Influences on Early Twentieth Century Bungalow Housing in Lincoln, Nebraska

Madeleine F. Panarelli
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INFLUENCES ON EARLY TWENTIETH CENTURY
BUNGALOW HOUSING IN LINCOLN, NEBRASKA

by
Madeleine F. Panarelli

A THESIS
Presented to the Faculty of
The Graduate College in the University of Nebraska
In Partial Fulfillment of Requirements
For the Degree of Master of Science

Major: Textiles, Clothing and Design

Under the Supervision of Professor Mabel C. Skjelver

Lincoln, Nebraska
May, 1981
Housing publications of the Bungalow era (1900 to 1930) containing over 1200 illustrated Bungalows and derivations, were compared with 717 photographed representatives in Lincoln, Nebraska. These samples were categorized by 10 types first described by writer Henry Saylor (1911). Interpretations of the style by local builders and architects in Lincoln, Nebraska, were traced to house pattern books, national and local publications, and state and city records, to determine how the style evolved locally. The search led to regional design features of the Bungalow, nearly square forms, and composite types.
ACKNOWLEDGMENTS

Sincere appreciation is given to Dr. Mabel Skjelver whose wisdom, patience and inspiration are the foundation of this study.

Special thanks are extended to Dr. Audrey Newton, Chairman, and Dr. Robert Hillestad of the Department of Textiles, Clothing, and Design, and to Dr. Raedene Combs of Education and Family Resources for serving on my committee. Dr. Glen Krohn and Dr. William Caldwell of the Cooperative Extension Service, and Dr. John DeFrain of the Department of Human Development and the Family also provided enlightenment and support.

Personal thanks are given to my family, Dr. Joseph Panarelli, Elizabeth and Steve, for their academic interests and encouragement.

M. F. P.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>CHAPTERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABSTRACT ................. ii</td>
</tr>
<tr>
<td>ACKNOWLEDGMENTS .............. v</td>
</tr>
<tr>
<td>LIST OF TABLES .............. vi</td>
</tr>
<tr>
<td>LIST OF ILLUSTRATIONS ........ vii</td>
</tr>
<tr>
<td>I. INTRODUCTION ............. 1</td>
</tr>
<tr>
<td>Statement and Significance of the Study 1</td>
</tr>
<tr>
<td>Examination and Delimitation of the Problem 4</td>
</tr>
<tr>
<td>Definitions 4</td>
</tr>
<tr>
<td>Restatement of the Problem 7</td>
</tr>
<tr>
<td>Statement of the Hypothesis 8</td>
</tr>
<tr>
<td>Assumptions 8</td>
</tr>
<tr>
<td>Limitations 8</td>
</tr>
<tr>
<td>II. REVIEW OF RELATED LITERATURE ........ 10</td>
</tr>
<tr>
<td>Provenance of the Bungalow Style: Recent Studies 10</td>
</tr>
<tr>
<td>Promulgation of the Style in National Print Media, 1902-1926 19</td>
</tr>
<tr>
<td>Bungalow-Craftsman Types by Henry Saylor 26</td>
</tr>
<tr>
<td>Houses with Bungalowoid Features 29</td>
</tr>
<tr>
<td>Trends Affecting the Bungalow Style 31</td>
</tr>
<tr>
<td>Bungalow Costs 34</td>
</tr>
<tr>
<td>Construction and Materials 38</td>
</tr>
<tr>
<td>Bungalow Floor Plans 49</td>
</tr>
<tr>
<td>Interiors 55</td>
</tr>
<tr>
<td>The Country House Theme 58</td>
</tr>
<tr>
<td>Chapter Summary 61</td>
</tr>
<tr>
<td>III. METHODS AND PROCEDURES ............. 63</td>
</tr>
<tr>
<td>Documents Search 63</td>
</tr>
<tr>
<td>Field Search 64</td>
</tr>
<tr>
<td>Comparison of Data 65</td>
</tr>
<tr>
<td>IV. RESULTS AND ANALYSIS ............. 66</td>
</tr>
<tr>
<td>Bungalow-Related Records in Lincoln, Nebraska 67</td>
</tr>
<tr>
<td>CHAPTERS</td>
</tr>
<tr>
<td>----------------------------</td>
</tr>
<tr>
<td>IV. RESULTS AND ANALYSIS, continued</td>
</tr>
<tr>
<td>Comparison of Early Bungalow Types</td>
</tr>
<tr>
<td>Comparison of Bungalow Construction Details and Building Materials</td>
</tr>
<tr>
<td>Comparison of Bungalow-Craftsman Plans</td>
</tr>
<tr>
<td>Comparison of Bungalow-Craftsman Interiors</td>
</tr>
<tr>
<td>Influence of Architects and Builders</td>
</tr>
<tr>
<td>Evaluation by Architectural Historians</td>
</tr>
<tr>
<td>Analysis of Data</td>
</tr>
<tr>
<td>V. CONCLUSIONS</td>
</tr>
<tr>
<td>Criteria for Accepting the Hypothesis</td>
</tr>
<tr>
<td>Suggestions for Further Research</td>
</tr>
<tr>
<td>Summary</td>
</tr>
<tr>
<td>APPENDIX</td>
</tr>
<tr>
<td>Glossary</td>
</tr>
<tr>
<td>References</td>
</tr>
</tbody>
</table>
### LIST OF TABLES

