wing (this wing is termed the "ell") which is set to one side of the L. Frequently the cross gable is then balanced with a dormer on the subordinate main wing. This type lends itself to stylistic applications, particularly Tudor and Colonial.

T-Plan (c.1860-1920):

This type is defined by its "T" footprint rather than its roof elevations. The roof ridges of its parts can be uneven. The "T" is sometimes symmetrical with a wrap around porch on the three exposed sides of the stem of the "T" infill the plan, or it is asymmetrical with a L-shaped porch along the front and one side of the projecting wing. The plan can orient with its projecting wing being set either towards or parallel to the street.

Cross Plan (c.1900-1920):

This type adds a fourth wing component to the "T" plan, resulting in a cross plan. The intersecting wings must be of comparable size. Commonly the rear wing, set away from (and out of sight) the street, is a subordinated service wing. The purer cross plan form has wings of the same scale and exposure. This type is identified by its footprint and not its roof form (four intersecting roof ridges set above wall dormers for example).

Popular Cottage/House Types:

(see Bungalow type, above)

(see Square House type, above)

Minimal Traditional Cottage (c.1931-55):

This title, coined by Virginia and Lee McAlester, is thought to represent a dilution of the Tudor Revival cottage. They date the onset of the subtype to c.1935. The type was produced by minimizing the size, complexity and style of the then popular eclectic house or cottage. The type is described by McAlester as follows:

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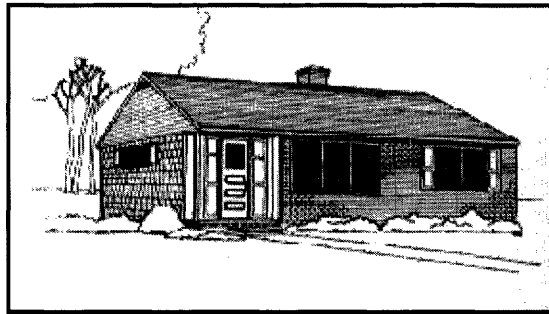
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With the economic Depression of the 1930s came this compromise style which reflects the form of traditional Eclectic houses, but lacks their decorative detailing. Roof pitches are low or intermediate, rather than steep as in the preceding Tudor style. Eaves and rake are close, rather than overhanging as in the succeeding Ranch style. Usually, but not always, there is a large chimney and at least one front facing gable, both echoing Tudor features (McAlester, p. 478).

Architectural historian Mary Mix Foley terms the type the “builder’s economic house.” Foley dates its emergence with the Great Depression. Foley greatly simplifies the type by presenting a simple and very basic rectangular plan. The McAlester definition, noted above, allows for a broader and more useful inclusiveness. The McAlester examples all depict elongated side gabled plans but also allow for a front off-center gabled wing. The entryway is usually into or adjacent to this short projecting front wing. All of the examples are single story although some steeper roof pitches hint that some livable attic space is present. The McAlester examples also portray plans with side wings, breezeways and attached garages to one side (Foley, p. 220).



The minimal traditional cottage:
(Foley, p. 220, drawing by Madelain Thatcher)

Following the broader McAlester definition, the minimal traditional type encompasses any single story tract house that was built between the Great Depression and the mid-1950s that cannot be categorized by either style or another accepted type. The later date counterpart of this type is the ranch house. The difficulty then is distinguishing the two forms (refer to ranch house type, defined below).

A very broad range of single story cottage forms fall under the minimal traditional heading in field surveys and this is no surprise given that the minimal traditional was the dominant cottage form for a 25 year period. This construction era coincided with historical events and economic cycles that combined to favor the mass construction of these very small homes. The square minimal traditional, found in association with 1940-44 and 1945-47 housing developments, was not addressed either by McAlester or Foley. The 24x28 foot standard plan is credited to Robert L. Davison, research director for the John B. Pierce Foundation. It is the square or near square form which dominates the large plat developments of the early 1940s (Mason, p. 27).

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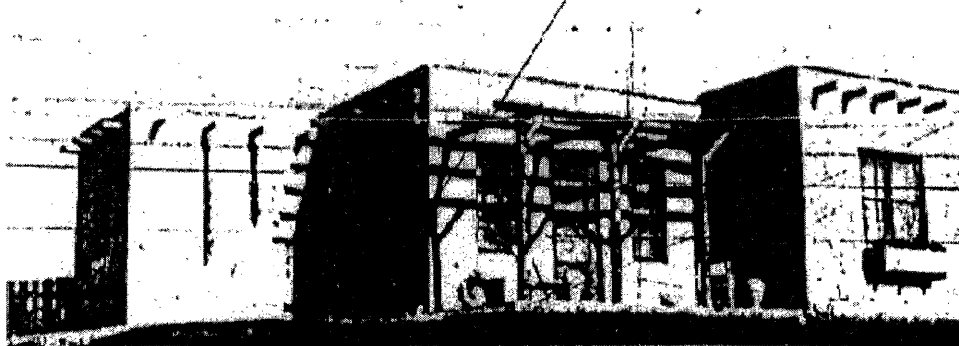
Three subtypes are defined for the purpose of this survey project. These are the (1) square, (2) linear, and (3) L-plan. The (1) square subtype is a squarish single story variant. The gable end can be oriented to the front or side of the plan and a hip roof can also be used. The linear and L-plan subtypes are of a later date. The linear subtype most commonly is side gabled and it presents the longer dimension of its rectangular plan to the street front. The L-plan takes this same form and orientation and adds an off-center front wing or a shallower cross gable to the facade. The cross gable can project slightly in a shallow pavilion form (most commonly) or it can be room sized and form an L-plan. As the ranch house period approaches in the late 1940s, the L-plan becomes the most common of the three subtypes. Further research into floor plans will help distinguish between these subtypes.

One characteristic of the minimal traditional type, unlike the ranch, is that the windows on the facade are of the double hung sash type, and these tend to retain their full length. This reflects the increased proportion of window glass that is put into the ever-shrinking small house. More light disguised the small size of the rooms inside. Windows, particularly picture windows, ran closer to the floor level to maximize interior light. The porch by this time has atrophied to a covered entryway. and there are no dormers, the roof pitch being too shallow to allow for any upper level livable space.

The Lustron pre-fabricated all steel house is the preeminent example of the minimal traditional type. Harold Summers, with the Summers Construction Company, reported on March 1, 1950 that he had sold and erected 13 Lustrons in the Quad-Cities area by that time. He estimated that he could sell 80 to 120 units during the next year. He opened business in August 1949 without a sales or erection crew. By the time of his report, his firm employed four trained salesmen and a crew that could erect nine houses a month. The Lustron franchise holders were beset by the refusal of FHA to underwrite the full cost of the structures and by the initial inability of local crews to achieve the 350 man-hours target promised by the company to complete a house assemblage. The first half a dozen houses consumed as many as 1,300 hours and franchise holders made no profit on these. The company ceased production in mid-1950 as growing debt and steel shortages impeded output ("Problems of Independent Small Business Lustron Dealers," 1950, pp. 20-21, 65).

The Ranch (1938-present):

An 'Arizona Ranchhouse' in Des Moines



Des Moines' First "Ranch House," 1363 72nd Street

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(*Register*, August 21, 1938)

Mr. and Mrs. John McConnell of Des Moines vacationed in Arizona and returned home with the idea of building a tile and concrete ranch house (shown above). The only ranch characteristics were its rambling layout and the unified living room and dining room. The house is now called a bungalow by the Assessor. The house even sat on a three-acre ranch, the "Lazy L-M" and there was an entrance gate to the property (*Register*, August 21, 1938).

The ranch type is another California derived house. All call it the "ranch house" but it technically is a cottage, being just one story high. It first manifests itself in the very late 1930s in Des Moines but it took another decade before the type is built in any numbers and its name has public recognition. Its origins are linked by some to the Spanish Colonial. The ranch shares many attributes with its bungalow antecedent. Both types originated in California and both were in their own time associated with a modern popular lifestyle. The ranch offered an untraditional form and plan, one disassociated from war and the Depression. Both were low profile types and the ranch, originally lacking a raised basement/foundation was particularly low in profile. Both utilized a broad projecting eavesline although the ranch exhibited no structural supports. Both types were strongly oriented to the nature and the out-of-doors. Later ranches utilized rear patios and sliding door access points just as the bungalow used porches, side gardens and terraces accessed by multiple exit points.

To some the ranch is the direct successor to the bungalow and it embodies the same basic principles. John Jakle states "the ranch movement was rooted in the bungalow craze" and early in its history there was the "ranch bungalow" that evidenced a direct California derivation. The fundamental difference was that the ranch glorified self-indulgence, replacing style with convenience, and comfort in lieu of beauty. Previously the family fit itself to the house. Now the house was planned around the needs and tastes of the family. The ranch, unlike its predecessor types, was a home for the affluent suburbanite. Consequently it has to be sufficiently large (Jakle says six rooms minimum) (Jakle, Common Houses, p. 183, 186, Clifford, p. 216).

The term "ranch" was not accepted as the dominant name for this house form until c.1950 according to Jakle. It was otherwise termed "western," "California bungalow," "contractor modern" or "contemporary" in the interim years (Jakle, pp. 183-84).

Defining the ranch today is as problematic as tying down the bungalow. Like the bungalow in and after its day, everything gabled and rectangular is labled a ranch. Realtors love the term. Consequently the minimal traditional cottage is lumped into the ranch category. John Jakle has developed what appears to be a very useful basic ranch typology. The "standard ranch" consists of a strict rectangular footprint with an attached or integrated garage. It meets Jakle's six-room minimal test. On a narrow lot, the plan is commonly turned sideways and joined on the streetface with an attached garage or carport. Commonly the form is employed on a wider lot in an effort to differentiate the repeated use of the same plan. Jakle terms this sub-type the "ranch bungalow." The "minimal ranch" is Jakle's term for the minimal

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traditional. While rectangular in plan, the garage is not attached and the plan offers five or fewer rooms. The "composite ranch" utilizes an irregular plan (L or T variants of the rectangular) and a more complicated roof form. A garage or carport is integrated into the plan. Jakle treats the split-level as a ranch house subset. Finally he defines the raised ranch or "split entry" or "bi-level" subtype. Jakle states that it is a variation on the split-level sub-type although he acknowledges that there are only two living levels in the plan (the split-level has three such levels). This sub-type centers an entryway between a raised upper level and a raised and exposed basement. Stairs descend and ascend to the two levels. Jakle terms the sub-type a story and a half (Ibid., pp. 183-94).

The ranch is certainly a single story house with low roof pitch and broad overhanging eaves. Gable roofs tend to be of earlier date and are more associated with the minimal traditional type. Hip roofs are a signature roof form for the ranch. One very common feature in early ranch houses is the use of a half-high window in the private portions of the house. Later designs tend to employ these half-length windows all across the facade. The earlier houses use a composite picture window, formed by a band (usually three sets) of multi paned lights. Jakle adds a long, wide porch to the ranch criteria, but many Des Moines ranch porches use a long but very narrow porch form.

