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SG-934

United States Department of the Interior
National Park Service

National Register of Historic Places
Nomination Form

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

1. Name of Property

historic name Egloff, William C. and Margaret, House

other names/site number _____

2. Location

street & number 310 East State Street not for publication n/a

city or town Mason City vicinity n/a

state Iowa code IA county Cerro Gordo code 033 zip code 50401-2441

3. State/Federal Agency Certification

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

Signature of certifying official

Date

[Handwritten Signature]

14 MAR 2017

STATE HISTORICAL SOCIETY OF IOWA
State or Federal agency and bureau

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

Signature of commenting or other official

Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

- entered in the National Register
 - See continuation sheet.
- determined eligible for the National Register
 - See continuation sheet.
- determined not eligible for the National Register
- removed from the National Register
- other (explain): _____

Signature of Keeper

Date of Action

Patrick Andrews

5/1/2017

5. Classification

Ownership of Property

(Check as many boxes as apply)

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

Category of Property

(Check only one box)

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

Number of Resources within Property

(do not include previously listed resources in count)

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		Total

Name of related multiple property listing

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

Number of contributing resources previously listed in the National Register

n/a

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC/Single Dwelling

Current Functions

(Enter categories from instructions)

WORK IN PROGRESS

7. Description

Architectural Classification

(Enter categories from instructions)

MODERN MOVEMENT

Materials

(Enter categories from instructions)

foundation STUCCO

walls STUCCO

roof

other GLASS

Narrative Description

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

8. Statement of Significance

Applicable National Register Criteria

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

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

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

Property is:

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

Narrative Statement of Significance

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

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1939

Significant Dates

1939

Significant Person

(Complete if Criterion B is marked above)

n/a

Cultural Affiliation

Architect/Builder

Cone, Earle Richard

Holvik, Carl A. "Arne"

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS)

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

Primary Location of Additional Data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Egloff, William C. and Margaret House
Name of Property

Cerro Gordo County, Iowa
County and State

10. Geographical Data

Acreeage of Property less than one acre

Latitude/Longitude Coordinates

Datum if other than WGS84:
(enter coordinates to 6 decimal places)

1. Latitude: 43.152300 Longitude: -93.195704
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Alexa McDowell, Architectural Historian email akaymcd@hotmail.com

organization AKAY Consulting date 03/08/2017

street & number 4252 Oakland Avenue telephone 515-491-5432

city or town Minneapolis state MN zip code 55407

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

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

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

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

Additional items

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

Property Owner

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

name Community Benefit Mason City

street & number 9 North Federal Avenue telephone 641-423-5724

city or town Mason City state IA zip code 50401-3250

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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7. Narrative Description

Site Description

The William C. and Margaret Egloff house is located in Mason City, Cerro Gordo County, Iowa. Situated in north-central Iowa, Mason City (pop. 27,704) is located just two-miles east of I-35 and immediately north of Iowa Highway 18. The city covers an area of some 28.10-square miles, with the historic commercial area situated near the center of that area. Mason City was historically recognized as an important industrial center with significant, longtime associations with meatpacking, sugar production, and the manufacture of cement, brick, and tile.

The William C. and Margaret Egloff House was constructed in 1939 in the northeast quadrant of the city. Known as East Park Place, the neighborhood in which the home was erected was and remains visually characterized by its relatively secluded location, curving roads around a small, diamond-shaped park, density of mature oak trees, and its adjacency to East Park and the Winnebago River (Image 1). Historically, the houses of East Park Place were vernacular forms of architectural influences spanning a period from ca.1910 through ca.1975 with very good representations of the Tudor Revival, American Foursquare, Prairie School, and Craftsman. The Egloff House stood amid that diversity as the sole example of Modern architecture.

A major flood event on June 8, 2008 caused significant damage to the houses in the East Park Place neighborhood. The Egloff House, located within 25-yards of the Winnebago River, had water filling its basement and rising approximately 2-1/2 feet into the first floor. In the following weeks, the property owners returned to the home, residing primarily on the second floor.

The Egloff House was acquired by the City of Mason City through a Federal Emergency Management Agency (FEMA) Hazard Mitigation Grant Program-funded voluntary buyout project in December 2010. The deed restrictions placed on the property at the time of the sale required that the house be removed, either through demolition or relocation, and its site in the floodplain be converted to green space.¹ In the months that followed, an intensive level survey and evaluation of the Egloff House determined the Egloff House was individually eligible for listing on the National Register of Historic Places under Criterion C as a well-preserved example of a residence “blending elements of the Modern, Art Deco and International styles.”²

In February of 2012 the findings of a City-administered feasibility study determined that, 1) the Egloff House could be moved; and 2) National Register eligibility could be retained on a new site provided that the

¹ Executed Memorandum of Agreement, FEMA DR-1763-IA, Demolition of Historic Properties in Mason City, Cerro Gordo County, July 2010.
² Marlys Svendsen, “William and Margaret Egloff House,” Iowa Site Inventory Form, 2010.

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house retain its historic orientation to the street, with its character-defining garage facing the main vehicular approach to the house.³

Image 1. Original Site



(Image by AKAY Consulting October 22, 2013)

View of the Egloff House in its original location, looking southeast from 7th Street SE.

In 2013 Community Benefit-Mason City (a local non-profit) successfully submitted a proposal to the City of Mason City for the acquisition, relocation and historic rehabilitation of the Egloff House. Following the requirements of the Memorandum of Agreement (MOA) and the recommendations of the feasibility study, the group identified a relocation site for the house (Figure 1). That site was formally evaluated in the fall of 2013 to ensure the Egloff House would retain National Register eligibility after its relocation. Like the 2012 feasibility report, the site evaluation stated that the Egloff House would remain eligible on the new site provided the house was oriented with the character-defining, double-garage facing the main vehicular approach to the house (i.e. State Street).⁵

³ Will C. Page, et al. "Feasibility Study for the Relocation of the Egloff House," Completed for the City of Mason City, Iowa, February 15, 2012.

⁵ Marlys Svendsen, "Determination of National Register Eligibility for Proposed Egloff House Location," prepared at the request of FEMA, October 15, 2013, 3.

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Community Benefit-Mason City oversaw the successful relocation of the Egloff House in August 2015 (Image 2). As part of the requirements of the MOA, the relocated house was evaluated for National Register of Historic Places eligibility in September 2015 with an opinion of eligibility subsequently issued by the Iowa State Historic Preservation Office.

Figure 1. Aerial Map – Original and New Sites



(SOURCE: maps.google.com. Accessed 02/15/2015)

The original and new sites of the Egloff House are indicated.

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Image 2. Moving Day (August 20, 2015)



(Image by AKAY Consulting August 20, 2015)

In this view, the Egloff House (in two sections) is being moved over the North Carolina Avenue Bridge, which spans the Winnebago River. As the image documents, a specialized support structure was built to prevent damage to the National Register listed bridge. The move took two days to complete.

The Egloff House was relocated to East State Street between Georgia and Connecticut Avenues (Figure 2). The site is situated three blocks east of the historic downtown in a predominantly residential area. The block upon which the Egloff House is now sited was occupied by residential properties dating to ca.1900-1920 and representing Victorian, American Foursquare, and Craftsman Bungalow stylistic forms. In recent years, a number of what were historically constructed and occupied as single-family homes were converted for use as multi-family residences. Regular turnover of tenants and absentee landlords with little interest in maintaining the buildings resulted in significant degradation of the individual properties and a general decline of the neighborhood.

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Image 3. Site View



(Image by AKAY Consulting January 25, 2016)

View of the Egloff House on its new site, looking northeast along East State Street.

Image 4. Site View



(Image by AKAY Consulting January 25, 2016)

View of the Egloff House on its new site, looking northwest along East State Street.
The two houses in view at right were also relocated from the East Park Place neighborhood.

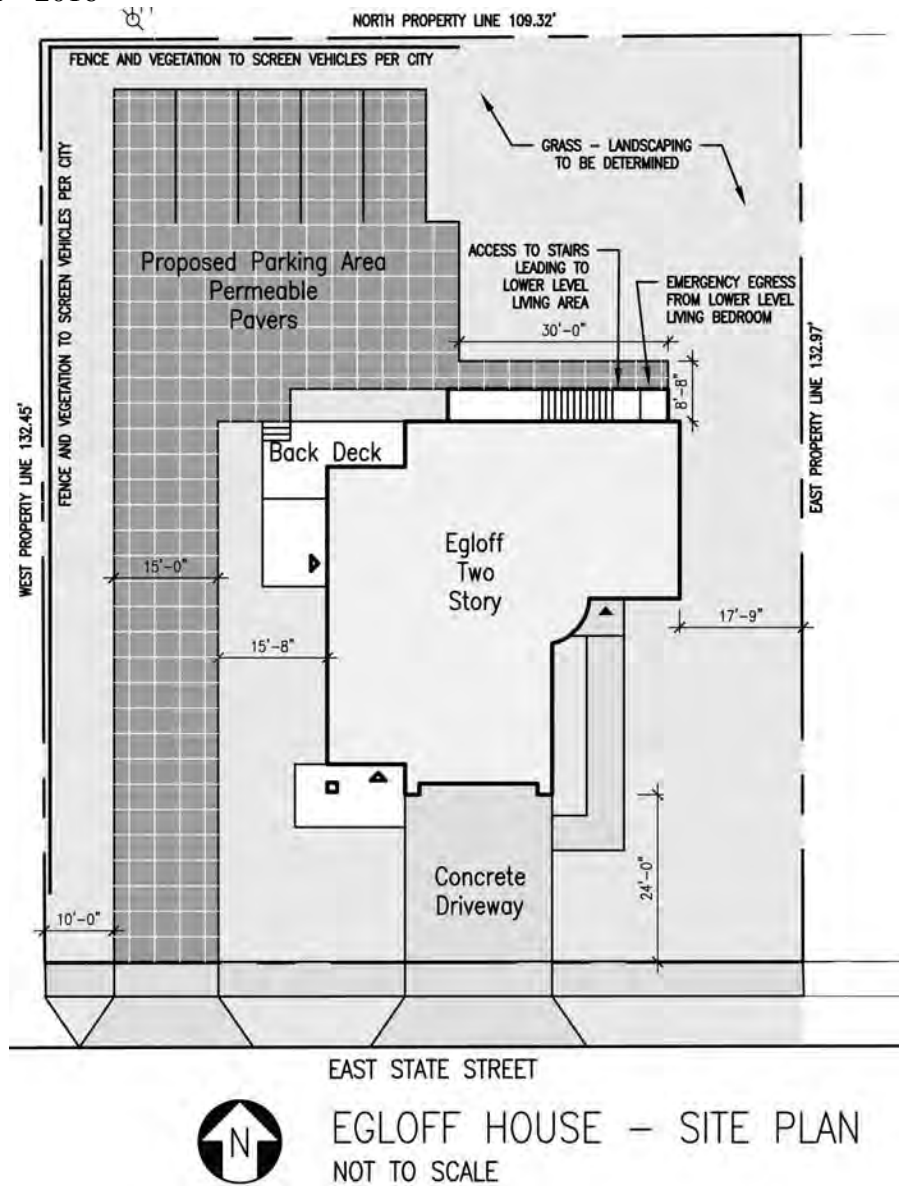
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Figure 3. Site Plan – 2016



(SOURCE: Skott & Anderson Architects. Dated 06/22/2016)

This site plan illustrates the placement of the Egloff House on its new site.