<table>
<thead>
<tr>
<th>TABLE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Bungalow Era Architects (1900-1930)</td>
<td>17</td>
</tr>
<tr>
<td>II Dates and Influences of Major Bungalow Books and Periodicals</td>
<td>25</td>
</tr>
<tr>
<td>III Costs of Seven Room Bungalows (1910-1920)</td>
<td>37</td>
</tr>
<tr>
<td>IV Probable Effect of Lincoln's Historic Events on Housing Activities</td>
<td>69</td>
</tr>
<tr>
<td>V Frequency of Bungalow Types Appearing in the Lincoln [State Journal]</td>
<td>74</td>
</tr>
<tr>
<td>VI Frequency of Bungalow Types Among Three Architect Columnists: Lincoln, Nebraska Newspapers</td>
<td>78</td>
</tr>
<tr>
<td>VII Major Siding Materials on Lincoln Bungalows According to White's List</td>
<td>99</td>
</tr>
<tr>
<td>VIII Distribution of Plans by Shape: Major Bungalow Publications (1900-1930)</td>
<td>119</td>
</tr>
<tr>
<td>IX Percentage Comparisons of Plans by Shape: Major Bungalow Publications (1900-1930)</td>
<td>121</td>
</tr>
<tr>
<td>X Comparison of Plans by Height: Major Bungalow Publications (1900-1930)</td>
<td>122</td>
</tr>
<tr>
<td>XI Bungalows by Type, Size, Shape: Lincoln, Nebraska</td>
<td>124</td>
</tr>
<tr>
<td>XII Lincoln, Nebraska, Architects (1900-1930)</td>
<td>167</td>
</tr>
<tr>
<td>XIII Builders of Bungalow-Craftsman Houses, Lincoln, Nebraska (1900-1930)</td>
<td>169</td>
</tr>
</tbody>
</table>
### LIST OF ILLUSTRATIONS

<table>
<thead>
<tr>
<th>PLATE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Color A</strong>: Rare Patio Type, H. C. Noll Bungalow (1922)</td>
<td>ix</td>
</tr>
<tr>
<td><strong>Color B</strong>: 1903 City Map of Lincoln</td>
<td>x</td>
</tr>
<tr>
<td><strong>C</strong>: Recent Map of Lincoln Bungalow neighborhoods</td>
<td>xi</td>
</tr>
<tr>
<td>I Figure 1 - Pasadena type from Henry Saylor</td>
<td>83</td>
</tr>
<tr>
<td>Figure 2 - Mission style: N. A. Dimick</td>
<td>83</td>
</tr>
<tr>
<td>II Figure 1 - Pasadena Rustic type</td>
<td>85</td>
</tr>
<tr>
<td>Figure 2 - Patio type</td>
<td>85</td>
</tr>
<tr>
<td>III Figure 1 - Chalet type</td>
<td>87</td>
</tr>
<tr>
<td>Figure 2 - &quot;Aeroplane Chalet&quot; version</td>
<td>87</td>
</tr>
<tr>
<td>IV Figure 1 - Square Bungalow in <em>House Beautiful</em></td>
<td>89</td>
</tr>
<tr>
<td>Figure 2 - Square Bungalow in Lincoln</td>
<td>89</td>
</tr>
<tr>
<td>V Figure 1 - Woods Retreat type</td>
<td>91</td>
</tr>
<tr>
<td>Figure 2 - Woods Retreat type, W. Clyde Davis</td>
<td>91</td>
</tr>
<tr>
<td>VI Figure 1 - Seacoast type from <em>The Craftsman</em></td>
<td>93</td>
</tr>
<tr>
<td>Figure 2 - Seacoast type: 3434 W Street</td>
<td>93</td>
</tr>
<tr>
<td>VII Figure 1 - Prairie style: R.C. Pauley house</td>
<td>95</td>
</tr>
<tr>
<td>Figure 2 - Prairie composite: Steckley</td>
<td>95</td>
</tr>
<tr>
<td>VIII Figure 1 - Craftsman quality: J. V. Robinson</td>
<td>97</td>
</tr>
<tr>
<td>Figure 2 - Bungaloid type: Charles Woods</td>
<td>97</td>
</tr>
</tbody>
</table>