A common early descriptor that was associated with this type was the term "rambler." The word means lacking plan or system. The earliest ranches had single pile room plans and these rambled off in any direction, frequently covering several sides of a rear patio area. The earliest Des Moines ranch examples exhibit this rambling nature. Spanish architectural influences and the concept of a full or partially enclosed central patio played a central role in the emergence of the ranch type.

Some early ranch plans present a series of individually roofed segments, almost a rowhouse-like profile. This ranch form has a taller roof pitch and more closely approximates traditional Colonial Revival form and style. These plans can have the profile of a story and a half cottage.

The ranch interior plan consisted of three zones, these being for housework, living activities and private areas. The housework core combined kitchen, bathrooms and laundry. Multi-functional rooms were the rage. The hygienic kitchen was transformed into combination play areas, laundry rooms, and project rooms. The living room family room and dining room merged. The study or office doubled as a guest bedroom. The emergence of a "teen culture" and improved television and record playing technologies meant that there were quieter parental activities in the living room and the need to segregate teens to a separate recreation playroom in the basement. Additional half bathrooms guaranteed that the private zone of the house could stay private (Clifford, pp. 211-216).

The ranch house was largely employed by wealthier homeowners between its initial emergence in the late 1930s and its post-1945 gradual rise to dominance by the middle-1950s. Its mass adoption is said to have been in response to a popular demand for a larger house. The type coincided with the trend towards wider and shallower lots and a growing public interest in greater privacy from adjoining neighbors. Clifford Clark believes that the ranch house popularity was rooted

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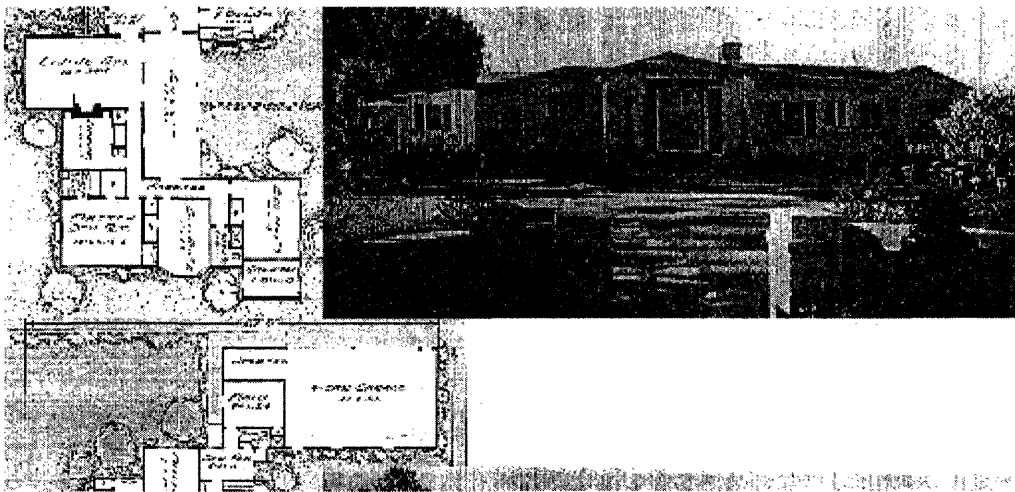
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more in a public perception of a Southwestern relaxed and comfortable lifestyle as much as it was in the house type itself. This fashion was directly reflected in the massive westward migration that followed the war but which had its roots in wartime industrial worker displacement to that region. New heating technologies would allow for transplanting the type to colder climates (Ibid., pp. 210-213).



California Ranch House, 1938:
(American Builder, July 1938, p. 44)

The ranch houses were first introduced in the Des Moines area in c.1938-40 but failed to achieve any immediate public acceptance. The first house plans were noted for their “rambling” designs and many consisted of strings of single rooms. The double pile ranch plan was less capable of rambling. During the final years of World War II the housing literature focused on future house building (given that relatively little building was then going on) and the public, with its accumulated savings and its pent-up demand, anxiously awaited what was promised in postwar house building. Most homebuyers had dreams that exceeded their means. Public opinion polls taken between 1945 and 1955 still recorded a majority opinion in favor of the traditional house. Public interest in contemporary design increased as one went west in the country. Potential homebuyers expressed little interest in style per se but there was a strong interest in “a ranch house or a Rambler...which probably means little else than a one story building.” In the North Central and East Central regions about 41 percent of the potential house buyers favored either the traditional or the contemporary house. The national average was 37 percent for a Cape Cod (27 percent) or Colonial, and 42 percent for a ranch (24 percent) or contemporary (18 percent). Fully 21 percent favored an unspecified other house type. Potential buyers wanted broader lots although the vast majority of lots were 40-60 feet wide. A quarter of all lots measured 60 to 80 feet wide. An apparent casualty to fashion was the demise of the Tudor Revival style. The ranch would take on surviving Colonial Revival manifestations. As early as 1946, it was reported that the modern contemporary house had “gained in popularity in recent years” (“What People Want When They Buy A House,” 1955).

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The Split Level (1938-present):

Most house types had an initial appearance that predated the emergence of a popular mass-appeal variant of the type. The earliest split-level plans appeared in 1939 and 1940. The first known large scale builder of the type was Leonard W. Besinger & Associates, of Oak Park, Illinois. In 1939 that firm built 58 "economy three-level" houses in the Clarendon Hills Addition, a Chicago suburb. Besinger had previously built only the more expensive class of residences. While he is not necessarily credited with developing the type, he adapted it to the rolling topography. The ground level housed a garage and utility room, the main floor dining room, kitchen, and the two bedrooms and bath on the upper level. The basic house footprint was a near square with a side-gable roof (*American Builder*, February 1940, pp. 76-77).¹⁰



1940 Davenport split level:
(Davenport Chamber of Commerce News)

The mass produced split-level was derived from the "builder's economic house" of the 1950s. It provided more living space than did the ranch and it was mass marketed once the market demand for economical smaller houses was satiated. The combination one and two-story form performed the still necessary role of varying the vertical profile of the streetscape. The form itself was built in Iowa as early as 1940 (see the Davenport example above) but its mass popularity developed as house buyers sought larger houses during the middle 1950s. John Jakle dates its mass-appearance to c.1950. The split-level was particularly appropriate for hillside developments and made some uneven land parcels suddenly attractive for house building. The split-level, like the ranch added more interior space, sectioned off the second living room (the "family room") from the rest of the house (Jakle, p. 191, Foley, pp. 220-21).

John Jakle considers the split-level to be a ranch subset. The plan reflects the theory that a family required three distinct areas, quiet living areas, noisy living/service areas and sleeping areas. Thus the split-level combines three levels, a junction of a two-story component with a raised single story wing. He also suggests that the house is better represented in the period building literature than it is in actual subdivisions (Jakle, p. 191).

¹⁰ Fort Dodge gained a five-level split-level in 1940 (*Register*, December 29, 1940).

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Registration Requirements: Plat or Addition Property Type:

Description:

The terms subdivision, plat and addition are used interchangeably to refer to a particular residential development. The term "suburb" is not used because some prefer to restrict its application to separately incorporated satellite communities. The plat is defined as a parcel having a formalized division into individual building lots that was offered for public sale at a specific time. Within the Des Moines historical context a successful plat is one which achieved the stated goals of its developers, that is the development of a near-homogenous range and class of houses and a particular overall design for the plat as a whole.

This property type embraces the overall plat design and spatial organization, including the street layout, the size, arrangement and location of its lots, any associated natural qualities or features that influence the plat design, original landscaping and contouring, the siting of properties, the influence of original building restrictions (setback, massing, outbuildings or other imposed design standards as examples), and the provision of common spaces (walks, playgrounds, parks).

There are two basic subtypes, these being the standard grid and the relatively uncommon curvilinear forms. The grid subtype has predominately straight streets and 90-degree intersection angles. Block layouts in Des Moines are usually elongated narrow rectangles that orient north/south. Alleyways are generally uncommon in earlier plats. Curvilinear plats employ mostly curved streets and these usually follow natural contour lines. There are many Des Moines examples of curvilinear plats being located on flat ground. The former type also tends to retain original ground contours and landforms as well as groundcoverings.

The curvilinear plat is represented in most National Register nominations that treat the plat as a property type. The first such plats reflected the naturalistic or picturesque national design movement of the mid-1800s that most commonly was reflected in public park or cemetery designs. Plats and suburbs were also commonly designed although most of these were located in or adjacent to the largest urban areas and predominantly in the Eastern states. In cities such as Des Moines it was more common to find these designs in public spaces. Design elements did appear in residential plat design. These included cul-de-sacs, occasional curved streets and radial lot arrangements. The more complete early curvilinear plats were upper class in composition and occupied physically isolated and self-defined rugged settings. Frequently these were as much accidental, being forced by the topography as by design. The City Beautiful Movement of the pre-World War I years and the emergence of urban planning brought renewed attention to the picturesque residential plat. After the war the California design influence transported the western curvilinear plat design throughout the country. This final pre-World War II phase of curvilinear platting coincided with large-scale house building as an integral part of subdivision development. After

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World War II the curvilinear plat was more common but probably didn't become dominant until the mid-1950s. Grid plat planning didn't disappear and was more typically utilized to infill within the core city boundaries.

Historian Barbara Long defined four characteristics of the curvilinear plat. These were the picturesque quality of the plat itself and its setting, a diversity of stylistic influences, socio-economic homogeneity and a location that was some distance from the workplace. The plat was adapted to fit the existing topography, the existing tree canopy was retained, and all of these developments dated to c.1910-20. She cited five National Register-eligible subdivisions that fit these criteria; Ashby Manor (National Register listed), Chautauqua Park (National Register listed), Forestdale (north of Forest Avenue, east of 41st Street), Birchwood Place (Thompson Avenue, east of East 14th Street), and Oak Lawn Place (49th to 54th streets north of Ingersoll, the Waterbury area). Several plats from this same period simply laid out a curvilinear street plat on flat ground. Maryland Park and Gil-Mar Place are the best examples of this subdivision type (Long, p. E7).

The historically significant plat can consist only of the plat itself, or the other components can be combined. The entire plat need not survive nor have been actualized if the surviving portion represents the original plan. Surviving portions of a once complete plat can be considered if the surviving components can sufficiently represent the original development.

The bungalow court combines the qualities of a multi-building complex and a non-traditional street layout. These courts were built in Des Moines in three forms. Lincoln Court consisted of a single street and a turnaround with east-facing bungalows fronting that street on just one side. Droukas Court grouped two ranks of bungalows along opposite sides of a common and alleyways ran behind each house. Goddard Court fanned the bungalows around a cul-de-sac.