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Property Description

The Egloff House was constructed in 1938-1939 after a design by Earle Richard “Rick” Cone (1905-1980) of St. Paul, MN and implemented by Mason City contractor, Carl “Arne” Holvik. As constructed, the architect’s Modernistic design fused elements of the Streamline Moderne and Art Deco, with natural materials commonly associated with the work of father and son architects, Eliel and Eero Saarinen. Although the Egloff House has been painted white from the time of its construction, alterations made following the one and only change of ownership in 1997 smoothed the rough surfaces of the ground floor’s textured brick exterior resulting in a visual character that is more definitively of the Streamline Moderne. Although previous evaluations suggested that the house exhibits the influence of the International Style, the exterior’s forms, lines, and massing are more indicative of the Streamline Moderne; the retention of defined interior spaces is also more in keeping with the Moderne.

The sense of Modernistic character, which remains today, rests largely on the building’s flat roof, prominent projecting two-car garage with glass-block wall above, asymmetrical massing of varied geometrical volumes, and smooth, white exterior walls. The merging of Modern stylistic influences continues on the interior where nautical motifs, exotic finishes, clean lines, and natural materials were employed to create spaces that were at once elegant and comfortable.

Image 5. Exterior



(Image by AKAY Consulting April 22, 2016)

View of the Egloff House looking northwest from East State Street. The projecting garage with its second-story glass block wall is a defining feature of the building’s exterior.

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Exterior

The Egloff House is a two-story residence with a flat roof and a white, smooth stucco exterior. The building consists of the original residence and a small addition (made in 1998 on the footprint of what was originally an open porch) on what is now the northwest corner. The house's irregular plan consists of two intersecting volumes connected by a curved wall. The house was constructed on a brick foundation, with an internal decking system utilizing the pre-fabricated clay tile Sheffield Floor System patented in 1936 by Walter M. Dunagan, a professor at Iowa State College.⁶ The second floor, however, is predominantly wood-frame construction.⁷

The Egloff House combines elements of multiple Modernistic sub-types dating to the first quarter of the twentieth-century. On the exterior, the use of curving forms, extended horizontal lines, and nautical elements (tubular railings and porthole windows) are characteristic of the Streamline Moderne as are the use of modern structural principles, banded windows, and an overall lack of applied ornamentation.⁸

The projecting volume on the façade (street side) houses a two-car garage at grade, with a second floor family room marked by the glass block wall. Porthole windows on the east and west walls of the volume combine with the glass block, metal coping, and curved corners to establish a sense of the Streamline Moderne. Additional windows are located on the west wall at garage level - each being a simple rectangular punched openings with concrete sills. The two bays of the garage nearly fill the volume at grade. Both currently utilize a solid, overhead door for vehicular access. There is no exterior pedestrian access to the garage.

The larger volume is located at the rear of the house. This section of the building houses living spaces on the first level and bedrooms and bathrooms on the upper level. Like the house as a whole, the rear volume is characterized by a flat roof and smooth, white stucco finish. The fenestration in this section is variously arranged in vertical slits set in the smooth plane of the walls. On the second floor of the west elevation, four such slits are individual punched openings, while in other locations on both the first and second stories the verticals are banded in symmetrical arrangements. Despite the vertical windows, a strong overall horizontal character is maintained by slight changes in plane between the first and second stories. That sense of horizontality is enhanced by the slight protrusion of the roof cap.⁹

At the juncture of the primary forms is a two-story, curved wall, which is punctuated by three, stepped, vertically oriented, slit windows of glass block. This curve with its stepped fenestration marks the location of

6 Coulter, 2009.

7 Page, 2012.

8 Coulter, 2009.

9 Ibid., 2009.

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the interior staircase – a focal point on both the exterior and the interior. A single, small window is cut into the wall near grade; it lights the curving stairway to the basement level.

In the Egloff House, open porches and decks are important exterior visual components because they are vehicles for expressing the stylistic character. Each exterior space utilizes pipe railings, which reflect the nautical motif commonly adopted by the Streamline Moderne. Further, the horizontal lines of the railings underscore the overall orientation of the residence. Porches are located on the northwest and southwest corners with open decks above each. The original design called for porches in these locations, although that on what is now the southwest was enlarged in 1998. At about that same time, the historic porch on the northwest was replaced by an expanded kitchen with a new exterior porch then attached at the new exterior wall. The open deck over the northwest porch is original to the house (although slightly modified), as is the open deck on the southwest.

Interior

The interior of the Egloff House carries on the visual character established on the exterior, with the Art Deco joining the Modern vocabulary displayed on the exterior. Of particular impact on the interior is the nautical motif expressed in the playroom, the dramatic, curving staircase with its architect-designed Art Deco hanging light fixture, the combination of exotic and common finishes, and the interplay of interior spaces. The interior is arranged with primary living spaces on the first floor, family room over the garage, and bedrooms on the second floor. After the relocation, a new living space to house a property caretaker will be created in the basement.

The first floor of the residence houses a large living room-dining room, kitchen, library, restroom, and a central foyer with curving staircase. The garage is also included with the first floor spaces (Figure 4).

The main foyer with its grand, curving staircase is the focal point of the first floor (Image 6). To dramatic effect, the two-story foyer combines earthen materials of terra cotta tile flooring, brick walls and, stone treads with a hand-crafted, curving hand-wrought iron handrail and an Art Deco inspired hanging light fixture.

The living room and dining room are the primary living spaces on the first floor (Images 7-8). The area is entered from the main foyer through a wide doorway framed in brick. The living room-dining room is a single open area functionally differentiated by its L-shape – the living room constituting the long portion of the space, with the dining room intersecting it on the northwest corner of the space. The room is characterized by its sense of horizontality, which is created by the proportionately low ceiling height, elongated living area, use of a simple, wide cornice to emphasize that line, a dado, the elongated form and curved profile of the fireplace mantel, and the horizontal orientation of the banded windows.

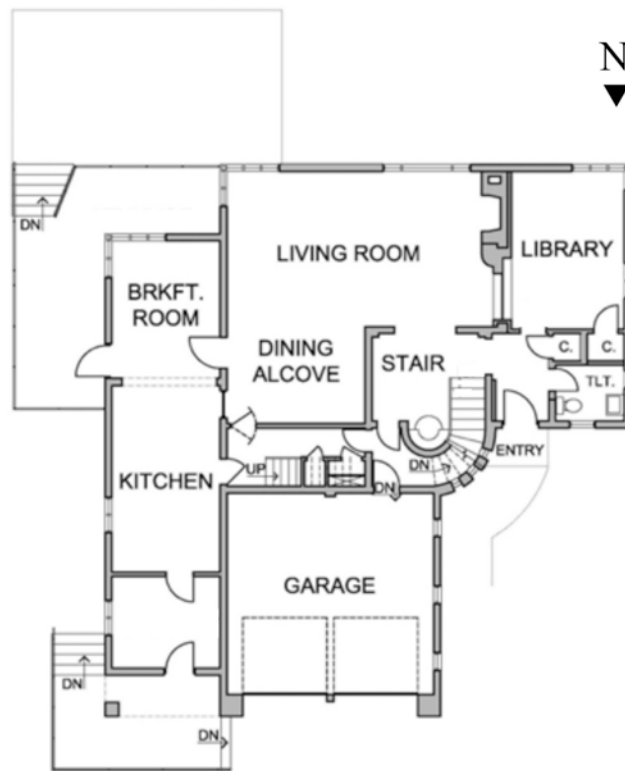
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Figure 4. Interior Plan – First Floor - 2016



(SOURCE: Feasibility Study, 2012.)

The walls of the first level are masonry, with the interior walls and ceilings furred out and, with the exception of the vestibule and the foyer, plaster finished. The original grass-cloth wallpaper covers most of the walls, but was painted over in 1998. The dado was historically finished in avodire¹⁰ veneer, but that material was severely damage in the flood and has been removed. Today, the masonry is exposed in the dado area; the chair rail, however, has been retained. The flooring of the living room-dining room is parquet; quick action in the aftermath of the flood saved most of that elegant flooring. A Streamline Moderne derived

¹⁰ According to Webster's Dictionary, avodire is the wood of a large tropical West African tree of the mahogany family that is commonly used for cabinetmaking. The wood is prized for its highly patterned grain. The Egloff House dado was a thin avodire veneer on a woven backing; a sample of the material has been retained.

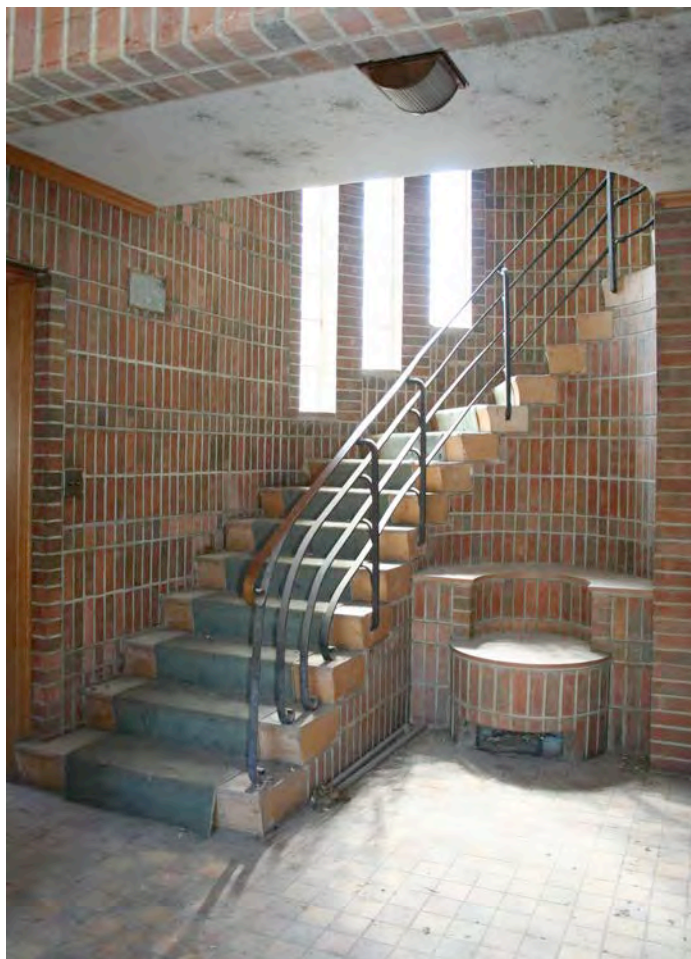
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fireplace dominates the east end of the living room area. Although visually impacted by the loss of the avodire dado, the fireplace retains its elongated form, curved profile and mantel, and stone surround and hearth. As a result, it remains a dominant and character-defining feature of the room. A set of built-in bookcases located adjacent to the fireplace lend further weight to that end of the room.

Image 6. Interior – First Floor - Foyer



(Image by AKAY Consulting April 23, 2016)

View of the first floor foyer and grand staircase, looking south from the living room.

Historic images document the interior finishes (some of which were lost to the Flood of 2008) as well as the

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open floor plan, windows, and the curving form of the fireplace – all of which remain significant elements of the interior visual character (Image 8).