### CONSTRUCTION DETAILS:

<table>
<thead>
<tr>
<th>PLATE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>IX Rustic parapet: George Holden residence</td>
<td>107</td>
</tr>
<tr>
<td>X Figure 1 - Brick chimney: R. A. Bickford</td>
<td>109</td>
</tr>
<tr>
<td>Figure 2 - Brick facade: Nellie Colman house</td>
<td>109</td>
</tr>
<tr>
<td>XI Figure 1 - Brackets: 3450 Anaheim</td>
<td>111</td>
</tr>
<tr>
<td>Figure 2 - Windows: C.L. Smith-Northrup</td>
<td>111</td>
</tr>
<tr>
<td>XII Figure 1 - Cement and Brick: McGrees house</td>
<td>113</td>
</tr>
<tr>
<td>Figure 2 - Bay window: 700 N. 30th</td>
<td>113</td>
</tr>
<tr>
<td>XIII Figure 1 - Eclectic: E.I. Smith house</td>
<td>115</td>
</tr>
<tr>
<td>Figure 2 - Porch detail: Andrew Sieler</td>
<td>115</td>
</tr>
<tr>
<td>XIV Figure 1 - Porch from <em>The Craftsman</em></td>
<td>117</td>
</tr>
<tr>
<td>Figure 2 - Porch detail: Rudeen residence</td>
<td>117</td>
</tr>
<tr>
<td>XV Cement arch: 745 Elmwood</td>
<td>119</td>
</tr>
</tbody>
</table>
## PLATE PAGE