Significance:

The Plat or Addition property type can be nominated under Criterion A, B or C for its significance in the residential growth and development of Des Moines, Iowa. The following historic contexts are defined in this multiple property nomination document and the square house relates to each of these in the following ways:

The Onset and Maturation of Municipal Planning in Des Moines, 1906-1942:

The plat property type represents changing subdivision design and development during a significant period of urban growth and expansion. The emerging dominance of the single-family detached tract house during the years 1900-1919 redefined city platting standards. The rise of the City Beautiful Movement and the emergence of municipal planning and land use standards encouraged innovations in subdividing. Developers experimented with curvilinear plats and other alternatives to the standard grid street layout and the square house and bungalow house form allowed for alternative lot layouts and

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designs. The plat is significant under Criterion A when it played an influential design role in promoting progressive subdivision platting and development. The plat itself is sufficient to warrant nomination if the design was sufficiently innovative, was actually constructed, and can be readily interpreted. The stronger significance argument is offered when subdivision was completed with both plat and its intended residences and other improvements. Earlier plat promoters lacked control over actual house building and the plat consequently was a separate and distinguishable component of the larger development. Plats that exemplify the role of the "Community Builder" and his influence in promoting land use standards, municipal planning, and professional ethics in the real estate/construction industry are eligible under Criterion A. Such a district must physically exemplify innovations in neighborhood design and development.

The "Own Your Own Home" Campaign and Des Moines' Record Home Ownership Level, 1908-1942:

The plat as part of subdivision played a leading role in promoting home ownership in Des Moines. It is significant under Criterion A when it can be shown to have played a central role in promoting home ownership. A subdivision promoter will have combined plat marketing with the home buying campaign. Plat efforts to market miniscule lots are of particular interest because they directly represent efforts to offer affordable building sites to lower-income families. Plats that retain this lot size and particularly those having small houses that fit these 30 or 40-foot wide lots are significant under this context. Successful acreage plats similarly represent the popularity of garden acreage homes that was associated with the home ownership campaign. A particularly innovative plat can be significant under Criterion B if it represents the subdivision design work of a noted builder/developer. A plat best makes this interpretation if there is no appropriate residence or workplace linked to that individual.

Building Housing Between The Wars, 1918-1942:

The residential plat continued to evolve in form during the 1920s and 1930s although the grid remained the Des Moines standard. Lot sizes tended to become standardized at the 50 feet width during the 1920s and some alleyways were added. The property type is significant under Criterion A when it represents innovative curvilinear platting techniques that were integrated into existing land contours. Of somewhat lesser significance is the curvilinear plat placed on flat topography if only because the interpretive capability is somewhat lessened. The emergence of the "community builder" during the 1920s assured that a single developer controlled both the subdivision and subsequent development and these more holistic housing projects are potentially the most significant plat examples.

Transportation's Role in Fostering and Directing Residential Expansion, 1900-1942:

Criterion A significance applies if the plat was planned and built with regard to the proximity of streetcar or automobile transportation. Subdivision promotions must stress the automobile link and a direct association with a particular paved arterial. The lot design was adapted to allow for either alleyway access to a garage or in some instances to an attached or basement garage and front driveways. The

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appearance of simultaneous house and garage construction is poorly documented but a candidate subdivision would mark the arrival of a public expectation that garage and house were both of equal importance.

Providing Moderate Cost Housing for Des Moines Residents; the Emergence of the Small Tract House, 1934-52:

The type is significant under Criterion A if innovative plat design was combined with the small house form. Commonly war workers' housing plats of 1941-42 utilized curvilinear plats and varied lot shapes and sizes.

Federal Housing Programs and Policies Influence Tract Housing Design and Construction, 1932-1955:

Federal housing design and subdivision guidelines and federal financial support for homebuyers was vital to the revival of house construction beginning in 1934-35. Federal housing programs promoted multi-unit cul-de-sac mini-communities beginning in 1938 and otherwise pushed for the use of curvilinear and other progressive plat designs. The plat is significant under Criterion A if a particular subdivision plat design was guided or facilitated by these federal housing programs and the project featured or included a substantial number of these houses in its design and construction.

The Role of House Design, Construction and Marketing in Fostering and Influencing Des Moines Residential Construction and Expansion, 1900-1942:

The plat is significant under Criterion A if it was directly associated with an important Des Moines house designer/builder/developer.

The Role of a Popular House Type, the Square House, in Des Moines' Residential Growth and Home Ownership, 1904-1942:

The plat is significant under Criterion A if its design was directly associated with the characteristics of the square house property type. Examples of such a linkage include the reservation of a terraced streetfront for the house type or the selective placement of the houses within the plat. The Maryland Place plat alternated bungalow and square house groupings.

The Role of a Popular Cottage Type, the Bungalow, in Des Moines' Residential Growth and Home Ownership, 1904-1942:

The plat is significant under Criterion A if its design was directly associated with the characteristics of the bungalow cottage property type. Examples of such a linkage include the reservation of a terraced streetfront for the bungalow, the allocation of east or south-facing streetfronts for the bungalow, or the selective placement of the houses within the plat.

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The bungalow court is an excellent example of a significant plat that directly linked in its design to the bungalow cottage type. The court is best categorized as a modified curvilinear plat. The staggered construction dates for these courts represent the long-term popularity of the bungalow type and further represent a housing innovation that combined the bungalow form in a multi-unit village setting or complex. Both the cottage forms and the plat/setting represent its significance and integrity.

Architectural Significance:

This unstated "context" treats the physical attributes of the plat type. The plat is significant under Criterion C when it presents an exceptional array of streetscape design, lot arrangement, landscaping components, and other design elements.

Curvilinear plats can be significant under Criterion C if their design and development embodied a distinctive formal or informal architectural design. Frequently curvilinear plats were associated with more upscale developments and were particularly linked with the eclectic cottage architecture of the mid-1930s. It is preferable that plat-related architectural associations be the focus of significance under this property type and that the district property type be used to address the architectural attributes of the standing structures. Frequently the two perspectives cannot be clearly distinguished. The design qualities of the plat design must be distinctive. The design ideally was recognized for its innovations at the time of its planning and development. Significance is present if the design influenced subsequent plat designs or otherwise changed residential land use practices or patterns on the local, state or national levels. Significance claims are strengthened if the plat was more fully completed and built up as was originally intended by the developers. Finally significance is warranted under the theme of landscape architecture if an important designer or his/her design qualities were involved in the plat design. The design involved the work

Grid plats similarly can be significant under Criterion C if they exhibit the use of innovative design components (refer to description above), introduced new platting standards by virtue of example, or in some meaningful way mirrored the curvilinear plat. In general, the generic grid plat will not be deemed significant if it is indistinguishable from the very many similar plats. More commonly the associated properties will leverage significance for the plat if development was fully completed as was originally intended. Examples include an acreage outlot or a successful narrow lot development. A record size plat would be significant if it was actually built up.

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Registration Requirements, Residential Plats:

- The plat must be directly associated with the history of the residential development of Des Moines, Iowa.
- When the plat is eligible under Criterion A, it must retain integrity of location, design and setting, feeling and association. The plat must be directly linked to a particular aspect of the development of Des Moines' residential neighborhoods.
- When the plat is eligible under Criterion B, it must retain integrity of location, design, setting, feeling and association, materials and workmanship as these relate to the timeframe and the claimed significant association with a person who was directly and significantly involved in the development of Des Moines' residential neighborhoods.
- When the plat is eligible under Criterion C, it must retain integrity of location, design, setting, feeling and association.
- In order to be eligible, a plat must be associated with a historic district. The plat component supplements, interprets and otherwise explains the location, arrangement, and development of the houses that comprise the district.

Residential District Property Type:

Description:

A residential district is comprised of a combination of the several residential types and subtypes, associated outbuildings that were linked with a plat or residential development. While the plat property type emphasizes the overall physical arrangement of the plat, the district focuses principally on the above ground buildings, structures and objects that arose from that plat. Districts are commonly associated with a single plat or a sequence of related platings but this is not always the case. Original platings can be replatted or subdivided and a recognizable district emerges as the end product. The district must be physically distinctive and visually cohesive. For the purposes of this nomination a district is comprised of single-family houses or cottages to the near exclusion of other land use classes such as commercial, religious or multiple unit dwellings. Visually cohesive districts are most commonly comprised almost exclusively of house/cottage designs of a single and unified architectural expression.

Significance:

The Residential District property type can be nominated under Criterion A, B or C for its significance in the residential growth and development of Des Moines, Iowa. The following historic contexts are defined in this multiple property nomination document and the square house relates to each of these in the following ways:

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Tract housing best lends itself to National Register consideration on the district level. Groupings of houses which represent changing residential design, construction techniques, the changing role of house financing and marketing, the changing role of government in housing promotion and financing, or the role played by particular builder/developers, have the collective ability to visually interpret these and other themes. Indeed the sheer mass of tract housing represents the largest physical area of a growing city. How could these neighborhoods not have much to say about the broader development of a city?

A city's residential area grows in response to prosperity, as technology and available land allow for that growth. This produces a "tree-ring"-like pattern of growth. Indeed the size of the changing rings directly interprets city residential growth. This study shows that Des Moines' residential areas experienced massive growth prior to and during World War I, between 1940-42, and during the early 1950s. Each of these periods offers an opportunity to link particular neighborhoods with these growth phases.

The Onset and Maturation of Municipal Planning in Des Moines, 1906-1942:

The district property type represents changing subdivision and residential design and development during a significant period of urban growth and expansion. The emerging dominance of the single-family detached tract house during the years 1900-1919 redefined city platting standards. The district is significant under Criterion A when a cohesive plat or neighborhood was rapidly built up and when that successful development can be attributed to (a) economic or social factors, (b) the particular developmental efforts of one or several builder/developers. Under this context, the district must represent municipal subdivision guidelines as well as state-of-the art construction, financing and marketing techniques. Districts that exemplify the role of the "Community Builder" and his influence in promoting land use standards, municipal planning, and professional ethics in the real estate/construction industry are eligible under Criterion A. Such a district must physically exemplify innovations in neighborhood design and development.

The "Own Your Own Home" Campaign and Des Moines' Record Home Ownership Level, 1908-1942:

The district is significant under Criterion A when a development played a central role in promoting home ownership. A subdivision promoter will have combined plat marketing with the home buying campaign and the design and architecture of the district must reflect a linkage with home ownership design and values. District/plat efforts to market miniscule lots are of particular interest because they directly represent efforts to offer affordable building sites to lower-income families. Districts that retain this lot size and particularly those having small houses that fit these 30 or 40-foot wide lots are significant under this context. Successful acreage plats similarly represent the popularity of garden acreage homes that was associated with the home ownership campaign. A particularly innovative district can be significant under Criterion B if it represents the subdivision design work of a noted builder/developer. A district best makes this interpretation if there is no appropriate residence or workplace linked to that individual.