As noted, the dining area of the space is the short end of the L-shape with spatial separation from the living area limited to a header supporting the span. Finish materials are consistent to those described. Non-historic track lighting replaced specialized spot lighting chosen by Maggie Egloff for its dramatic impact on the dining experience.¹¹

The remaining spaces on the first floor include the kitchen, the office, and a half-bath. The kitchen, situated adjacent to the dining area, was completely renovated following the 1997 change of ownership. The rehabilitation included expanding the room to what was then the south to create a sitting area on the footprint of what had been an exterior porch. The kitchen was severely damaged in the flood, but due to the prior renovation, no historic materials remained to be lost.

Image 07. Interior – First Floor – Living Room



(Image by AKAY Consulting April 22, 2016.)

View of the living room area, looking southeast toward the foyer. The 2008 flood resulted in the total loss of the avodire veneer dado, but quick action saved the majority of the parquet floor.

¹¹ David Egloff, personal interview with author, September 2013.

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Image 8. First Floor – Living Room – 1968



(SOURCE: Egloff House Collection, Loomis Archives, Mason City Public Library.)

In this historic image of the Egloff House living room and foyer we see the use of brick, grass cloth wallpaper, and avodire veneer dado to create a visually active and exotic character.

The library and the half-bath are situated at the east end of the first floor, adjacent to the primary entrance, but separated from the remainder of the first floor by a second door. Previous reports have suggested that the rooms were isolated from the primary spaces because they were designed for use as a home office by Dr. William Egloff; the separation providing the privacy necessary to see patients. The doctor's son, David Egloff, dismisses that suggestion, noting that his father was a cardiologist and never saw patients in the home.¹² Rather, his mother, Maggie Egloff, used the library to conduct the work associated with her varied interests and social/philanthropic associations. The office featured floor-to-ceiling avodire veneer wallpaper, its dynamic grain making a strong visual statement.

The half-bath, located just inside the entrance, is similar in its fixtures to those of the three upstairs bathrooms, each being a study in plumbing amenities of the period. Fixtures were purchased from the Crane

¹² David Egloff, personal interview with author, September 2013. According to Egloff's profile held in the Egloff House Collection in the Loomis Archives at the Mason City Public Library, Dr. William C. and his father, Dr. William J., had their practice in the Egloff Building located at 121 E. State Street (non-extant, 2005).

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Co. in bold colors including peach, blue, yellow, and squash.¹³ Tile is likewise colorful. Other specialized fixtures such as the special faucet for drinking water, a revolving toothbrush holder, and use of a chrome finish further ground the bathrooms in the modern era.

The garage of the Egloff House, while remarkable in its impact on the exterior’s visual character, is purely function on the interior. The interior brick walls are painted and the floor is poured concrete.

Figure 5. Interior Plan – Second Floor – 2016



(SOURCE: Feasibility Study, 2012.)

The design of the playroom, situated over the garage and between the first and second floors, features the strongest and most cohesive expression of the house’s nautical motif (Image 9). A large compass of white, green, terra cotta, and black is set in the center of a sea of terra cotta-colored rubber flooring. The compass establishes the nautical motif of the room, which is present in multiple elements including built-in, curved

¹³ An interesting aside ... per David Egloff, his father (William C.) was married first to Charles Crane’s granddaughter. As Egloff notes, the couple’s divorce apparently didn’t diminish Egloff’s admiration for his former in-law’s plumbing fixtures.

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corner cupboards; three porthole windows on both the east and west walls; the door to the southwest porch with its pair of porthole windows and ladder-like steps; a dado of horizontal siding that reads like a deck railing; the slightly arched, beamed ceiling that references the ribs of a ship's hull; and a custom made, steel plate fireplace resembling a smoke stack as it passes between the levels of a ship - each feature referencing elements of a ship. As a stylistic device, the nautical motif is tied to the Streamline Moderne, which looked to the forms found in various modes of transportation during the first quarter of the 20th century. In addition to sea-going vessels, the sleek lines of trains and automobiles influenced the Streamline Moderne. Driven by a personal interest in ships, William Egloff had a hand in seeing that the nautical motif was utilized in his home.

Image 9. Interior – Playroom (above garage)



(Image by AKAY Consulting April 22, 2016.)

View of the playroom, looking northeast. The entire floor is rubber (protected here by carpet), including the elements of the compass. The door at right leads to a landing and steps to the second floor bedrooms or the curving staircase down to the main floor.

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Image 10. Interior – Playroom – Rubber Floor



(Image by AKAY Consulting April 19, 2015.)

The second floor of the Egloff House has five bedrooms, three bathrooms, and abundant storage (Figure 5). The second level is visually lighter than the first floor due in great part to the increased number of windows, the white woodwork, and the light wood-strip flooring in hallways and three bedrooms (the wood floors are original, but were carpeted during the Egloff's tenure). The walls at this level are wood frame with plaster finish. The ceilings are pressed wood panels set within wood molding applied in a gridded fashion (Photographs 13-14).

The woodwork, including doors and storage is worth noting. The profile of the single paneled doors (of which there are many) is sleek and rhythmic. The door trim, which is narrow but nicely articulated, remains intact throughout as does a four-inch base, the profile of which mimics the doors. Closets in bedrooms and hallway are fitted with custom storage units. All millwork was provided by the local company, Mason City Millwork.

The basement of the Egloff House is new construction. The foundation walls are concrete block, with a footprint matching that of the house. Historically, the basement was only partially excavated with space enough to house a poured concrete spiral staircase from the first floor, a mechanical room, storage, and a workspace. At its new location, the basement is fully excavated to include a caretaker's apartment.

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Integrity Considerations

The Egloff House retains a generally very good level of historic integrity when considered through the lenses of location, setting, association, design, workmanship, materials, and feeling.

Due to the damage wrought by the 2008 flood event and the resulting deed restrictions placed on the property at the time of sale requiring the house be removed from the flood plain through demolition or relocation and that its original site be converted to green space, the Egloff House does not remain on its original site. As a result, integrity of *location* must be considered poor. However, it is important to note that the City and the ultimate property owners, Community Benefit-Mason City, worked closely with the Iowa State Historic Preservation Office to identify and purchase a site upon which the Egloff House would maintain its National Register eligibility.

As it relates to *association*, historic integrity remains good. Although relocation altered the specifics of the neighborhood to which the house is historically associated, the new neighborhood provides a similar setting and thus preserves integrity of association in that the Egloff House will continue in relationship with residences and setting sympathetic to its historic location. The relocation of three houses from the East Park Place neighborhood support retention of historic association.

As it relates to *setting*, a good level of historic integrity is retained on the new site. As noted, the house is sited in a residential neighborhood, in proximity to three houses moved from the East Park Place neighborhood. Like the original site, the Egloff House is now located on a lot with mature vegetation; demolition on the site in preparation for the relocations was undertaken with special care taken to limit damage to existing, mature trees. Further, although the house orientation has changed – the façade now faces south rather than north – integrity of setting is supported by retention of the historic relationship with the roadway. That relationship is significant in maintaining the primacy of the two-car garage, but it should be noted that the change in orientation impacts how natural light impacts the house both inside and out. Specific to the historic proximity of the house to the Winnebago River, that change due to the relocation does not significantly impact integrity of setting as the house was situated some distance from the waterway with vegetation blocking the view of the river; the proximity of the river was not apparent except from the rear property line.

As a resource considered eligible for registration under Criterion C, integrity of design and materials are of paramount concern; integrity of *design* is very good and integrity of *materials* is good. The Egloff House was designed and constructed as a Modern home, inside and out. On the exterior, architect E. Richard Cone fused strong elements of the Streamline Moderne with the more natural inclinations of the Saarinens. Likewise, Cone's design for the interior brought together the Streamline Moderne and Art Deco in a carefully orchestrated Modern interior.

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When constructed, the house's exterior featured brick on the first floor and wood panels on the second. Soon after construction was completed those elements were painted white, visually minimizing the textured surfaces; in concert with the building's other design features (flat roof, banded windows, etc.), the house was thoroughly Modern in character. After the 1997 transfer to Dale and Susan Armstrong, the exterior walls on both levels of the Egloff House were finished in smooth-coat stucco, painted white. While the change in finish materials altered the textured surfaces of the exterior, the impact to the original design was relatively modest, in part due to the retention of the historic palette. It's important to note that altering the historic exterior was undertaken only after the Armstrongs discovered that the condition of the historic bricks necessitated the introduction of stucco to protect them from additional deterioration.¹⁴

The replacement of the glass block wall above the garage was also undertaken in the period shortly after the Armstrongs purchased the home. Although the removal of the original glass block negatively impacts integrity of materials, the replacement block was carefully chosen to minimize the visual impact. The replacement of the original windows and the original garage doors also negatively impacts integrity of materials. However, the replacement windows replicate the historic shape and functionality and, most importantly, they are arranged in the character-defining banding, all of which are significant measures toward mitigating adverse effect to integrity of design. In addition, although the window sashes were replaced, the original wood frames remain intact.

Other alterations impacting the historic integrity of design and materials include the expansion of the kitchen onto the footprint of an existing porch on what is now the house's northwest corner and the construction of a porch adjacent to the expansion. Along with its subordinate location at the rear of the home, the care taken to respect the massing of the historic home and the planar quality of the wall surfaces minimizes the impact of the alteration as it relates to design.

On what is now the southwest corner of the Egloff House, the historic porch was modestly expanded. The expansion impacted the roof deck - specifically the tubular steel railings; where new railings were required, the form, materials, and scale of the railings followed those utilized historically.

The strongest character-defining feature of the house is the two-bay garage centered on the façade. Although commonplace in today's residential design, such prominent placement of a garage was unusual in 1939. In the 2012 feasibility study, Will Page made a thorough and convincing case for the garage as the design feature most central to the house's visual character. Its retention is central to the level of design integrity.

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Despite the ca.1997 alteration of exterior materials, which resulted in an elevated visual connection to the Streamline Modern, Cone's original design vision for the exterior of the Egloff House remains largely intact. As a result, historic integrity of design and materials remains good on the exterior.

The interior of the Egloff House retains a high level of integrity of design and a good level of integrity of materials – degradation of integrity of materials being largely related to the damage wrought by the 2008 flood and the subsequent vacancy necessitated by preparations for relocation.

With only minor alteration of the historic floor plans made, a high degree of integrity of design is retained. Further, retention of character-defining features such as the foyer with its curving staircase commanding that space, the playroom with the various elements creating a nautical motif, the interior spatial volumes (open plan on the main floor, ceiling heights, etc.), and specialized details such as the fireplace and the foyer light fixture all contribute significantly to integrity of design.

Regarding integrity of materials on the interior, the damage to the historic materials on the first floor caused by the 2008 flood is undeniable. The loss of the avodire dado and damage to other historic materials is unfortunate. However, retention of the majority of the parquet floor, the masonry in the foyer, and the materials above the flood line provides considerable balance to the losses. Significantly, the playroom and all of the rooms of the second floor retain a very high level of integrity as it relates to materials. As noted, the playroom retains all of the custom, nautical-themed elements including the rubber floor. The second floor retains its wood strip flooring, wood trim, custom doors, plaster walls, and bathrooms complete with tile and plumbing fixtures. Nearly invisible, but significant as a structural material is the Sheffield structural tile system, which remains largely intact.

As it relates to integrity of *workmanship*, interior elements like the architect-designed light fixture in the foyer, the wrought iron handrail of the staircase, and the various nautical elements in the playroom – all of which retain a very high level of historic integrity – represent integrity of workmanship and underscore the attention to detail indicative of both architect and client.