### BUNGALOW PLANS AND FEATURES

<table>
<thead>
<tr>
<th>Plate</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>XVI</td>
<td>Figure 1 - Bungalow block: E. A. Gehrke</td>
<td>128</td>
</tr>
<tr>
<td></td>
<td>Figure 2 - Bungalow block: 600-632 Laura</td>
<td>128</td>
</tr>
<tr>
<td>XVII</td>
<td>Fiske's Chalet type: Nebraska <em>State Journal</em></td>
<td>129</td>
</tr>
<tr>
<td>XVIII</td>
<td>Fiske's Chalet: 2227 B Street</td>
<td>130</td>
</tr>
<tr>
<td>XIX</td>
<td>Figure 1 - Wilson's Chalet sketch</td>
<td>132</td>
</tr>
<tr>
<td></td>
<td>Figure 2 - Stillwell's 28 by 32 foot plan</td>
<td>132</td>
</tr>
<tr>
<td></td>
<td>Figure 3 - Wilson-Stillwell Chalet</td>
<td>132</td>
</tr>
<tr>
<td></td>
<td>Figure 4 - Chalet: Pearl Gibbs house</td>
<td>132</td>
</tr>
<tr>
<td>XX</td>
<td>Figure 1 - Wilson's 7-room Chalet</td>
<td>134</td>
</tr>
<tr>
<td></td>
<td>Figure 2 - Similar house at 800 South 35th</td>
<td>134</td>
</tr>
<tr>
<td></td>
<td>Figure 3 - Wilson-Stillwell Chalets</td>
<td>134</td>
</tr>
<tr>
<td></td>
<td>Figure 4 - Radford's Chalet</td>
<td>134</td>
</tr>
<tr>
<td>XXI</td>
<td>Figure 1 - Pasadena type plan, <em>State Journal</em></td>
<td>136</td>
</tr>
<tr>
<td></td>
<td>Figure 2 - Sylvanus Marston's court plan</td>
<td>136</td>
</tr>
<tr>
<td>XXII</td>
<td>Figure 1 - Stickley's Bungalow-cottage plan</td>
<td>138</td>
</tr>
<tr>
<td></td>
<td>Figure 2 - Radford's plan, <em>State Democrat</em></td>
<td>138</td>
</tr>
<tr>
<td></td>
<td>Figure 3 - Wilson's plan, Pasadena type</td>
<td>138</td>
</tr>
<tr>
<td></td>
<td>Figure 4 - Gray's cottage plan, 1923</td>
<td>138</td>
</tr>
<tr>
<td>XXIII</td>
<td>Figure 1 - Gray's cottage exterior</td>
<td>140</td>
</tr>
<tr>
<td></td>
<td>Figure 2 - Lumber Dealers' 1920 version</td>
<td>140</td>
</tr>
<tr>
<td></td>
<td>Figure 3 - A. W. Freeman-C.C. Zook house</td>
<td>140</td>
</tr>
<tr>
<td></td>
<td>Figure 4 - Cottage at 727 S. 33rd</td>
<td>140</td>
</tr>
<tr>
<td>XXIV</td>
<td>Figure 1 - Stickley's cottage exterior</td>
<td>142</td>
</tr>
<tr>
<td></td>
<td>Figure 2 - Cottage built by high schoolers</td>
<td>142</td>
</tr>
<tr>
<td></td>
<td>Figure 3 - Wilson's rectangular plan</td>
<td>142</td>
</tr>
<tr>
<td></td>
<td>Figure 4 - Rectangular plan at 2135 Jefferson</td>
<td>142</td>
</tr>
<tr>
<td>XXV</td>
<td>Figure 1 - Radford's square plan</td>
<td>144</td>
</tr>
<tr>
<td></td>
<td>Figure 2 - Radford's upper story plan</td>
<td>144</td>
</tr>
<tr>
<td></td>
<td>Figure 3 - French Colonial exterior</td>
<td>144</td>
</tr>
<tr>
<td></td>
<td>Figure 4 - Popular plan at 711 S. 37th</td>
<td>144</td>
</tr>
<tr>
<td>XXVI</td>
<td>Figure 1 - Hipped roof cottage: D. M. Loring</td>
<td>146</td>
</tr>
<tr>
<td></td>
<td>Figure 2 - Hipped roof at 1039 S. 36th</td>
<td>146</td>
</tr>
<tr>
<td></td>
<td>Figure 3 - Bungaloid square at 2142 Lake</td>
<td>146</td>
</tr>
<tr>
<td>PLATE</td>
<td>PAGE</td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>------</td>
<td></td>
</tr>
</tbody>
</table>
| XXVII | Figure 1 - Country vernacular (1893) ... 148  
|       | Figure 2 - Square vernacular (1913) ... 148  |
| XXVIII| Figure 1 - Wilson Coastal plan, 7 rooms ... 150  
|       | Figure 2 - Version at 2948 Franklin ... 150  |
| XXIX  | Figure 1 - Stillwell's 1919 plan ... 152  
|       | Figure 2 - Rathbone-Heaston house ... 152  
|       | Figure 3 - Gilbert house, 1921 ... 152  |
| XXX   | Figure 1 - Stillwell plan, 28 by 45 feet ... 154  
|       | Figure 2 - Berger-Vitus Serch house, 1925 ... 154  |
| XXXI  | Figure 1 - Woods Brothers-C. Young house ... 156  
|       | Figure 2 - Wilson's 1910 plan ... 156  |
| BUNGALOW INTERIORS |  |
| XXXII | Figure 1 - Craftsman style interior, 1905 ... 162  
|       | Figure 2 - Saylor's interior, 1913 ... 162  |
| XXXIII| Figure 1 - Radford's inglenooks (1921) ... 164  
|       | Figure 2 - Radford's built-in secretary ... 164  |
| PLANS OF BUILDERS AND CONTRACTORS, LINCOLN, NEBRASKA |  |
| XXXIV | Figure 1 - Bickford's block at 1000 S. 35th ... 172  
|       | Figure 2 - Pauley's block at 600-700 S. 33rd ... 172  |
| XXXV  | Figure 1 - United Lumber's block, 34th & So. ... 174  
|       | Figure 2 - Farrell's house for Lefler, 1914 ... 174  
|       | Figure 3 - Closeup of Lefler house ... 174  |
| XXXVI | Figure 1 - Fiske's own eclectic house, 1909 ... 176  
|       | Figure 2 - Sidles house by Fiske, 1913 ... 176  |
| XXXVII| Figure 1 - Fiske and Meginnis plan, State  
|       | Journal, 1915 ... 178  
|       | Figure 2 - Wittie Page house by Pauley ... 178  |
| XXXVIII| Figure 1 - L. H. Pauley Chalet composite ... 180  
|        | Figure 2 - Side view of Chalet composite ... 180  |
| XXXIX | Ray Pauley's composite at 2336 B ... 182  |