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Building Housing Between The Wars, 1918-1942:

The residential district continued to evolve in form during the 1920s and 1930s with higher end residential developers tending to be more experimental and creative. The district is significant under Criterion A when it represents innovative residential planning techniques that were integrated into existing land contours. Of somewhat lesser significance is the curvilinear plat placed on flat topography if only because the interpretive capability is somewhat lessened. The emergence of the "community builder" during the 1920s assured that a single developer controlled both the subdivision and subsequent development and these more holistic housing projects are potentially the most significant plat examples.

Transportation's Role in Fostering and Directing Residential Expansion, 1900-1942:

Criterion A significance applies if the district was planned and built with regard to the proximity of streetcar or automobile transportation. Developer promotions must stress the automobile link and a direct association with a particular paved arterial.

Providing Moderate Cost Housing for Des Moines Residents; the Emergence of the Small Tract House, 1934-52:

The district is significant under Criterion A if small houses predominated in its planning and if the houses were marketed as small houses. Commonly war workers' housing plats of 1941-42 utilized curvilinear plats and varied lot shapes and sizes.

Federal Housing Programs and Policies Influence Tract Housing Design and Construction, 1932-1955:

Federal housing design and subdivision guidelines and federal financial support for homebuyers was vital to the revival of house construction beginning in 1934-35. Federal housing programs promoted multi-unit cul-de-sac 10-house mini-communities beginning in 1938 and otherwise pushed for the use of curvilinear and other progressive plat designs. The district is significant under Criterion A if the completed housing reflected these federal housing programs and the project promotional efforts featured or included a substantial number of these houses in its design and construction.

The Role of House Design, Construction and Marketing in Fostering and Influencing Des Moines Residential Construction and Expansion, 1900-1942:

The district is significant under Criterion A if it was directly associated with an important Des Moines house designer/builder/developer and represents the development of the city's residential neighborhoods. This context is particularly appropriate for interpreting the collective role played by all of the housing industry's many key participants including subdividers, financiers, builders, realtors and designers. It is vital that the contribution of all of these is considered when interpreting a significant

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residential district. The business and dynamics of house building changed considerably between 1895 and 1950. Criterion A significance applies when a district's upbuilding can be attributed to higher volume "merchant builders" in the pre-World War I years. Similarly the emergence of the "community builder" during the 1920s and 1930s merits Criterion A significance if a district resulted from their efforts. Criterion A significance applies when a district can interpret changing house construction technology and the impact of new building materials. A documented representation of prefabricated houses merits Criterion A significance as well. District examples of plan book derived plans, architect's plans, or specially designed plans are similarly significant.

The Role of a Popular House Type, the Square House, in Des Moines' Residential Growth and Home Ownership, 1904-1942:

The district is significant under Criterion A if its predominant house stock consists of square house designs. Examples of conscious design arrangements for this house type attest to this significance. Examples of such a linkage include the reservation of a terraced streetfront for the house type or the selective placement of the houses within the plat. The Maryland Place plat alternated bungalow and square house groupings.

The Role of a Popular Cottage Type, the Bungalow, in Des Moines' Residential Growth and Home Ownership, 1904-1942:

The district is significant under Criterion A if its predominant house stock consists of bungalow cottage house designs. Examples of conscious design arrangements for this cottage type attest to this significance. Examples of such a linkage include the reservation of a terraced streetfront for the house type or the selective placement of the houses within the plat. Bungalows for example were routinely fronted to the east and south within subdivisions.

The bungalow court is an excellent example of a significant plat that directly linked in its design to the bungalow cottage type. The court is best categorized as a modified curvilinear plat. The staggered construction dates for these courts represent the long-term popularity of the bungalow type and further represent a housing innovation that combined the bungalow form in a multi-unit village setting or complex. Both the cottage forms and the plat/setting represent its significance and integrity.

Architectural Significance:

This unstated "context" treats the physical attributes of the district property type. The district is significant under Criterion C when it presents an exceptional array of square houses or bungalows in combination with other design elements.

Under Criterion C, a significant residential district coincided with and represents the peak popularity of a finite number of cottage/house types and styles and its properties individually and

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collectively reflect the distinctive architectural design of a cottage style or type. An intermixing of types and styles, associated with a prolonged period of development or infilling is not deemed to be architecturally significant. An exception might be a sequential series of formalized designs that represent successive popular architectural styles.

Registration Requirements, Residential District Property Type:

- The district must be directly associated with the history of the residential development of Des Moines, Iowa.
- When the district is eligible under Criterion A, it must retain integrity of location, design and setting, feeling and association. The district must be directly linked to a particular aspect of the development of Des Moines' residential neighborhoods.
- When the district is eligible under Criterion B, it must retain integrity of location, design, setting, feeling and association, materials and workmanship as these relate to the timeframe and the claimed significant association with a person who was directly and significantly involved in the development of Des Moines' residential neighborhoods.
- When the district is eligible under Criterion C, it must retain integrity of location, design, setting, feeling and association. The district must have developed fairly rapidly if it is to possess a concentrated array of a single type or period of house types.

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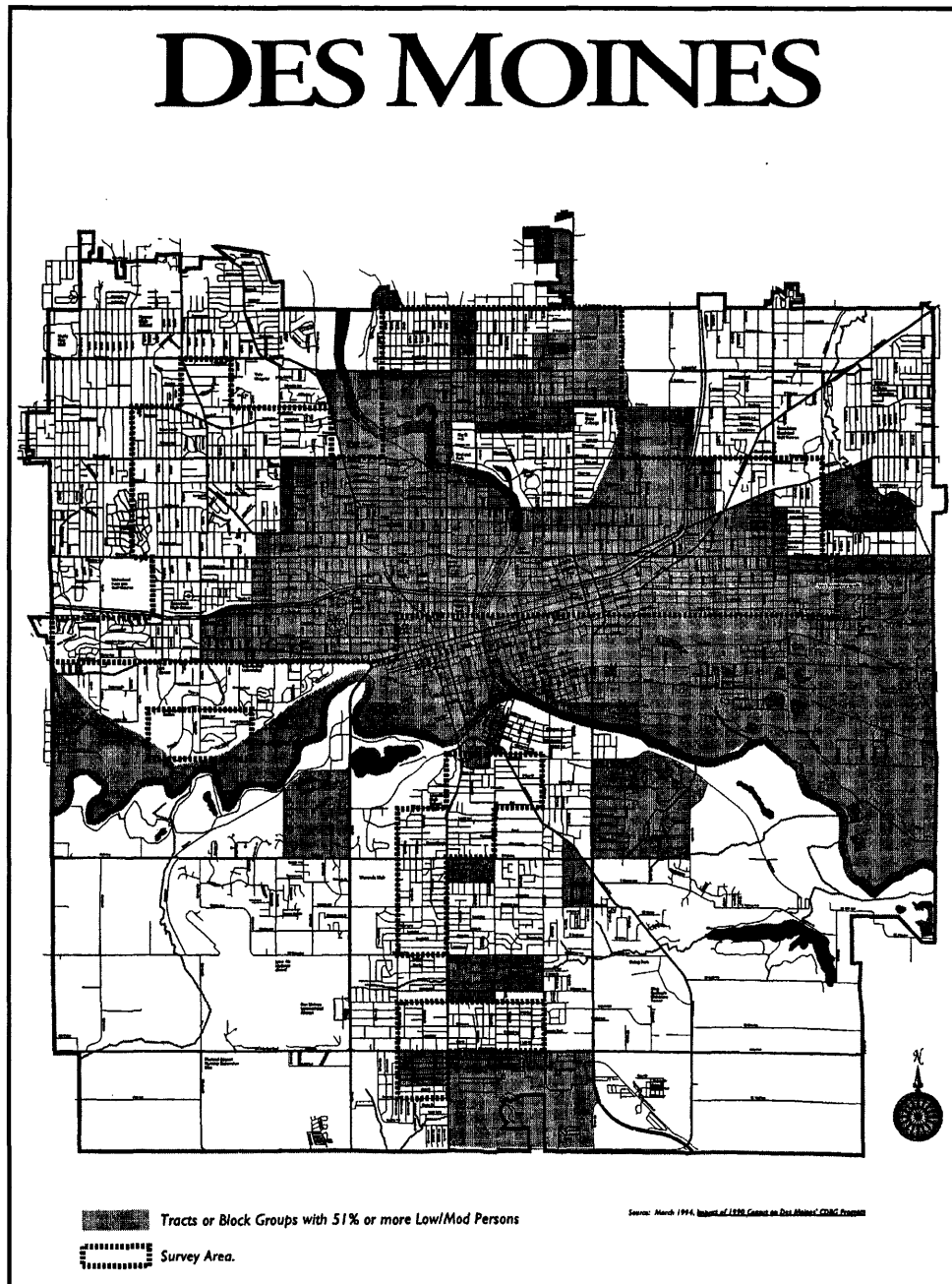
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Geographical Data:



Shaded areas denote HUD-designated project areas within city and dashed lines locate surveyed areas.
Unsurveyed HUD areas are either uninhabited or residences post-date or pre-date the historical period of interest

Refer to Section H for a description of survey boundaries and methodology.

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SUMMARY OF IDENTIFICATION AND EVALUATION METHODS

Purpose Of This Study:

This study looked at single unit residential housing constructed in Des Moines, Iowa between the years 1905 and 1942. Two house types in particular were the subjects of this survey and study, these being the bungalow and foursquare/square or cube house types. The consultants were particularly charged with developing the history of these house types from the perspective of how the city applied them, rather than simply accepting the developed national literature relative to the two types. The development of a historic context for residential development was also a necessary product.

A preliminary typology was developed with fairly broad input and consultation. The two house type typologies were largely based on the 1984 North Omaha architectural survey "Patterns On The Landscape: Heritage Conservation In North Omaha," considered to be regionally comparable to Des Moines. Consultation with state historic preservation office staffs in adjoining states disclosed no other comparable models for this large-scale survey effort.

The two refined typologies are described under each of the house type treatments. The typologies worked well and any shortfalls largely reflected the limitations of the windshield survey. Any inadequacies discovered during this project phase, will be addressed in the second phase recommendations.

Both house types are ill-defined in the architectural history. There is no consensus as to what a bungalow is, and the accepted definition for foursquare houses, a hip roof square plan house, left out so many square plans that a survey based on this narrow definition would have learned little about Des Moines residential history, and minimally would have identified no historic districts. In consequence, the broadest possible net was cast for both types so that when the historical research was complete, a step that necessarily followed the field survey work, the requisite range would be available in the survey information. The bungalow survey consequently included side-gable Colonial Revival cottages from the 1920's and 1930's. The square/cube house survey covered all three square house types, taking care to separate the three roof types in the typology so as to allow a later removal of any subtypes if this was necessary. Both typologies used roof form and the overall house footprint.

A number of research questions were addressed by windshield component of the study:

1. What general timeframe can be assigned to each subtype? (based on plat development, etc.)
2. Where was each subtype constructed?
3. Which houses best exemplify each subtype and offer the best examples in terms of design, materials, and integrity (these will be photographed for the slide typology).
4. Which houses merit further consideration at the intensive survey level?