During the summer of 2013 a series of video interviews were conducted as part of a Memorandum of Agreement developed in response to the damages of the 2008 flood. The subjects of the interviews were residents and former residents of the East Park Place neighborhood. Although the Egloff House was not a central topic of the interviews, most people offered some memory of the house and/or its occupants. Clearly, the house's individuality – driven by its Modern visual character - was apparent to those who lived in the neighborhood regardless of the period in which they resided there. That is a solid indication that the Egloff House retains a level of integrity of *feeling* that allows people of various eras to recognize and experience it much as they would have historically.

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FUTURE PLANS

An historic rehabilitation of the William C. and Margaret Egloff House is currently in the planning stages. As discussed, requirements of the 2010 FEMA Hazard Mitigation Grant Program-funded voluntary buyout project placed deed restrictions placed on the property resulting in the building's relocation to a new site. That move was completed in August 2015 with an historic rehabilitation to be subsequently undertaken utilizing the Iowa historic tax credit program. Due to the meticulous records kept by David Egloff (son of William and Margaret), including historic plans, images, purchase logs and the ongoing documentation in the years after the flood, Community Benefit-Mason City is in a strong position to complete this complicated and demanding project.¹⁵

¹⁵ The Egloff House Collection is now held at the L.P. Loomis Archive at the Mason City Public Library. The breadth of its content is both unusual and immensely useful to understanding the design and construction of the Egloff House and the life of those associated with it.

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8. Statement of Significance

The Egloff House is considered individually eligible for listing on the National Register of Historic Places under Criterion C. The property, placed in service in 1939, is significant at the local level as a well-preserved example of a Modern residence fusing elements of the Streamline Moderne and Art Deco in its exterior design and interior fixtures and finishes.¹⁶ Those influences are evident in multiple elements of the design, but the placement of the garage as the primary focal point of the building's façade is particularly indicative of the influences of the era and a clear illustration of the growing role of the automobile on domestic architecture. The house is a rare example of the blending of these styles in Mason City.

The Period of Significance and Significant Date for the Egloff House is 1939, the year the building was placed in service.

Concerning satisfaction of Criterion Consideration B, which addresses eligibility of moved resources, relocation of the Egloff House was necessitated by the requirements of a FEMA funded grant requiring the property site become open green space because of its location in a flood plain; relocation of the Egloff House was undertaken solely to prevent its demolition. Further, the building's character-defining features are preserved on the new site. Specifically, the double-bay, two-story garage with its street-facing orientation and glass block second floor wall, the house's footprint, exterior wall shapes, window openings in garage and house, roof configuration, interior design elements, Sheffield structural tile floor, and staircase to the second floor. As the house related to the historic site, the orientation of the garage facing the street has been maintained at the new location. The retention of a residential setting, spacious lot, setback, and generally level lot are also features of the new site that support the building's historic character. Finally, because the case for significance of the Egloff House is made under Criterion C rather than under Criterion A which might have involved an historic association to the site, the relocation does not compromise the case for registration.

At the philosophical core of the Modern design movement was the desire to discard historical precedents in order to create a new architecture unencumbered by past choices; forms, materials, spatial relationships, and applied ornament were all impacted by this shift in thinking. The Streamline Moderne, and the Art Deco both played a role in the Modern movement, together and separately elements of each became hallmarks of the period. Relative to architectural styles of earlier eras, examples of Modern architecture applied to residential design are unusual in the state of Iowa. In the Egloff House, the sophisticated fusion of the Streamline Moderne and Art Deco only increases its significance. Further, in a city nationally known for its extraordinary collection of Prairie School architecture (including the Frank Lloyd Wright works, the Park

¹⁶ The Egloff House has variously been described as an example of the International Style, the Streamline Moderne, and Art Deco. In reality, it is a blending of all three.

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Inn/City National Bank and Stockman House), the Egloff House is an interesting and important representative of a Modern residence, standing in contrast to the Prairie School both in its basic design precepts and in the philosophical underpinnings that drove the development of Modern architecture.

In the Egloff House architect E. Richard Cone created a Modern building by placing the double-bay, two-story garage on the facade of the building. He expanded that sensibility by incorporating geometric, offset volumes, a flat roof, curved forms, and a sense of horizontality on the exterior with nautical motifs, exotic materials, elements of the Art Deco, and streamlined forms on the interior. As a result, the house represents a fully articulated example of Modern residential architecture – standing as Mason City’s only significant example of the stylistic influences brought together in the Egloff House.

Historical Background

Beginning early in its history, Mason City’s destiny relied heavily on the railroad. The era of the railroad has been characterized as one of great growth in population, business, and construction. The 1869 arrival of the Milwaukee system opened the floodgates for industrial development in Mason City - within a year of the arrival of the Milwaukee system in 1869, the Mason City’s population nearly doubled and real estate values quadrupled.

In 1892, with a population of about 5,000, Mason City was the largest city in the northern one-third of the state; in the period between 1870 and 1892 the population had more than quadrupled. As industry and business grew, so did the town itself. While the railroads contributed to the general growth of Mason City, it was the advent of the electric railway that most influenced the development of the residential areas. In July of 1897 the Mason City & Clear Lake Traction Company began service. The primary route within Mason City ran north-to-south on Federal Avenue through the heart of the city, bisecting the commercial area and providing transportation to the cement plants at the north edge of town.

Mason City’s trajectory toward becoming a major Iowa city picked up additional steam in the year 1900. By that time the railroad lines had established their routes, their presence firmly impacting the growth of the burgeoning community.¹⁸ In the years between 1901 and 1920, Mason City expanded from a transportation and distribution center to include major industries, a more important stimulus of population and economic growth.

The city’s second largest period of growth came during that time, with the population rising from 11,230 to 20,065 between 1910 and 1920. A “golden age” of building construction resulted from the wealth associated with the prosperity of the period. In contrast to the modest dwellings of the working class that rose in large

¹⁸ Alexa McDowell, “Mason City Downtown Historic District” (National Register of Historic Places Registration Form, 2005).

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tract housing developments such as Lehigh Row (1913-1914) located adjacent to the Lehigh Cement Plant near the north edge of the community, this prosperous period resulted in exceptionally designed architecture. The nationally significant Rock Crest-Rock Glen (1911) planned development of Prairie School residences and Frank Lloyd Wright's Park Inn Hotel and City National Bank building (1907-1909) and the Stockman House (1908) were the most significant constructions of the period and those to establish a design standard that impacted residential design throughout the city for years to come.¹⁹ That standard for elevated design is born out in the Egloff House, which, although a stylistic departure from the Prairie School, exhibits the same refined sense of aesthetic and quality as that established by the various architects of Rock Crest-Rock Glen.

Dr. Bill and Maggie Egloff and the House That Cone Built

The original site of the Egloff House was in the East Park Place Addition, a neighborhood that took its name from East Park located immediately to the east and south. East Park provided an ideal setting for the residential development, which was underway in the years before and after World War I.²⁰ A cross-section of Mason City's middle and upper-middle class families resided in the East Park Place neighborhood, raising their families in relatively modest homes of various architectural styles and vernacular residential building forms that predominated housing construction in the period from ca.1910-ca.1950. The Egloff House was built in 1939 amid that vernacular mix of housing stock. With its thoroughly Modern appearance – flat roof, dominant garage placement, white exterior, and asymmetrical arrangement – the Egloff House stood in stark contrast to the existing homes.

William (Bill) Chauncey Egloff was born in Mason City, Iowa on March 16, 1901, one of four children born to Dr. William J. and Harriet (Smith) Egloff. His siblings were Marie Agatha Egloff, who was born in January of 1896 and died a week later, Max Allen Egloff (1898-1956), and Martha Janet Egloff Cone (1910-1998).

Bill Egloff was educated locally, graduating from Mason City High School in 1919. He attended Grinnell College for two years, after which he attended the University of Chicago where he received his undergraduate degree in 1923. Egloff received his medical schooling at Rush Medical College of the University of Chicago, graduating in 1927. His residency was completed at Billings Memorial Hospital at the University of Chicago, with additional studies completed at Harvard Medical School and Brigham Hospital in Boston, Massachusetts.

¹⁹ *Mason City, Iowa: An Architectural Heritage* (Mason City, IA: City of Mason City, 1977), 4 and David Gebhard & Gerald Mansheim, *Buildings of Iowa* (New York: Oxford University Press, 1993), 412.

²⁰ *Ibid.*

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Image 11. Dr. William C. Egloff – ca.1940



(SOURCE: Egloff House Collection, L.P. Loomis Archives, Mason City Public Library.)

“Dr. Bill” standing in front of the Egloff House in the years shortly after the house was built.

Image 12. Margaret (Maggie) Egloff – ca.1940



(SOURCE: Egloff House Collection, L.P. Loomis Archives, Mason City Public Library.)

Maggie Egloff seen here on the southeast porch deck of the Egloff House.

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Bill Egloff married Margaret Halsted Lillie (1903-1998) in 1923. The couple had two children, Martha Emily Egloff (b.1924) and Frank Rattray Lillie Egloff (b.1925); the couple divorced in 1931. In 1932 Bill Egloff was united in marriage with Margaret (Maggie) Carson Bruce (1906-1996) of Brookline, Massachusetts. The pair had two children, David Allen Egloff (b.1935) and William “Andy” Bruce Egloff (1937-1951).

Bill Egloff served in the Army Air Force from August 1942 through January 1946, being based out of the Army Air Force Hospital at William Field in Arizona, then serving as the Chief of Cardiovascular Service with the 197th General Hospital in the European Theater.

Upon his return to Mason City, Dr. Bill Egloff joined his father to become the third generation of Egloff doctors to practice in Mason City. The office was located in the Egloff Building at 121 E. State Street (non-extant, 2005). Egloff retained his practice in the building until his death in 1958. Dr. Egloff died of a heart attack in 1958, while summering at “Comfort Lodge” near Park Rapids, Minnesota.²¹

Image 13. E. Richard (Rick) Cone and Carl (Arne) Holvik – 1938



(SOURCE: Egloff House Collection, L.P. Loomis Archives, Mason City Public Library.)

Rick Cone (left) and Carl “Arne” Holvik conferring over the Egloff House design plans.

²¹ Egloff House Collection, Loomis Archives of the Mason City Public Library, Biographical profiles.

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Design and Construction

In ca.1938 Bill and Maggie Egloff purchased six lots formerly attached to the Crofoot residence at 671 7th Street NE (non-extant, 2013). With their two young boys (the eldest, David, was just three years of age), the couple occupied the Crofoot house while construction of their own home was underway.

E. Richard (Rick) Cone (1905-1980), who was married to Bill Egloff's sister Martha, was hired to design a house for his wife's family. In addition to their familial connection, Rick Cone and Bill Egloff were roommates at Harvard.

Cone's design for the Egloff House, while appearing much as it does today, had some differences to be noted, the most significant being the alteration of the exterior finishes. As designed, the exterior was predominantly rough-faced brick, painted white, with the upper story walls of the main body sheathed in wide, vertical board siding (also white) that featured a rhythmic placement of vertical trim. Further, a wide fascia board abutted the window headers and shallow roof overhang. The scale and placement of that fascia board diminished the sense of height of the second floor and lent it visual weight. Aside from the change in materials, the original windows had sub-divided lights – three lights in the upper story and four in the first floor windows – and the garage doors were single panels of wide, vertical bead board each with two small windows. The use of copper pent roofs over the garage doors, glass block wall, and northeast porch added a contrast in palette that was lost in the 1997 renovation (Images 14-17).