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5. How did the developing streetscape influence cubic plan construction patterns (streetcar lines, arterials, parks, plats, etc.)

The following research design questions will be addressed during the intensive (district) level survey effort:

1. What is the "interplay" between subtypes in those areas where bungalows are concentrated?
2. What floorplans are most commonly associated with each subtype?
3. What construction timeframe can be associated with each subtype?
4. What is the relationship between lot size and corner lot location and subtype?
5. What other characteristics are commonly associated with each subtype (high-end design components such as chimneys, patios, gazebos, wall dormers, bays, solariums, porte cocheres, tile roofs, rusticated materials, styles, etc.).

6. How did the developing streetscape influence cubic plan construction patterns (streetcar lines, arterials, parks, plats, etc.)

The development of the historical overview, parallel to the field survey effort, addressed a range of research questions, and findings from the research have a direct bearing on how the subtypes are finally distinguished and associated. These research questions are:

1. What national-regional norms defined the cubic plan house types?
2. How did the Des Moines housing market adapt the style for local needs?
3. How did the cubic plan evolve within the Des Moines housing market?
4. How did local sources define or distinguish cubic plan subtypes?
5. How were cubic plan neighborhoods treated in the local literature in terms of class, image, desirability, market value?

Style versus type, house versus cottage, and other not so very minor matters:

There is little agreement within the architectural history ranks as to whether a particular house form is a style or type. This study treats both the bungalow and the square house plan as house types, rather than styles. This is not to suggest that the "type" is conceptually the equivalent of the houses which are being studied, and in fact it is the finding of this study that all single and story and a half houses of the bungalow period represent the same type, they have much more in common than they differ.

The type, in the words of Giulio Carlo Argan, "is formed through a process of reducing a complex of formal variants to a common root form...It has to be understood as the interior structure of a form or as a principle which contains the possibility of infinite formal variation and further structural modification of the 'type' itself." The architect's creative process consists of two components, the typological and the inventive aspect. Under the typological component "the artist assumes certain data, taking as a premise of all his work a group of common notions, or a heritage of images with all their more or less explicit content and their ideological overtones. The inventive aspect (also called the formal definition) "implies a reference to definite formal values of the past on which the artist explicitly arrives at a judgement" (Giulio Carlo Argan, "On the typology of architecture," *Architectural Design*, 1963, pp. 564-65).

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A typology includes three categories or levels, “the complete configuration” of the building, the major structural components of the building, and finally “decorative elements.”

Aldo Rossi defines type “as something that is permanent and complex, a logical principle that is prior to form and that constitutes it.” Quatremère de Quincy defined it thus:

The word ‘type’ represents not so much the image of a thing to be copied or perfectly imitated as the idea of an element that must itself serve as a rule for the model...The model, understood in terms of the practical execution of art, is an object that must be repeated such as it is; type, on the contrary, is an object according to which one can conceive works that do not resemble one another at all. Everything is precise and given in the model; everything is more or less vague in the type. Thus we see that the imitation of types involves nothing that feelings or spirit cannot recognize...We also see that all inventions, notwithstanding subsequent changes, always retain their elementary principle in a way that is clear and manifest to the senses and to reason. It is similar to a kind of nucleus around which the developments and variations of forms to which the object was susceptible gather and mesh. Therefore a thousand things of every kind have come down to us, and one of the principal tasks of science and philosophy is to seek their origins and primary causes so as to grasp their purposes. Here is what must be called ‘type’ in architecture, as in every other branch of human inventions and institutions.

Two abuses of type, in de Quincy’s view, are either “disregard[ing] it because it is not a model” or “misrepresent it by imposing on it the rigor of a model that would imply the conditions of an identical copy.”

Rossi offers that typology is the “analytical moment” of architecture, it is “the study of types of elements that cannot be further reduced,” and finally “no type can be identified with only one form.” An example of how architecture works is the central plan of a church design. The central plan is a type that is fixed and constant. The architect considers the type along with an array of other themes, function, construction, the human component of the desired building, and something new is derived (Aldo Rossi, *The Architecture of the City*, Cambridge: M.I.T., Oppositions Books, 1982, pp. 35-41 182083).

John Meunier suggests that “type” is comparable to “genre” in literature, which is to say like the novel or essay. (M. John Meunier, *Language in Architecture: Proceedings Of The ACSA 68th Annual Meeting*, Washington: Association of Collegiate Schools of Architecture, 1980, pp. 34-47).

Architectural historian Richard Longstreth warned that “Style, like type, can be useful as long as its structure is kept consistent, simple, diagrammatic, and responsive to modification.” Longstreth warns against the stylistic abuses and misassumptions about style in his 1984 essay “The Problem With ‘Style’” *The Forum, Bulletin Of The Committee On Preservation*, December 1984, Vol. VI, Nos. 1-2, pp. 1-4). Style, like type, does not mean “decoration and selected motifs” and it “is not a thing.” Rather it

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embodies the “underlying commonalities of periods which can entail shared values, ideas, and intentions in design, and shared characteristics in the way, form, space, scale, and ornament are handled.” Style isn’t very useful for understanding history and architecture if it offers a patchwork, hit or miss superficial explanation of historical architecture. Simply multiplying the endless categories of so-called style is not going to result in any real understanding of the architectural fabric. Longstreth suggests that a basic methodology is needed with regard to what style is and how it should be applied. Style should “constitute an acceptable whole, clarifying intricate issues in a consistent way...extensive study of the period itself” is mandatory. Regional studies are extremely important to “detect and understand the myriad differences that exist from one part of the country to another.” Finally, the study of architecture has to penetrate well beyond the facade, beyond ornament to evaluate interiors, plans and the whole structure. The fundamental risk, in terms of historic preservation needs is that, in Longstreth’s words, “history of any sort appears to have ever less bearing on preservation’s priorities.” While style in its garbled form has successfully realized a broad general audience, it encourages preservationists “to think of architecture in a superficial way, which in turn, could jeopardize the movement in years ahead.”

Data Collection:

The Windshield Survey:

City Planimetric maps (each covering a square quarter mile, 1963 baseline, scale of 100 feet to the inch) greatly facilitated the rapid conducting of a windshield field survey. The purposes of this survey were to apply the two typologies, to identify potential district clusters of each type, and to identify candidates for the descriptive slide show typology of the two types.

The house outlines on the maps were coded in terms the appropriate coding. For the bungalows this meant an alpha-numeric code. For the square/cube plans it meant that the primary roofridge line was drawn onto the house outline, usually with a demarcation of porches and side additions. Additional field notes included indications of a clear lack of integrity, the need for special attention in an intensive study (noted by an “*”), the need to photograph (noted by using a “P”), or other special comments regarding materials, potential significance as a special sub-type, or historical data gathered from owners or neighbors).

The maps were then color coded after the survey was completed. Bungalows were colored yellow, and square/cube plans colored pink. This facilitated a study of their distribution patterns within each neighborhood. It was also found useful to count the total number of each type for each map. A master city map was used to track the completion of each quarter-mile parcel. These counts were then placed on this map to indicate the gross distributions of each type.

The surveyed properties were then encoded using a Microsoft Excel spreadsheet. Columns were set up for address number, address street name, coding, the need for more study, the need to photograph, the lack of integrity, and a general comments column. Separate spreadsheets were set up for each of the

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two house types. Each map number was entered on a separate line on the master listing to identify the map for each property. The spreadsheets allowed a sorting out of the properties by subtype. The results were sorted by survey map and then address, by survey map, address and subtype code, by code and then address, and by address only. The sort by map and code provided subtype distributions by quarter-mile survey area. These results were then mapped and analyzed.

The study was funded with federal Housing and Urban Development funds and consequently, study costs were limited to HUD designated neighborhoods. These designated areas accounted for some 80% of incidence for the two house types but some six additional square miles of residential neighborhoods were surveyed as a professional courtesy by the consultant in order to assure that a proper and comprehensive study could be completed. Many potential districts are outside of the HUD designated areas and were not eligible for the intensive survey phase of this project. Additional field inspections were made of the remaining unsurveyed areas, based on a review of plat dates, to be sure than no potential subtype clusters had eluded the survey.

A total of 20.75 square miles of the city were surveyed, a total of 83 planimetric maps were used. Approximately 8,400 bungalows and 2,395 square/cube plans were typed and recorded. As the typology was applied in the field it became clear that some expected subtypes were not to be found, while others were found in abundance. Other subtypes lumped too broad a range of house types in a single group and proved to be less useful. The typology was therefore adjusted as the survey effort continued. The specifics of these adjustments are described under each of the two house types.

Over 400 properties were recommended for being photographed, a number well in excess of the number of images needed to simply depict the range of subtypes for each house type. Economy demanded that the photography follow the survey work. In the final survey work the two functions were combined, but by that time there was a good understanding of which images were needed. The photography was initially delayed so as to insure that all of the neighborhoods were well represented in the slide set. This was politically expedient but also a function of the very general distribution of all classes of each of the house types throughout the city.

The consultant prepared a list of apparent clusters for each house type and a joint meeting with city and State Historical Society representatives selected a number of intensive survey areas. The project manager Erik Lundy and the consultant field inspected these and developed an intensive survey list of 12 districts.

Intensive Survey Effort:

Each district was intensively surveyed in terms of exterior cladding, integrity, subtype and each property was evaluated for its integrity and strength of contribution to the district. Historical data from the research was assembled for each district. Each district had to have some apparent historical claim in addition to the presence of the two house types. Consultant John Zeller gathered building permit data,

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City Assessors' dates, and Sanborn Fire Insurance maps for each district. Building dates for over 1,000 houses was accumulated.

The various neighborhood associations were involved in the district level documentation effort and meetings were held with many of these to explain the proposed districts to them. A *Register* article (April 23, 1997) about the project generated further public awareness and a dozen calls from interested house owners. Two public meetings were held during the fall and these promoted project awareness and developed helpful public input to the study. Early drafts of this report were distributed generously to interested individuals.

Historical Research:

The real success of this project was rooted in an extensive historical research effort. That effort paralleled the field survey and intensive survey efforts and the two sources of data influenced each other.

This research took two forms, primary research to determine how the two house types were defined, promoted, and developed, and primary/secondary research to identify the two types on a national and regional level, both in historical terms and in contemporary terms. All available secondary literature, published and unpublished which directly treated the two types was utilized. Other related topics, the history of residential architecture, the suburban phenomenon, related architectural styles and movements, and the like were also consulted. The major primary research effort was to go through the house and architectural journals, relying primarily on the Reader's Guide to Periodic Literature article listings. It was determined that the best regional house building magazine was *Keith's Magazine of Home Building* or *Keith's Magazine of Beautiful Homes*, which was regionally published in Minneapolis. This was the only house magazine that focused on middle class housing and the needs associated with those houses. Its readership included architects, builders, and the general public. The entire run of Keith's, c. 1909-29 was therefore consulted.

The focus of the regional/national research quickly focused on several themes. The first was to track the origin and evolution of the two house types. The second was to track the particular Midwestern evolution of each type. Finally general design trends, subtype transitions, house plan trends and the like were tracked to determine what should be expected in both the field survey and the local historical research. This worked quite well and the two research efforts proceeded simultaneously. The regional/national research started with the secondary literature. This effort produced many source leads, and subsequent research located these and focused in on the primary journal research.

The local primary research consisted primarily of newspaper research, specifically the *Register & Leader*, for the years 1906-1921. The *Tribune* has been indexed for the years 1917-45 and this index was consulted. Existing Des Moines historical surveys and studies were consulted as were all known historic-era housing studies and city planning documents. The newspaper research focused upon subdivision development, house images, general building and real estate themes, house construction, builders and

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architects, published house plans and the like. The more general local research focused on city development and growth, density patterns and the link between transportation and growth.

Bungalow Themes Not Addressed by Contemporary Scholars:

The several international and American exhibitions need to be evaluated for their contributions to domestic American residential architecture. The 1909 Seattle Exposition should be studied given its critical timing and location. Government housing efforts that preceded the First World War should be studied. Wartime housing is known to have generally excluded the bungalow, but the Panama Canal Zone Houses, constructed 1907-08 appear to have been strongly influenced by the bungalow model. The houses were raised, had verandahs on all sides, attic level vents, and low rooflines. P. O. Wright Jr. was the architect. A photo essay in *Carpentry and Building* made no reference to bungalows per se "Panama Canal Zone Houses" (*Carpentry and Building*, Vol. XXX, pp. 233-34, July 1908).¹¹

With so much focus on the paternity of the bungalow, at least two bungalow themes have not been studied by any of the several bungalow scholars. The first is the regional application of the bungalow, critical to a full understanding of the Des Moines bungalow history. No writer has traced how the bungalow was adapted to any particular region, nor has anyone looked at the regional contributions to the evolving design of the house type. The other critical need is a sense of how the bungalow plans, exterior and internal, changed over time. This can only be accomplished by field-focused larger survey and analysis. To that end this is the first known substantial study, certainly the first Midwestern one.

The consideration of rear porches on bungalows has not been explored at all. The rear porch is as integral to the functioning of the house type as are the other porches. The rear porch is ubiquitous and is frequently associated with at least a small rear patio.

Phase Two Recommendations:

Much has been left undone by this first project, both due to its limited funding, but also to the limitation of project work to those neighborhoods that are HUD designated. The following prioritized (first listings have the greatest potential to fulfill the goals of the city's historic preservation plan) list of recommendations are offered as possible follow-ups to this project:

1. Complete the non-HUD area bungalow survey. Only a few known bungalow clusters were not surveyed or at least inspected. Most of these are located north of Hickman Avenue and west of 48th Street, and north of Douglas and west of Beaver Avenue. One reported area is west of the Wakonda Country Club. Other clusters might be found in the northeast corner of the city. There is little likelihood that any of these areas have enough bungalows to be potential historic districts and for this reason they

¹¹ Conversely some post-bungalow derivatives warrant study. Judith Rees (currently with the City of Portland, Oregon Parks and Recreation), suggests looking at the Hawaiian double-pitch hip cottage which was developed in the late 1920s. This was an architect-derived houseform.

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were not included in this project. Complete the evaluation of the remaining National Register bungalow and square house districts and prepare some number of nominations as resources allow. Research residual bungalow and square house questions left unresolved by the first phase. All of these efforts could take advantage of heightened public interest.

2. Survey and evaluate the range of period revival cottages and suburban/country houses for the period 1905-40. This would basically complete the residential survey for residential housing for this period. While this group is numerous, the total numbers are probably less than the total number of bungalows.
3. Survey and evaluate the range of Victorian "hold-over" house types. This would complete the study of turn-of-the-century city housing. This is a numerous class of houses, probably numbering 2-3,000.
4. Organize, analyze and summarize the individual property information gathered by this project. A wealth of property-specific images and information would be very useful at the neighborhood and individual property levels. Some of this information could be prepared for a video or slide show/talk format that would be of considerable public interest and utility.
5. Set criteria for nominating individual bungalow and square house properties to facilitate neighborhood and owner action.
6. Edit, publish and distribute this project report broadly, using generated revenues to fund additional historic preservation projects.

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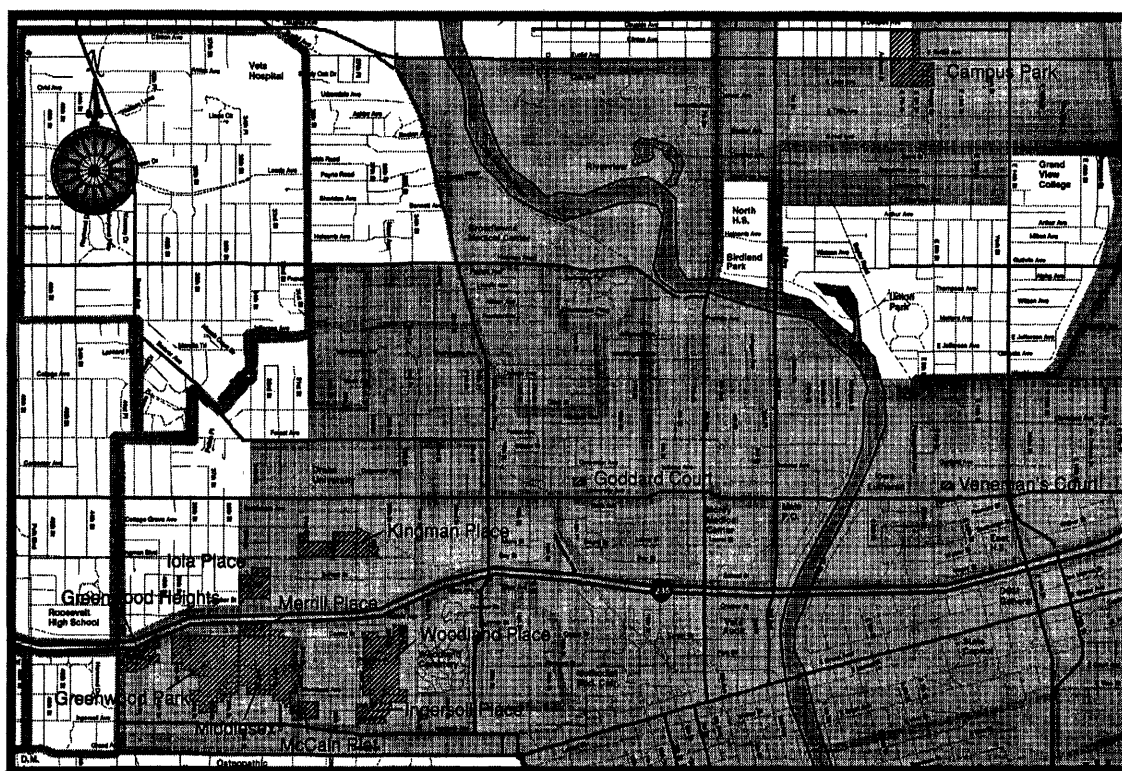
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Recommendations for Potential Square House Historic Districts:

DES MOINES

PROPOSED DISTRICTS FOR NATIONAL REGISTER NOMINATION



Location of area shown
within the city limits
of Des Moines



HUD-Eligible Areas



Proposed Districts for
National Register
Nominations

Recommended Historic District Locations and Boundaries (Des Moines Community Development Department, 2000)

Historic districts that adequately reflect the significance the square house plan types are problematic at best. Neither type was normally constructed is sufficient intensity to meet the normal standards of a historic district. Square houses tended to cluster more so than did bungalows. Frequently the two house types are intermixed and several recommended districts interpret this inter-relationship. Add to this the fact that the normal loss and alteration of houses has taken its toll. Both house types are frequently subjected to large-scale alterations and both are fairly intolerant of design changes if they are to be considered contributing historic properties.

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Proposed Square House Districts Surveyed at The Intensive Level

District Site No.	Prop. Nos.	Map Reference	Block References	Boundaries	Title, Related Neighborhood
77-00					
02	13-107	M16 M17	105-8 206-7	East side 27 th Street, south side Cottage Grove Avenue, north side Rutland Street, north side Kingman Boulevard.	Foursquares, 60 houses, Drake Area
03	108-159	M16	202-203	33rd to 35 th streets, north side School Street to south side Iola Street	bungalows to north, southernmost boundary is square/cube plan rank, A. J. Coons bungalows block 203,
579	579-830	N15	401-5	south of Center Street, north of Woodland Street, east of 39 th Street, east side of 35 th Street, could include portions of 39th, 38th, 37th streets south of Woodland	225 houses, predominantly square/cube plans,
401	401-578	N16	105-11	Center Street to south side of Woodland Street, west side 34th Street to west side 31 st Street	140 houses, predominantly bungalows
378	378-400	N16	205-07	west end of High and 31 st streets	Square/cube plans, 22 houses
336	336-376	N17	403-04	east of 28 th Street, High Street (west of 2513 High) and Linden Street	bungalows on Linden, square/cube plans on
05	198-335	N17	501-3, 518-20	south of Center Street, south side of Woodland Street, west side of 27 th Street to west side of 25 th Street	bungalows, square/cube plans to south 75

The list of potential square house districts is at best a tentative one, given the fact that only a preliminary-survey and even more limited intensive-level documentation was possible at this time. The further study of the square house is dependent on what is learned at the intensive survey level, given that so little was learned from other sources. Additional potentially eligible districts will be discovered with more field work and research. These potential districts were identified through a combination of field survey and historical research. At this point districts are considered to be potentially National Register eligible if they possess one or more of the following characteristics, in addition to the normal standards for integrity and historic fabric:

1. The area reflects one or more particular developing entities, builder or developer.
2. The houses represent a particular characteristic of the respective house type, for example the first emergence of the eight-room square house type c. 1905-06.
3. The subdivision itself contributes to the feeling of the district by virtue of its design features. These can include a particular streetscape design, topographical relationship between streets and setting, historical patterns resulting from the parcels which were platted, association with an abandoned inter-urban or streetcar line, and the like.