Image 14. Egloff House – 1939



(SOURCE: Egloff House Collection, L.P. Loomis Archives, Mason City Public Library.)

Looking northeast during construction and prior to the application of white paint to the brick.

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Image 15. Egloff House – 1939



(SOURCE: Egloff House Collection, L.P. Loomis Archives, Mason City Public Library.)

View of the Egloff House (historic south elevation) during construction and after the brick had been painted.

Image 16. Egloff House – October 1939



(SOURCE: Egloff House Collection, L.P. Loomis Archives, Mason City Public Library.)

View of the Egloff House the historic southeast corner of the house (where an interior breakfast room was constructed ca.1998).

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Image 17. Egloff House – October 19, 1939



(SOURCE: Egloff House Collection, L.P. Loomis Archives, Mason City Public Library.)

A view of the Egloff House (looking southeast across 7th Street NE) shortly after its completion.

As the original floor plans (Figures 06-07) document, the interior floor plan today is nearly unchanged from Cone's design, with the primary first floor spaces being the large living room-dining room and the central foyer with curving staircase. With the exception of expanding the master bedroom, the second floor plan also remains intact.

Maggie Egloff was actively engaged in the design process, being the primary point of contact for all matters related to interior furnishings. A number of letters exchanged with Marshall Field & Company in Chicago provide an understanding of the specificity of her design choices: in September 1939 the company responded to her plans to return lamps, a desk chair, and a screen she found unsatisfactory. A studio couch was also not as expected, but arrangements were made to remedy what was a factory mistake on that order. In addition to these items, Mrs. Egloff purchased rugs, drapery, and a stair carpet runner from Marshall Fields.²²

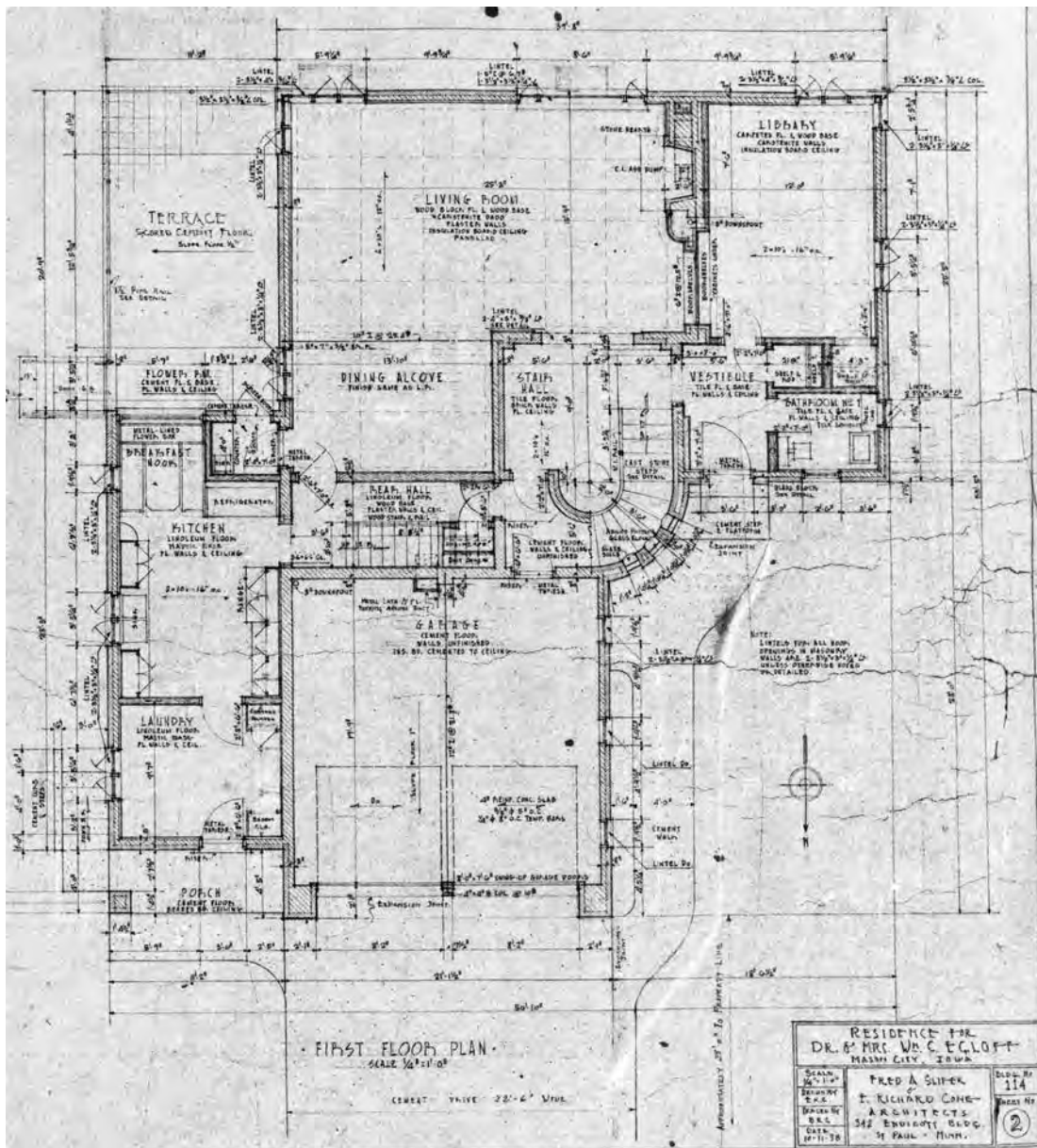
²² Personal letter from Marshall Fields & Company to Mrs W. C. Egloff, dated 09/15/1939. Egloff House Collection, Lee P. Loomis Archives, Mason City Public Library.

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Figure 06. Interior Floor Plan – First Floor – 1938



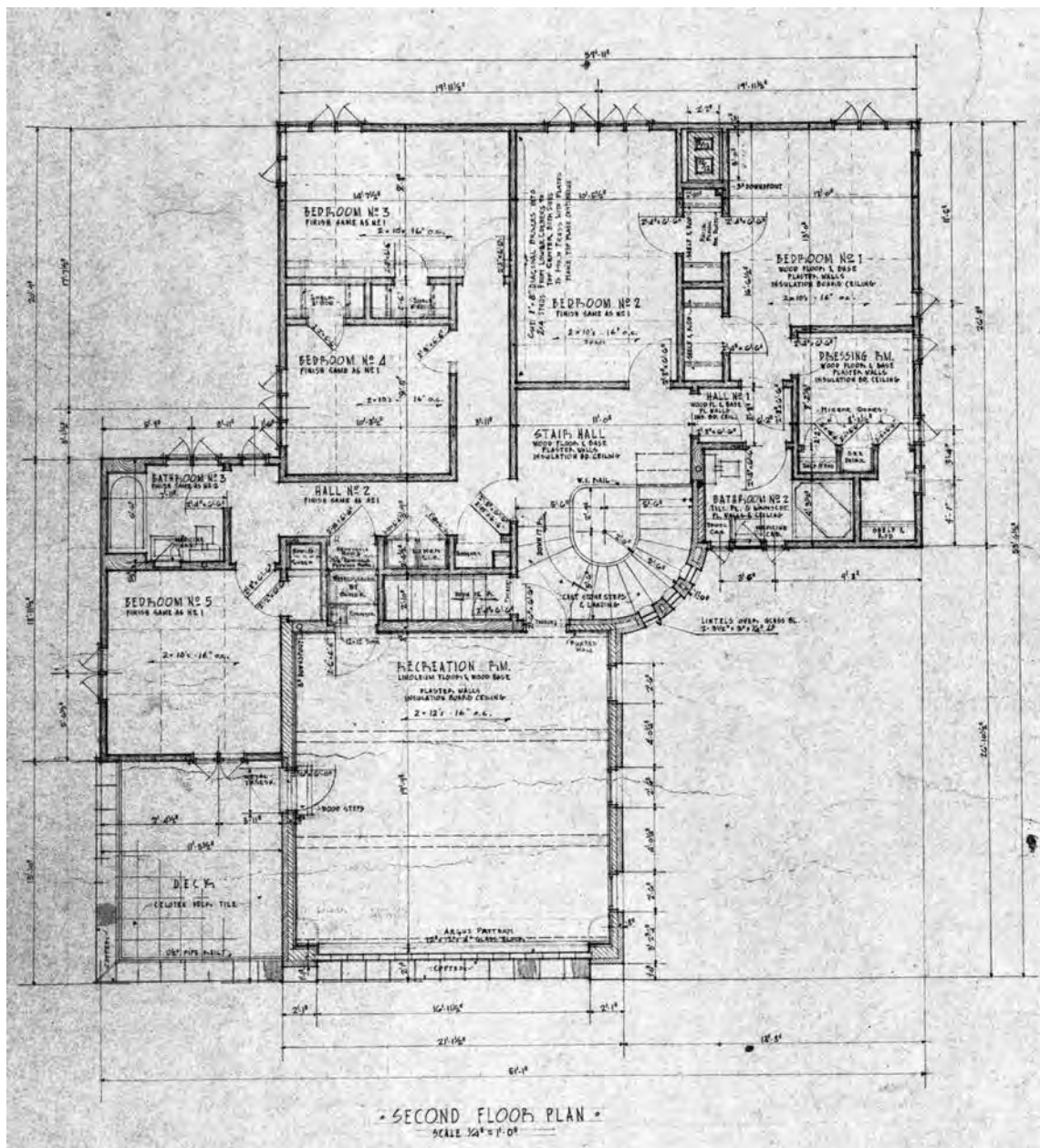
(SOURCE: Egloff House Collection, L.P. Loomis Archives, Mason City Public Library.)

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Figure 07. Interior Floor Plan – Second Floor – 1938



(SOURCE: Egloff House Collection, L.P. Loomis Archives, Mason City Public Library.)

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A multitude of documentation exists about the design, construction, and furnishing of the Egloff House. From images of the house under construction, to invoices for products and construction, to the personal communications between Maggie Egloff and Marshall Fields - the depth of information about the house is rare and extremely fortunate. In addition to the exterior images and historic plans that preceded here, the following series of images (Images 18-23) constitute a small representation of the photographic record.

Image 18. Context View – ca.1938



(SOURCE: Egloff House Collection, L.P. Loomis Archives, Mason City Public Library.)

In this view, looking northwest from near the house, we gain a sense of context (both physical and cultural) from the sparse development of the neighborhood, the scale and style of houses, appearance of the vehicles, construction materials, methods and equipment, and the clothing donned by the workers.

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Image 19. Construction – ca.1938



(SOURCE: Egloff House Collection, L.P. Loomis Archives, Mason City Public Library.)

In this view, contractor Arne Holvik (center right) appears to be examining construction plans with workers awaiting his instruction.

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Image 20. Construction – Interior – ca.1938



(SOURCE: Egloff House Collection, L.P. Loomis Archives, Mason City Public Library.)

Here, workers are busy constructing the beamed ceiling in the playroom.

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Image 21. Construction – Interior – ca.1938



(SOURCE: Egloff House Collection, L.P. Loomis Archives, Mason City Public Library.)

Maggie Egloff and contractor, Arne Holvik examine the living room fireplace during construction.

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Image 22. Interior – Master Bedroom – Undated (ca.1940)



(SOURCE: Egloff House Collection, L.P. Loomis Archives, Mason City Public Library.)

Inexplicably, few interior images dating to immediately after the house was completed exist; most historic interior images in the collection date to the 1960s. Judging from the wallpaper, this view of the master bedroom appears to be representative of the interior shortly after construction. The view provides good documentation of the bedroom before it was expanded to include a bath (Photo 13).

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Image 23. Interior – Playroom – Undated (ca.1940)



(SOURCE: Egloff House Collection, L.P. Loomis Archives, Mason City Public Library.)

This undated view of the playroom (the glass block is hidden behind the curtains) appears to date to shortly after the house was completed. Note that the signature red rubber floor is covered by a rug.

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Image 24. Interior – Living Room - 1968



(SOURCE: Egloff House Collection, L.P. Loomis Archives, Mason City Public Library.)

View of the living room and the elongated, curved form of the fireplace.

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Image 25. Interior – Living Room - 1968



(SOURCE: Egloff House Collection, L.P. Loomis Archives, Mason City Public Library.)

View of the living room with grasscloth wallpaper and avodire dado.

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Image 26. Interior – 1968



(SOURCE: Egloff House Collection, L.P. Loomis Archives, Mason City Public Library.)

View of the nautically themed playroom.

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Image 27. Interior – 1968



(SOURCE: Egloff House Collection, L.P. Loomis Archives, Mason City Public Library.)

View of the library with its floor-to-ceiling avodire wallpaper.

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Image 28. Interior – 1968



(SOURCE: Egloff House Collection, L.P. Loomis Archives, Mason City Public Library.)

View of the kitchen, looking to the front of the house.

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Image 29. Interior – 1968



(SOURCE: Egloff House Collection, L.P. Loomis Archives, Mason City Public Library.)

View of the master bedroom.

The residence remained in the Egloff family until the passing of Maggie Egloff; in 1997 Dale and Susan Armstrong purchased the home. The couple is responsible for the sensitive rehabilitation undertaken in the months following the purchase as well as for protecting the house from additional damage in the aftermath of the 2008 flood.

Despite the changes in Cone’s design made in the late 1990s, the Egloff House remains firmly grounded in the principles and design ideals of Modern architecture. Cone created a residence that reflected the interests, intellect, and elegance of its inhabitants. As noted by authors James and Katherine Morrow Ford in their 1940 publication *Classic Modern Homes of the Thirties*, the essence of modern residential construction, particularly relative to those homes from the late 1930s, was “... to base its plans upon the organic life of the family to be housed, and to make a logical use of the products of invention.” The modern house ignored convention and tradition in order to create a space dictated by the needs of the individual inhabitant. In the case of the Egloff House, the familial bond between client and architect clearly provided Cone with a level of personal understanding that resulted in a design that did just as the Fords describe of modern residential design – the Egloff House was built to “express the life within.”²⁴

²⁴ James Ford and Katherine Morrow Ford, *Classic Modern Homes of the Thirties. 64 Designs by Neutra, Gropius, Breuer, Stone and Others*

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E. Richard Cone – The Architect

Earle Richard “Rick” Cone was born in Northfield, Minnesota on December 28, 1905. He was educated at the University of Minnesota, graduating in 1931. While at the University of Minnesota, Cone wrote for the college magazine, *The Minnesota Techno-Log*. A regular feature, “The Architect’s Page” reviewed various events and activities related to the School of Architecture. Cone’s articles, which appeared in January, February, and May of 1931, addressed the annual Magney and Tusler Prize Competition, reviewed the work of the architectural students, and dissected the impact of such masters as Fillippo Brunelleschi.²⁵

Cone continued his education at Harvard University. Completing his graduate degree in 1933, Cone’s enrollment immediately preceding the period in which Walter Gropius served as chairman of the university’s department of architecture (1936-ca.1950).²⁶

Rick Cone married Martha Janet Egloff (1910-1998) on September 7, 1932. The pair had known each other since they had been teenagers enjoying the summers at their families’ compound “Comfort Lodge” near Park Rapids, MN. As adults, they became better acquainted while Cone was at Harvard, sharing an apartment with Martha’s brother, William C. Egloff. Rick and Martha Cone had five children: Cynthia Abbott Cone (b.1934), Richard Allen Cone (b.1936), and Christopher Cone (b.1943), William Robin Egloff Cone (b.1945), and Randal Douglas Cone (b.1950).²⁷

Cone entered into partnership with Fred Slifer in St. Paul, Minnesota in 1936 where he remained until 1948.²⁸ In 1950 he established a partnership with Gerhad Peterson. Between 1954 and 1969, Cone & Petersen completed designs for some 65 churches. Most were located in Minnesota, but their work is represented throughout the entire Midwest, the American west coast, and Canada. Another major body of work is found at Hamline University in St. Paul, Minnesota where Cone undertook designs for new construction as well as for additions to existing buildings. The Fieldhouse and Drew Residence Hall were two of his multiple contributions to the campus facilities.²⁹

(New York: Dover Publications, 1989) 8.

25 Personal collection of Cynthia Cone.

26 Harvard University, Graduate School of Design, History Collection at <http://oasis.lib.harvard.edu/oasis/deliver/~des00021>. Accessed 04/22/2015.

27 Egloff-Cone family tree, sommersee.wordpress.com, accessed 04/15/2015.

28 According to the Slifer and Abrahamson papers held in the Northwest Architectural Archives at the University of Minnesota, Frederick Slifer, who notably, worked as a draftsman for the Emmanuel Masqueray, architect of both the St. Paul Cathedral in St. Paul and the Basilica of St. Mary in Minneapolis. Slifer died in 1948 – presumably the reason Cone moved on to form another partnership. Although E. Richard Cone was the lead architect on the project, Slifer’s name appears on the design plans for the Egloff House, confirming his place in the partnership at the time of the commission.

29 Cone and Peterson papers, Northwest Architectural Archive, Manuscripts Division, Elmer L. Andersen Library, University of Minnesota, Minneapolis, MN.

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Although Rick Cone's portfolio is dominated by church designs, he undertook a handful of residential commissions; like the Egloff House, most were for family members. Cone designed a residence at 621 Montcalm Place for Dr. Leo A. Nash in 1956 and, in 1958, a home on Lake Johanna in Arden Hills, Minnesota for his daughter, Cynthia Cone.³⁰ He also designed two cabins at "Comfort Lodge" near Park Rapids, MN - one for himself and one for his parents.

In 1941 Cone designed a home for himself. Located at 626 Montcalm Place in St. Paul, Minnesota, the residence bears some references to the design he implemented in the Egloff House (Image 24) just two years prior. In its use of a prominently placed garage, flat roof, asymmetrical massing, combination of natural materials, and fenestration, some comparisons between the two houses can be made. Likewise, elements of the interior strongly recall details he incorporated in the Egloff House. Specifically, a grand staircase with iron railing and custom light fixture, a smokestack-like fireplace, banded windows (the configuration of which was the same as those used in the Egloff House), ample built-ins, horizontal emphasis, and natural finish materials.

Earle Richard Cone died in St. Paul, Minnesota on October 4, 1980 at the age of 75.³¹

Image 30. Rick and Janet Cone Residence – 626 Montcalm Place - 1941



(SOURCE: Egloff House Collection, Loomis Archives of the Mason City Public Library.)

Cone's design for his own home in St. Paul, MN resembles that of the Egloff House in the prominent placement of the garage, asymmetrical massing, flat roof, the combination of natural finishes, and vertical slit windows.

³⁰ Email communication with David Egloff, September 27, 2013.

³¹ Cone and Peterson papers, Northwest Architectural Archive, Manuscripts Division, Elmer L. Andersen Library, University of Minnesota, Minneapolis, MN and Egloff-Cone family tree, sommersee.wordpress.com, accessed 04/15/2015.

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Image 31. Rick Cone Residence – 626 Montcalm Place – Interior – ca.2010



(SOURCE: Egloff House Collection, Loomis Archives of the Mason City Public Library.)

This view across the grand staircase on the second level shows the architect's hanging fixture, the iron balustrade of the staircase, a built-in unit with curved profile, and the visual impact of banded windows on the outside wall.

The Rise of the Modern House

Identifying architectural styles can be a difficult undertaking, due in large part to variations in a building's style-defining elements – most houses are not definitively one style or another. The area of the country in which a building is constructed, the specific needs and desires of the individual for whom the house is built, the skills and aesthetic taste of the architect or builder, budget, and the site all impact the appearance – both inside and out – of a building. Although houses of the Modern variety share some qualities - particularly a general sense of separation from the earlier styles that had dominated American neighborhoods for a hundred years – within that overarching nomenclature exist sub-types that more specifically address nuances in ideological positions about the relationship between house and occupant, house and setting, and between house and individual expression. How those varying ideas are expressed in architectural language combines with technological advancements, cultural shifts, and external forces to create the Modern sub-types of the Prairie School, Craftsman, Modernistic, Moderne, Art Deco, and the International Style.

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As defined by Virginia McAlester in the widely used architectural style reference book, *A Field Guide to American Houses*, Modern houses date to 1900 to the present, with the work of Frank Lloyd Wright and the architectural vocabulary he created known as the Prairie. With its open interior spaces, new sense of space and volume, and innovative decorative devices, the Prairie home was a major departure from the Victorian houses that preceded it. Along with west coast architects, Greene & Greene, Wright introduced Modern architecture to America in the form of Prairie and Craftsman style houses.³²

In the 1910 *Wasmuth Portfolio*, which contained renderings of his early designs, Wright brought this new concept of organic design and modern spatial architecture to European architects. Following on and reacting to Wright's ideas toward modernism, European architects soundly rejected applied ornament and embraced the notion of buildings reduced to basic functional forms – machines for living. The European design philosophy was exported to the U.S. in the 1930s by several of Europe's most significant architects who, in the wake of Hitler's march across the continent, fled to this country. The greats of the Bauhaus School – Walter Gropius, Mies van der Rohe, and Marcel Breuer – brought a stark design aesthetic with them. In the coming years, that aesthetic became the International Style.

A wide variety of adaptations of the Prairie and the International Style appeared in the mid-to-late 20th century. Wright's Usonian houses, Minimal Traditionals (the Ranch home and Split Levels) owe a debt to the forces that turned American residential design away from the Victorian era and toward the Modern.

Modernistic Architecture

Modernistic architecture has long been a source of ideological and aesthetic debate – in the 1930s, the radical departure from familiar architectural forms was being derided by traditionalists and championed by those who embraced the technologies and materials of the machine age as impetus for a new architecture. With previously unknown advantages found in steel and glass, Modernists discarded the traditional notion of the wall as enclosure, faced the challenges of housing the automobile, considered the ways in which mass production offered entirely new avenues of construction, and embraced functionalism as the driving force behind design. What the machine age home would look like became a question to be answered.³³ Ultimately, Modernistic architecture assumed a variety of forms, some derivative of traditional precedents and others a complete departure from those precedents. In residential design, many examples of the latter drew on individual facets of more than one sub-type; the Streamline Moderne and the Art Deco commonly appeared together, with many resembling the contemporaneous International Style.

³² Virginia Savage McAlester, *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture* (New York: Alfred A. Knopf, 2013) 548-549.

³³ Richard Guy Wilson, Dianne H. Pilgrim and Dickran Tashjian, *The Machine Age in America: 1918-1941* (New York: Harry N. Abrams, Inc., 1986) 149.