Individual Properties Worthy of Further Investigation:

One potential nomination grouping might be those buildings which have "signature" components that identify them as being either derived from the same plan book source or built by the same builder. The best example is a pseudo-Prairie School attic window that appears prominently on 14 square houses. This attic window consists of a pointed attic window with separate vertical lights, set closely beneath the front attic window frame so as to visually minimize the structural framing of the roof above. It has the

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effect of opening up the attic. Those houses that fall within the intensive-level survey area tend to date from between 1908-14. The following houses, scattered all over the city, share this feature:

- 254 E. 17th St. (front-gable square/cube plan)
- 1103 21st St. (front-gable square/cube plan)
- 945 29th St. (front-gable square/cube plan)
- 731 39th St. (front-gable square/cube plan)
- 520 40th St. (front-gable square/cube plan)
- 662 40th St. (front-gable square/cube plan)
- 1218 43rd St. (front-gable square/cube plan)
- 1412 45th St. (front-gable square/cube plan)
- 619 46th St. (front-gable square/cube plan)
- 822 E. Arthur Ave. (front-gable square/cube plan)
- 2815 Cottage Grove (side-gable square/cube plan)
- 2847 Cottage Grove (side-gable square/cube plan)
- 710 Davis St. (front-gable square/cube plan)
- 2603 High St. (front-gable square/cube plan)

Because the square/cube plan house does not have the level of treatment in the primary or secondary literature, very little is known about its historical background. Builders of bungalows are much more readily identified because the building permit lists the house type. Only address field checks will identify those builders who specialized in the construction of square houses. It will take time to make historical connections between house groupings and particular builders or developers. If the opportunity presents itself, a strong local research effort should focus on the period 1895-1906 to look at the local evolution of the square house. This work should parallel further intensive-level field survey work that would look at key interior plans and attempt to identify those builders who specialized in these house types.

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Potential Square Houses Historic Districts Recommended for Further Investigation and Intensive Survey:

Map Reference	Block References	Boundaries	Title, Related Neighborhood Group, District Viability
Map I-27	502-03	East 1st and Oxford streets, north of Ovid Street	Square/cube plans, save for second phase, 20 houses
Map J-15	214	West side of Beaver Avenue	Square house row constructed as a single group by the promoters of Maryland Park in 1921, built during lull in city home building
Map J-15	214-18	Beaver Avenue to 44 th Street, Hickman Avenue to Beaver Crest Street	Maryland Park Addition, jump started Beaverdale growth (portions of same included in above two district areas), non-grid plat with central playground
Maps K-16, K-17	113 409	30th Street, College Avenue to Jefferson Street	East-facing bungalow group, square house group on east side of 30th
Map K-22	201-10, 21925, 322	South and east of park, East 14th as east boundary, East Guthrie Street to East Washington Avenue	Union Park Addition, some of best square/cube plans and bungalows in city
Map L-14	113-20, 213B	Area east of Glendale Cemetery, College Avenue, south to University Avenue, east to 44 th Street,	Rich array of late-date bungalows with square plans(front gables) in southeast corner
Map L-15	106-8, 111-2	42nd-44 th streets, College Avenue to University Avenue.	same
Map L-15	110	41st to 42 nd streets, University Avenue to Forest Street	Best array of square-plan houses in city.
Map M-14	101-3, 105-7, 110	East of Polk Boulevard, west of 42nd Street, between Chamberlain Avenue and University Avenue	Mostly square plans but also larger elaborate bungalows.
Map M-15	201, 204	Pleasant View Addition, west district, 33-31 st Streets , Pleasant Street to Center Street	H. J. Tillia c.1908-09 and other prominent builders buy lots. Builder F. A. Anderson notes "At the rate that Pleasantview addition is building up and improving I certainly believe that I struck it well by buying." Builder C. A. Coon stated "Pleasantview addition has made a faster growth with a better class of homes in any addition I have heretofore built." Anderson built two houses, one for himself and one for his son. Coon bought 28 lots and built on most of them by 1909. This area was field inspected and no obvious district was found (DMR&L, August 22, 1909). Apparently lost to interstate construction.
Map M-15	410-11	39th-40th Streets and Kingman Boulevard	four-squares and bungalows, developed by Charles M. Domback
Map M-15	305-6	Kingman Boulevard and 39th Street	developed 1912 by the Union Building and Realty Investment Company.
Map M-15	302-4, 306-8	Gottage Grove Avenue, 42nd to 36 th streets, including some side streets	Larger square plans and larger bungalows.
Map N-14	102, 104, 110-11, 116B	Gil-Mar Park, west of 42 nd Street, north of Ingersoll Avenue, Map N14.	Landscape architect designed non-grid plat with excellent bungalow and square house architecture
Map N-14	106-9, 116A, 117	46th-45th Streets, I-235 to Ingersoll	Predominantly square house plans, side and front gable.

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Recommendations for Potential Bungalow Historic Districts

Historic districts which adequately reflect the significance of the bungalow plan types are problematic at best. The bungalow type was not normally constructed in sufficient intensity to meet the normal standards of a historic district. Bungalows particularly were distributed across the landscape on acreage's, along earlier key roads, and subsequent infilling has changed the urban landscape. The nature of Des Moines' residential growth, scattered and intermittent house construction, frequently on larger lots, resulted in a generally mixed assemblage of house types and periods. Add to this the fact that the normal loss and alteration of houses takes a toll and that the bungalow is particularly susceptible to displacement and demolition. Bungalows are frequently subjected to large-scale alterations and both are fairly intolerant of design changes if they are to be considered contributing historic properties.

The list of potential districts is at best a tentative one, given the fact that only a preliminary-survey and even more limited intensive-level documentation of just a dozen potential districts was possible under this project. Additional potentially eligible districts will be discovered with more fieldwork and historical research. These potential districts were identified through a combination of field survey and historical research. At this point districts are considered to be potentially National Register eligible if they possess one or more of the following characteristics, in addition to the normal standards of a surviving associated range of houses possessing their historical integrity:

1. The plat or neighborhood reflects the work of one or more particular developing entities, builder or developer.
2. The houses represent a particular characteristic of the respective house type, for example a group of east-facing bungalows, a solid row of terrace-based square houses.
3. The subdivision itself contributes to the feeling of the district by virtue of its design features. These can include a particular streetscape design, topographical relationship between streets and setting, historical patterns resulting from the parcels which were platted, association with an abandoned inter-urban or streetcar line, and the like.

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Proposed Bungalow Districts Surveyed at The Intensive Level:

Dist. Site No. 77-00	Prop. Nos.	Map Reference	Block References	Boundaries	Title, Related Neighborhood
922	922-1004	I-22	106-08, 411-2, 508	Douglas to Ovid Avenue, North Union to East Wright streets	Campus Park Plat, 1915, houses built by developers, bungalows, moderate strength,
901	901-11	L19	305	Goddard Court, 14th Street	Goddard Court, 10 houses, strong
01	1-12	L22	201	Droukas Court, East 12th Street	Droukas Court, 11 houses, strong,
02	13-107	M16 M17	105-8 206-7	Kingman Place, East side 27 th Street, south side Cottage Grove Avenue, north side Rutland Street, north side Kingman Boulevard	Square/cube plans, 60 houses, Drake
03	108-159	M16	202-203	33rd to 35 th streets, north side School Street to south side Iola Street	bungalows to north, southernmost boundary is square/cube plan rank, A. J. Coons bungalows block 203,
831	831-900	N15	407-8, 410 413-4	Greenwood Park-Bryn Mawr, west side 41st Street and east side 40th Street, a few houses south of Pleasant Street	bungalows, 30 houses (N. of Grand-
579	579-830	N15	401-5	Greenwood Park, south of Center Street, north of Woodland Street, east of 39 th Street, east side of 35 th Street, could include portions of 39th, 38 th and 37th streets south of Woodland Street.	225 houses, predominantly square/cube plans,
401	401-578	N16	105-11	Middlesex Plat, Center to the south side of Woodland Street, the west side of 34th to the west side of 31 st Street	140 houses, predominantly bungalows
378	378-400	N16	205-07	West end High and 31 st Street	Square/cube plans, 22 houses
336	336-376	N17	403-04	East of 28th, High streets (west of 2513 High) and Linden Street	bungalows on Linden, square/cube plans on
05	198-335	N17	501-3, 518-20	Woodland Place, south of Center Street, south side of Woodland Street, west side 27th to west side of 25 th Street	700's block of 26th and 27th Streets, developed 1910 by H. H. Pharmer, "The Bungalow Man", offers a dozen distinct subtype examples, Map N17, bungalows, square/cube plans to south 75
04	160-198	M16		Lyon's Park Replat, bungalows east of 35 th Street, between Center and Rollins streets	

Many of the key Des Moines home builders are discussed in Part III of this report. The initial 12 proposed historic districts reflect the work of many of these builders. A number of high quality builders (e.g. Rehmann Brothers, Charles Domback) operated comprehensive realty-construction-financing firms in the years following World War I. Most, except for Domback, ceased their building during the early Depression years.

One builder, , produced high quality bungalows, small houses and large houses using innovative designs and personalized ornamentation. He purposely designed matching decorative motifs on the chimneys and shutters of the homes that they constructed. Like many of his fellow builders, Beck built his houses in clusters in the same neighborhoods. He was particularly associated with the building up of Waterbury Park and Circle

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Potential Bungalows Historic Districts Recommended for Further Investigation and Intensive Survey:

Map Reference	Block References	Boundaries	Title, Related Neighborhood Group, District Viability
Map H-19	222-3, 210	12th-9th streets, Seneca to Douglas streets	Spurrier Development, 1915
Map H-20	312-5, 318-9, 106-7	2nd to 7th, Madison to Douglas	developed in 1915 by William A. Spurrier & Co.
Map H-21	205-6, 208-9, 211, 403, 405	Madison to Douglas, E. Bowdoin to E. Oxford	L. A. Booker develops 1917, 15 houses. Surrounds former Highland Park College playing field (Block 210)
Map I-22	?	Certainty Place, Ovid to Tiffin, E. 14th-E. 15th	Rehmann Bros. built 23 spec houses as part of the plat promotion, May 1926.
Map J-14	219-20	Holcomb-Hickman, 44th -46th	bungalow concentration
Map J-15	217	N. side Hickman Ave. west of Beaver,	Includes south-facing group of bungalows on N. side of Hickman, rows of square-plan houses on Beaver Ave., constructed as a single group by the promoters of Maryland Park in 1921, built during lull in city home building
Map J-15	214-18	Beaver Avenue to 44th, Hickman to Beaver Crest	Maryland Park Addition, jump started Beaverdale growth (portions of same included in above two district areas), non-grid plat with central playground
Map J16	518C	North side of Leado Ave. west of 30th Street	South-facing bungalow group built by Duro Brothers
Map J-17	307, 417A	East side 30th and Sheridan streets	bungalow grouping
Map J-22	116, 220	East of Sheridan, North Union-9th streets	bungalow grouping
Map J-22	103-7	Arthur to East Guthrie, East 11-14th streets	bungalow groupings
Map K-15	410-4	Beaver to Huntland, East of 42nd Street	West University Place Plat, 1914, bungalows
Maps K-16, K-17	113 409	30th Street, College Avenue to Jefferson Street	East-facing bungalow group, square house group on east side of 30th
Map K-17	609b-c	North Side of College Avenue (2400 Block) and 24th Drive	South-facing bungalow group
Map K-17	408-10	Witmer-Moyer Streets, cul-de sac includes 23 bungalows and square/cube plans	bungalow grouping
Map K-18	103-4	22nd-23rd streets, Washington-Lincoln	Ingleside Plat, 1906, bungalow grouping, might be early bungalows
Map K-22	201-10, 21925, 322	South and east of park, East 14th as east boundary, East Guthrie to East Washington Avenue	Union Park Addition, some of best square/cube plans and bungalows in city
Map K-23	213-4	Thompson Avenue,	streetscape plus excellent architecture, already determined National Register eligible
Map K-23	211-13, 209B	East of East 14th, East Wilson and East Mattern Avenues, Glenbrook Drive	bungalow groupings
Map K-27	411-3	East 32nd Street and East 32nd Court ssouth of Easton Boulevard	Fragment, save for second phase, 30 houses
Map L-14	113-20, 213B	Area east of Glendale Cemetery, College Avenue. south to University Avenue, east to 44th Street,	Rich array of late-date bungalows with square plans(front gables) in southeast corner
Map L-15	106-8, 111-2	42nd-44th streets, College Avenue to University Avenue	same
Map L-15	315A-C	Hunter Avenue, 39th Street and Carpenter Avenue, two cul-de-sacs east of 39th Street, all bungalows	
Map L25	304-6	Garfield-Elizabeth, East 24th Street to East 25th Street	Good bungalow grouping
Map L27	119, 307, 310, 311, 313	Hyde Park area, east of East 29th Street, North of University Avenue	
Map L-27	125-27	Fairgrounds District, Mahaska, State streets, East 32nd Street	Camp Dodge Houses, homes built and moved in by developer F. F. Frost.
Map M-14	101-3, 105-7, 110	East of Polk Boulevard, west of 42nd Street, between Chamberlain Avenue and University Avenue	Mostly square plans but also larger elaborate bungalows.
Map M-15	201, 204	Pleasant View Addition, west district, 33-	H. J. Tillia 1908-09, and other prominent builders buy lots.