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Modernistic styles were first brought to the attention of the general public in 1922 with a design competition for the Chicago Tribune's new international headquarters building. Although a Gothic design was ultimately chosen for the new building, Eliel Saarinen's Art Deco design garnered second place and launched the style to the fore of architectural design.³⁴

The Art Deco style derives its name from the 1925 Exposition Internationale des Arts Decoratifs et Industriels Modernes in Paris, the impact of which was felt in the design of everything from clothing to jewelry, furniture to statuary, ceramics to graphic design. As a decorative style, residential architecture of the Art Deco built on the simple volumetric form of the Modernistic house with its flat roof and smooth wall surfaces by applying stylized organic forms, color, repetitive patterns, and often, vertical roof projections. The exterior of the Art Deco house is characterized by these applied decorative devices – the simple form of the house provides the blank canvas from which to create the visual character.

The interior of the Art Deco house was no less about decorative devices - the driving characteristic of Art Deco interior design being the exotic. The ubiquitous stylization of birds and animals, foliage, flowers, ogees and zigzags gave an exotic flourish to all kinds of design. Whether applied to light fixtures, furniture, plumbing fixtures, or fine art, Art Deco elements in a home were visually dominant features. The use of exotic woods and other luxurious finish materials brought a sense of glamour to the Modernistic residence.³⁵

Beginning shortly after 1930, the national interest in streamlined industrial design – the machine in motion - began to impact Modernistic building design. A fascination with the automobile, ships, and trains, with their aerodynamic, steel forms, was translated into architecture through a move toward horizontal orientation, smooth, curving forms, and the incorporation of metal (particularly stainless steel) – all utilized to mimic the power and dynamic of the machine. The early 1930s Norman Bel Geddes publication, "House of Tomorrow" or *House #3* that appeared first in the *Ladies Home Journal* and then in *Horizons* marks the application of streamlined forms to architectural design. While the house's use of banded windows, roof decks, a white exterior palette, and pipe railings was an expression of the International Style, the introduction of the curved forms of the main volume, the garage, and the entrance canopy reflected the influence of the streamline aesthetic. The house was at once an elegant ship and a Modern family home.³⁶

The appearance of subsequent designs by other architects around the country is evidence that the appearance of *House #3* in mainstream magazines brought the idea of streamlined forms to the American public; the

34 Virginia Savage McAlester, *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture* (New York: Alfred A. Knopf, 2013) 581-582.

35 *Art Deco 1910-1939* (Boston: Bulfinch Press, 2003) 125.

36 Richard Guy Wilson, Dianne H. Pilgrim and Dickran Tashjian, *The Machine Age in America: 1918-1941* (New York: Harry N. Abrams, Inc., 1986) 174.

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Richard Madel House by Edward Durell Stone, 1933-34 is one such example. Described as “a giant airplane,” with rounded forms and an extended second-floor deck that gave it the desired machine in motion appearance. The extraordinary E.E. Butler House in Des Moines, Iowa, 1936-36 was likewise impacted by Bel Geddes’s *House #3*.³⁷

As intellectuals with an innate sense of curiosity, the Egloffs and Rick Cone undoubtedly referred to any number of resources as their plans for the Egloff House unfolded; surely, the 1933-34 Century of Progress International Exposition (World’s Fair), held in Chicago would have captured their attention.

The World’s Fair opened its gates to 39-million visitors during a period from May 27, 1933 to October 31, 1934. Stretching 425-acres along the shores of Lake Michigan, the fair had exhibitions of all kinds, each following the fair’s motto, “Science Finds, Industry Applies, Man Adapts.”⁴¹ In contrast to the Chicago World’s Fair of 1893 – famously known as the “White City” due to the color palette of its predominantly classical buildings – the Century of Progress buildings were multi-colored and Modern in style.

The “Homes of Tomorrow Exhibition” is considered one of the fair’s most noteworthy exhibits. The showcase had a dozen model homes featuring modern innovations in architecture, design, and building materials. At the close of the fair, six of the houses were purchased by Robert Bartlett and relocated via barge across Lake Michigan to Beverly Shore, Indiana where they remain today.⁴²

The impact of the 1933-34 fair can be seen at the Egloff House in the modern forms of the exterior and, particularly, in the interior layout and use of color. Despite the overarching modern character of the home, the design of the Egloff House interior retained a sense of tradition – its subdivided spaces (only the dining room and living room being open to each other) and colorful palette were a transitional example of a modern interior. In this way, the Egloff House interior is similar to that of the Stran-Steel Home exhibited at the 1933-34 fair. Of particular note is the exhibition home’s “playroom” complete with a rubber floor. This relatively unusual feature (whether directly inspired by the exhibition or not) was incorporated at the Egloff House.⁴³

At the Egloff House, the prominent placement of the garage is clearly indicative of the era in which it was constructed. As noted, the Streamline Moderne was defined by the influence of industrial design, including the automobile. Although any direct connection is unknown, Bel Geddes’ *House #3* may well have influenced Egloff and Cone. As noted by William Page, the final design of the Egloff House bears significant similarities (including the prominent garage) to seminal designs by Edward Durrell Stone in 1936, and Paul

³⁷ Wilson, 174.

⁴¹ <http://century.lib.uchicago.edu/about.html>. Last accessed 03/05/2017.

⁴² http://users.marshall.edu/~brooks/1933_Chicago_World_Fair.htm

⁴³ http://members.tripod.com/rex_files/GHSS/. Last accessed 03/05/2017.

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Thiry and Alban A. Shay in 1937.

Appearing in the March 28, 1936 issue of *Collier's Magazine* was Stone's design for a two-story, single-family home influenced by the International Style. Like the Egloff House, the residence featured a flat roof, glass block walls, curved walls, and a sense of horizontality. Most significantly, the design called for a two-bay garage positioned on the façade. In contrast to the Egloff House, Stone placed the garage off-center. Stone's design was implemented in the David Armstrong McNeill, Sr., House in Thomson, Georgia (Image 32).⁴⁴

Another residential design by architects Paul Thiry and Alban A. Shay was built in 1937 in Seattle, Washington. That residence likewise featured a two-bay automobile garage offset on the dwelling's front façade (Image 33).

Edward Stone played an important part in bringing Modernistic architecture to the American public through several commissions published in popular magazines. Readers of magazines like *Life* and *Collier's* were encouraged to rethink the process of home design, to embrace the Modern notion of designing a home from the inside out so that it met the daily needs of the family that occupied it. As Hunting writes, on the *Collier's* house:

"Its modern features cleverly contrasted with traditional American ones: Among the many modern amenities described are a heated two-car garage attached to the house, as opposed to a converted stable at the back; a walled front courtyard (recalling the Kowalski house) serving as an outdoor extension of the house, as well as an enclosed public garden at the back, instead of open yards; flexible room arrangements, rather than the established plan of a porch and living room in the front with a kitchen in the rear; and maids' rooms near the kitchen and the kitchen and the laundry room near the bedrooms — and not, respectively, in the attic and the cellar. State-of-the-art utilities and technologies (heating and air-conditioning systems, fire- and soundproofing, insulation, and mechanical equipment), contemporary materials (linoleum, glass brick, cork, terrazzo, Formica, and rubber tile), a judicious use of space (closets and storage), and an emphasis on the out-of-doors (terraces, sundecks, and plate-glass windows)".

As a window on the future, the 1939 New York World's Fair offered attendees a look at how residential design might appear in the years to follow. The construction of 21 model homes illustrated a variety of possibilities, all but one of which remained tied to traditional precedents. In contrast, "House 21" placed the future of the automobile and its impact on American residential design front and center – its two-car garage located on the façade and directly approachable from the street.

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Image 32. David Armstrong McNeill, Sr. House - 1937



(SOURCE: Page 2012, B-13.)

As historian William C. Page notes in his comparison to the Egloff House, the McNeill House “... features a similar configuration...” but does not take “...the revolutionary step as taken by the Egloff House by featuring the garage as the primary focal point of the building.”⁴⁵

Image 33. Frank J. Barrett House - 1937



(SOURCE: Page 2012, B-14.)

The Barrett House, which appeared in *Ford and Ford* in 1937 also features various elements that tie it to Modern styles, including the International Style. Again, the double-bay garage is prominently located, but, unlike the Egloff House, is not the focal point of the house.

⁴⁵ Page 2012, B-13.

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With an opening date of April, 1939 the New York World's Fair came too late to directly inspire the Egloff House design, which was nearly complete by that time. However, the inclusion of "House 21" among the exhibitions of the World's Fair is a strong indication of the significant impact the Modern form was making on the country's residential design. The Egloff House bears all those elements with particular emphasis on the garage made by adding an interior space above it, a design choice that significantly increased the visual impact of the Modern form.⁴⁶

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Relevant Cultural Resource Documents

Through the course of various evaluations undertaken in the wake of the 2008 flood, Egloff House has been thoroughly documented by professional historians with experience in identifying resources eligible for National Register of Historic Places listing. Of particular importance in understanding the significance of the building's design, the history of its occupants, and the building's place within the context of historic architecture in Mason City and Iowa are the reports prepared by Marlys Svendsen (Iowa Site Inventory Form, 2010) and William C. Page (Feasibility Study, 2012). Further, the work undertaken by AKAY Consulting to document the lives of East Park Place residents, which was underway in 2013-2014, created a firm understanding of the place held by the Egloff House and its occupants in the collective neighborhood memory.

David Egloff was an invaluable resource when seeking to understand the history of the family and in documenting the design and construction of the house. Egloff was interviewed as part of the East Park Place oral history project. Further, he was central to creating the Egloff House Collection now housed in the Loomis Archives of the Mason City Public Library. That collection currently contains the original design plans, hundreds of historic images, communications between Cone and Egloff, purchase logs, material samples, and records of orders for the purchase of fixtures, furnishings, and materials. Additional materials will be added to the collection as Egloff works through his personal holdings.

Image 34. David Egloff (age 3) in the Backyard– ca.1938



(SOURCE: Egloff House Collection, L.P. Loomis Archives, Mason City Public Library.)

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Potential for Historic Archaeology

The potential for historical archaeology was not assessed as part of the present National Register nomination – both as it relates to the original site and the new site. The presence of a large expanse of grassy yard associated with the original site was relatively undisturbed at the time the Egloff House was constructed in 1938-1939 through its relocation in 2015. In contrast, the site upon which the Egloff House is now located has been disturbed through construction and demolition of the Victorian-era residences formerly sited there and as such is unlikely to bear the potential for significant historic archeological resources.

Research Methodology

This National Register nomination draws heavily on the earlier survey and evaluation reports, the East Park Place project, and upon the feasibility study conducted by William C. Page. Research regarding the stylistic influences and the relevance of those styles in Mason City and in the state of Iowa was important to establish a case for eligibility.

As noted, the resources of David Egloff provided considerable detail regarding construction of the house and history of both the Egloff and Cone families. Personal interviews with David Egloff and with E. Richard Cone's daughter, Cynthia Cone, added significantly to the story of the home's design, construction, and 1997 rehabilitation. The author owes a debt of gratitude to them both.

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Mason City, Iowa, February 15, 2012.

Skott & Anderson Architects. Preliminary site plan. 2014.

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10. Geographical Data

Verbal Boundary Description

The site boundaries for the new Egloff House site are designated as Block 99 of Auditor's/Paul Felt's Plat, Lots 8-9 (Figure 2).