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		31 st streets, Pleasant (?) to Center streets	Builder F. A. Anderson notes "At the rate that Pleasantview addition is building up and improving I certainly believe that I struck it well by buying." Builder C. A. Coon stated "Pleasantview addition has made a faster growth with a better class of homes in any addition I have heretofore built." Anderson built two houses, one for himself and one for his son. Coon bought 28 lots and built on most of them by 1909. This area was field inspected and no obvious district was found (DMR&L, August 22, 1909). Apparently lost to interstate construction.
Map M-15	410-11	39th-40th streets and Kingman Boulevard	four-squares and bungalows, developed by Charles M. Domback
Map M-15	402-12	University Avenue to Interstate 235/ Center Street, 42nd Street to 35 th Street, multiple areas	Good bungalow range between 41st-38th, I-235 and Kingman
Map M-15	302-4, 306-8	Gottage Grove Avenue, 42nd to 36 th streets, including some side streets	Larger square plans and larger bungalows.
Map M-16	113	33rd Street north of Kingman Boulevard	3-bungalow "court", recommend further investigation
Map M-16	113-4	Cottage Grove, 33rd to 35 th streets	Includes small bungalow "court" north of Cottage Grove at 33rd St.
Map M-25	222	West of Fairgrounds, Des Moines and Grand, East 25-26th streets.	Well preserved rows of front-gable bungalows
Map M-26	218-20, 201-3, 206-8	East 29th to East 26th, north side Des Moines to south side Grand Ave.	brick street on Des Moines as focus, could consider running one block further west beyond E. 26th, weak district, 100 houses, defer to second phase, investigate area further west along E. Capital and E. Grand Ave. between 26th and 22nd.
Map N-14	102, 104, 110-11, 116B	Gil-Mar Park, west of 42 nd Street, north of Ingersoll Avenue, Map N14.	Landscape architect designed non-grid plat with excellent bungalow and square house architecture
Map N-14	209-10, 316-17	48th Street	At least 22 bungalows were constructed by Edwin L. Beck's company, primarily in the 48th Street area (621, 630, 633, 634, 640, 646, 660, 685, 691, 695, 697 48th and 4720 Woodland).
Map O-16	no map	Lincoln Court, 31st Street and Grand Avenue, not surveyed.	East-facing court, has lost three houses but remains substantially intact-threatened by non-residential land uses
Maps P-14, P-15	103 222-4	Welker Street, Southwest. 42nd Street and Lincoln Place Drive	Linden Heights, range of common and high-end bungalows, 42 early artistic bungalows, many likely architect-designed
Map R-19	305-07	Pleasantview to Park, Southwest 12th Place-Southwest West 13th Place	bungalow grouping
Map S-19	401-7	Park to Thornton, Southwest 12th- Southwest 14th	links with above, bungalows
Map V-20	321A	Southwest 5th and Payton Avenue	ell-shaped bungalow group fronted on streetcar, 9 bungalows.

Individual Properties Worthy of Further Investigation:

This project worked under the assumption that historic districts rather than individually properties listings on the best National Register of Historic Places would be the best approach for telling the history of the bungalow. Now that the study is completed, there will be a better understanding on how individual properties might warrant National Register listing.

The windshield survey identified over 350 houses that were deemed to be of special interest due to their architecture, materials, setting or integrity. These can be further evaluated in a later project phase.

Traditionally, homes which are associated with significant individuals are an excellent way to educate the public about how communities developed. The houses of builders and major realtors are

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usually of some grand scale and often reflect the building skills and the preferred style of the builder. A few of these homes have been identified in this study.

- 900 Polk Boulevard, home of builder B. W. Mayden.
- Polk Boulevard and Ingersoll, home of H. H. Pharmer, The Bungalow Man, who departed the city for California in 1917.

Other homes are potentially National Register eligible based on their special or exceptional function, or well-established historical associations. The literature search helped to identify a range of potential bungalow related property types and these were investigated locally to determine if examples survive. Des Moines had one skyscraper bungalow but it no longer survives. No "Garlows," combinations of attached garage and small bungalow have been found. Other bungalow-type non-residential buildings were constructed in the city. Surviving buildings include two churches (one is 1629 8th St. Map K-20, the other 1530 7th St., Map L20), one commercial building (Grand and Polk Boulevard), and a library building (South 9th Street). One bungalow school was planned (Perkin's School location) but not built. Garage-bungalows likely were numerous. Many lots in the Northwest district continue to offer examples of these rear-lot starter homes, although many of these are said to date from the late 1930's:

- Three bungalow duplexes including 3801 Franklin Avenue
- 700 33rd Street, a California Bungalow, built by Tillia, and designed by Architect Robert McDowell.
- Model home bungalows or bungalows which were the winners of local house design contests.

Building Parts Functioning as Historical Clues in Identifying Builders or Plan Sources:

Two signature building components discovered in the surveys could identify buildings which are likely to have shared a common builder-designer or other plan source. The components probably don't warrant National Register listing based on the feature, but they might play a key role in identifying the pieces of discontinuous districts.

The best and most common example is a pseudo-Prairie School attic window that appears prominently nineteen houses, all square/cube plans except for two bungalows and three larger houses. This attic window consists of a pointed attic window with separate vertical lights, set closely beneath the front attic window frame so as to visually minimize the structural framing of the roof above. It has the effect of opening up the attic. There are at least two bungalow that possess this feature (501 Virginia Avenue, on the South Side, and 2725 Moyer Street). These houses dated for the most part from 1908-14.

Five bungalows exhibit a four-cornered angled porch column support system, likely the signature of a single builder-these are located at 1630 Washington Ave., 1333 46th, 826 40th, 841 40th Street and 923 40th Street.

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Suburban Landscape Architecture

Contoured Subdivisions:

This study carries forward the several previous studies of Des Moines' historic landscape architecture. Will Page studied the plats of North Des Moines and the city's earliest suburbs. Historian Barbara Long studied the riverfront landscaping efforts of the City Beautiful movement and the development of the Chautauqua Heights neighborhood. Architectural Historian David Arbogast did the same for Ashby Manor in Beaverdale.

The focus of most of these previous studies has been on the development of non-grid plats. The district development overviews found in Chapter Five will trace the history of platting and platting variations in each part of the city. Many of the first "contoured" plats were actually layed out on flat ground (Gil-Mar Park, Maryland Place). The majority of the later special platting is found in the somewhat rougher areas below Grand Avenue and north of Forest Avenue. A number of narrow plats simply had a single main street that had a slight contour. Several of these are found between Ingersoll and Grand Avenues. Some apparently creative plats simply reflected pre-existing diagonal streets. Others fell short of their platted intentions and their through streets turned into cul-de-sacs. At least one over-sized cul-de-sac, Waterbury Circle, was only opened up in later years. Few of these non-grid plats would develop quickly enough to reflect a single type or period of housing. The best exceptions to this are Waveland (northeast of Forest and 41st) and Gil-Mar Park.

Streetscape Observations:

The over-riding design characteristic of the houses of Des Moines is the conscious creation of a visual variety in the pre-1940 neighborhoods. This was especially true when streets were being completely built up with the same housing types. This purposeful variety frequently resulted in a crazy quilt architectural profile, but on many streets, conscious planning placed similar yet visually distinctive houses together. It is very rare to find even short continuous strings of near-identical house plans in the city, such was the desire for visual variety. Corner houses played a key role in this effort and both the exterior architecture and interior layout of corner houses varied in response to being located usually on a squarer corner lot. In a bungalow plan this often meant that the living room fronted one street and the dining room the other.

Architectural "harmony" was the continual subject of the national and regional housing literature. As early as 1913 *Craftsman Magazine* recommended that low pitched roofs on simple dwellings "will not appear to advantage unless the houses around them are very similar in style." Gardens and irregular land features could enhance the neighborhood appearance ("More Craftsman Bungalows For Country and Suburban Home-Builders, *Craftsman Bungalows*, August 1913, pp. 99-104).

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House Beautiful writer Frank Bourne addressed "Harmony In The Character of the Suburban Street" in early 1918 (Vol. 43, February 1918, pp. 138-39). Bourne expressed disappointment that wartime munitions worker housing had good basic designs, alternating in exterior cladding materials, and placed just ten feet apart, resulted in a "discordant" visual effect. The builders of new houses should adhere to existing neighborhood house treatments just as they would respect established setbacks. Even if materials, general scale, and style were in harmony, many streetscapes failed because of "the monotonous regularity of overloaded individuality." In other words the small house tried too hard to "ape the decorations of its big sister on the hill."

Only a small number of landscape designers are known to have worked in Des Moines. Monroe L. Patzig planned the innovative Gil-Mar addition in the west district. He called himself a "consulting engineer" and did "surveying and platting of additions" in addition to mapping and paving inspections (1920 city directory, p. 1718).

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Mrs. Margaret Mayers, daughter of Edwin L. Beck, provided a broad range of information about her father.

¹² Articles in *The Craftsman* are not attributed and it is believed that most of the magazine's articles were penned by Dr. Irene Sargent, Architect Ernest G. W. Dietrich *1857-1924), and in its early issues by Architect Harvey Ellis (1852-1904) (Forbis, p. 59-66).