Boundary Justification

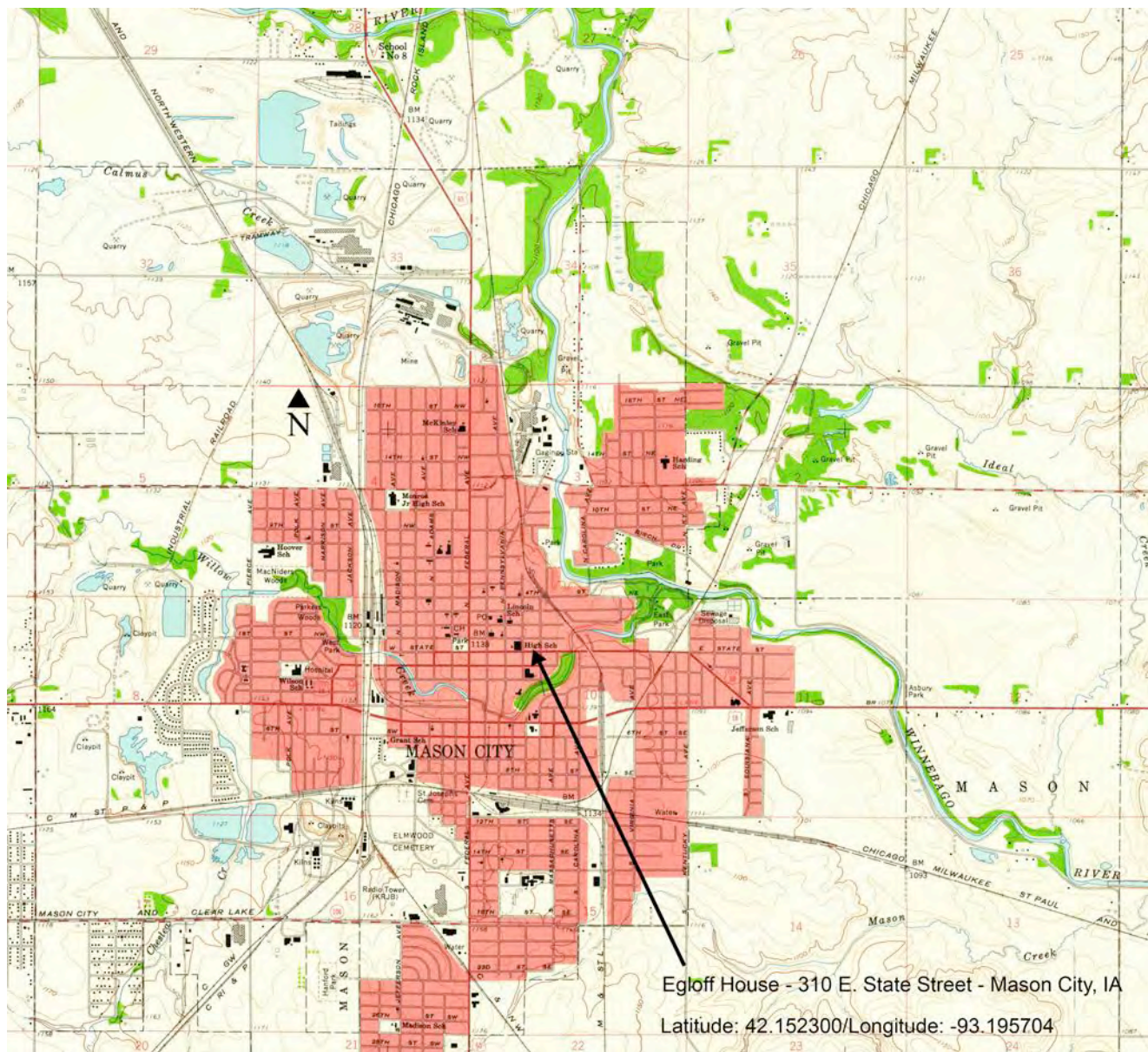
The boundary encompasses the Egloff House and the site to which the building it is now associated (Figure 3).

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USGS 7.5 Minute Topographic Map – Mason City Quad – 1959



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- Image 28. Historic Interior – Kitchen – 1968
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- Image 30. E. Richard Cone Residence – 626 Montcalm Place – 1941
- Image 31. E. Richard Cone Residence – 626 Montcalm Place – Interior – ca.2010
- Image 32. David Armstrong McNeill, Sr. House – 1937
- Image 33. Frank J. Barrett House – 1937
- Image 34. David Egloff (age 3) in the Backyard – ca.1938

LIST OF PHOTOGRAPHS

Egloff House
310 E. State Street
Mason City, Iowa
Cerro Gordo County, Iowa
Photographer: Alexa McDowell, AKAY Consulting, Minneapolis, Minnesota
January 25, 2016 and April 22, 2016

Digital images on file with property owner, National Park Service, and Iowa SHPO

Description of Photograph(s) and number:

- 0001. Site: Streetscape looking east along East State Street
IA_CerroGordoCounty_EgloffHouse_0001.tif
- 0002. Site: Streetscape looking west along East State Street
IA_CerroGordoCounty_EgloffHouse_0002.tif
- 0003. Exterior: View of the façade (south) and west elevations, looking NE
IA_CerroGordoCounty_EgloffHouse_0003.tif
- 0004. Exterior: View of the façade (south) with character-defining garage, looking north
IA_CerroGordoCounty_EgloffHouse_0004.tif
- 0005. Exterior: View of the façade (south) and east elevations, looking NW
IA_CerroGordoCounty_EgloffHouse_0005.tif
- 0006. Exterior: View of the rear (north) and east elevations, looking SW
IA_CerroGordoCounty_EgloffHouse_0006.tif

United States Department of the Interior
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Continuation Sheet

Section Photos **Page** 61 **Property name** Egloff, William C. and Margaret, House
County and State Cerro Gordo County, Iowa

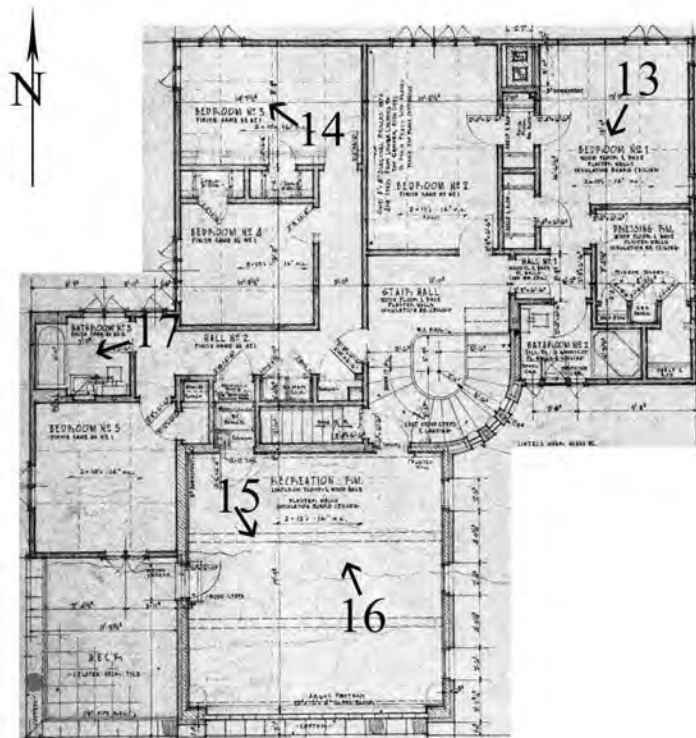
- 0007. Exterior: View of the rear (north) and west elevations, looking SE
IA_CerroGordoCounty_EgloffHouse_0007.tif
- 0008. Interior: First floor, living room, looking ESE
IA_CerroGordoCounty_EgloffHouse_0008.tif
- 0009. Interior: First floor, living room, looking SW toward dining room and kitchen
IA_CerroGordoCounty_EgloffHouse_0009.tif
- 0010. Interior: First floor, library, looking north
IA_CerroGordoCounty_EgloffHouse_0010.tif
- 0011. Interior: First floor, foyer, looking SE from living room
IA_CerroGordoCounty_EgloffHouse_0011.tif
- 0012. Interior: First floor, foyer grand staircase
IA_CerroGordoCounty_EgloffHouse_0012.tif
- 0013. Interior: Second floor, Master Bedroom
IA_CerroGordoCounty_EgloffHouse_0013.tif
- 0014. Interior: Second floor, Bedroom 4
IA_CerroGordoCounty_EgloffHouse_0014.tif
- 0015. Interior: Second floor (above garage), playroom, looking SE
IA_CerroGordoCounty_EgloffHouse_0015.tif
- 0016. Interior: Second floor (above garage), playroom, looking NW
IA_CerroGordoCounty_EgloffHouse_0016.tif
- 0017. Interior: Second floor bathroom (representative)
IA_CerroGordoCounty_EgloffHouse_0017.tif
- 0018. Interior Detail: Living Room fireplace
IA_CerroGordoCounty_EgloffHouse_0018.tif
- 0019. Interior Detail: Grand staircase railing
IA_CerroGordoCounty_EgloffHouse_0019.tif
- 0020. Interior: Main staircase hanging light fixture
IA_CerroGordoCounty_EgloffHouse_0020.tif

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Continuation Sheet

Section Photos **Page** 63 **Property name** Egloff, William C. and Margaret, House
County and State Cerro Gordo County, Iowa

PHOTO KEY – Interior Second Floor









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UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Egloff, William C. & Margaret, House

Multiple Name:

State & County: IOWA, Cerro Gordo

Date Received:
3/17/2017

Date of Pending List:

Date of 16th Day:

Date of 45th Day: 5/1/2017

Date of Weekly List:

Reference number: SG100000934

Nominator: State

Reason For Review:

Appeal

PDIL

Text/Data Issue

SHPO Request

Landscape

Photo

Waiver

National

Map/Boundary

Resubmission

Mobile Resource

Period

Other

TCP

Less than 50 years

CLG

Accept

Return

Reject

5/1/2017

Date

Abstract/Summary
Comments:

Recommendation/ Criteria Accept, National Register Criterion C

Reviewer Patrick Andrus

Patrick Andrus

Discipline Historian

Telephone (202)354-2218

Date

5/1/2017

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

IOWA DEPARTMENT OF CULTURAL AFFAIRS

MARY COWNIE, DIRECTOR
CHRIS KRAMER, DEPUTY DIRECTOR

TERRY E. BRANSTAD, GOVERNOR
KIM REYNOLDS, LT. GOVERNOR



IOWA
ARTS
COUNCIL

March 14, 2017

PRODUCE
IOWA

J. Paul Loether, Deputy Keeper and Chief
National Register and National Historic Landmarks
1201 Eye St. NW, 8th Fl.
Washington D.C. 20005

STATE HISTORICAL
SOCIETY OF IOWA

Dear Mr. Loether:

The following National Register nomination(s) from Iowa are enclosed for your review and listing if acceptable.

STATE HISTORICAL
MUSEUM OF IOWA

- **Egloff, William C. and Margaret, House, 310 E State Street, Mason City, Cerro Gordo, Iowa**

STATE HISTORICAL
LIBRARY & ARCHIVES

Thank you for your consideration.

Sincerely,

A handwritten signature in cursive script that reads "Elizabeth Foster".

Elizabeth Foster
National Register Coordinator
State Historical Society of Iowa

STATE
HISTORIC
SITES

STATE HISTORIC
PRESERVATION
OFFICE OF IOWA

IOWA
HISTORICAL
FOUNDATION