ix
<table>
<thead>
<tr>
<th>PLATE</th>
<th>FIGURE DESCRIPTION</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>XL</td>
<td>Figure 1 - Harvey Ellis' rendering, 1901</td>
<td>184</td>
</tr>
<tr>
<td></td>
<td>Figure 2 - Fiske's eclectic house, 1601 A</td>
<td>184</td>
</tr>
<tr>
<td></td>
<td>Figure 3 - Radford's 1921 plan</td>
<td>184</td>
</tr>
<tr>
<td>XLI</td>
<td>Figure 1 - Stickley's jerkinhead cottage</td>
<td>186</td>
</tr>
<tr>
<td></td>
<td>Figure 2 - Tenning house with jerkinhead</td>
<td>186</td>
</tr>
<tr>
<td>XLII</td>
<td>Figure 1 - Stillwell's Colonial plan</td>
<td>188</td>
</tr>
<tr>
<td></td>
<td>Figure 2 - Stillwell exterior of Colonial</td>
<td>188</td>
</tr>
<tr>
<td></td>
<td>Figure 3 - Larger plan by Wilson</td>
<td>188</td>
</tr>
<tr>
<td></td>
<td>Figure 4 - Wilson's rendering of Colonial</td>
<td>188</td>
</tr>
<tr>
<td></td>
<td>Figure 5 - Colonial at 840 South 35th</td>
<td>188</td>
</tr>
<tr>
<td>XLIII</td>
<td>Figure 1 - Smith-Northrup Bungalow front view</td>
<td>190</td>
</tr>
<tr>
<td></td>
<td>Figure 2 - Smith-Northrup Bungalow, side view</td>
<td>190</td>
</tr>
</tbody>
</table>
RARE PATIO TYPE BUNGALOW (O-plan) (1922)

H. C. Noll residence, 2600 Washington St., Lincoln, Nebraska (see page 84)
BUNGALOW NEIGHBORHOODS
in Lincoln, Nebraska
1980-81 Field Survey*

*described on page 64
CHAPTER I
INTRODUCTION

Statement and Significance of the Study

During the early twentieth century changing social and economic conditions contributed to the increased construction of modest single family houses. Economic recessions of the late nineteenth century moved public sentiment toward moderate lifestyles and the decline of live-in servants. Worldwide industrialization improved the availability of goods, such as popular-priced building materials. New industries produced middle management and blue collar populations which overflowed into the suburbs and countryside. City planners and publishers were quick to sanction simple country lifestyles. Reflecting the challenges and economics of the times, the American Bungalow became popularly available.

As printing and photographic techniques improved, so did mass publications. New housing magazines became widely circulated along with traditional carpenter guides and house-pattern books. These provided several house styles with a variety of construction features, informed readers of the wide selection and use of building materials and furnishings, showed servantless homemakers methods of managing efficiently, and enabled readers to see what the Joneses lived in. Besides practicalities, housing publications promoted the American dream of owning a home.

The effect of housing publications on home buyers of the early twentieth century is of increasing interest as it
relates to the restoration process, for dominant publishers may have influenced demand for supplies. Knowledge of construction details and suppliers aids in degrees of exactness during refurbishing. Quality of restoration is dependent upon personal histories and media of each era. This becomes economically imperative with the increasing values of all ages of housing; it also may affect construction in the next four decades, which may exceed all total buildings erected in the past two centuries. Lessons in the design use and maintenance of old houses in towns across America should lessen mistakes in planning future styles. Current issues such as energy conservation through recycled buildings, public safety and rewritten building codes all require historic insight.

Besides enriching contemporary living, an understanding of old houses helps in appreciating the character of entire neighborhoods and their variety in a democratic nation. Paul Gapp, Pulitzer Prize winning architecture critic, reports the American boom of neighborhood restoration is a natural human endeavor that began 350 years ago in Sweden and continues vigorously in England.¹ Humans worldwide share a deep psychological need for rootedness and connections with the past. These human needs are coupled with an economic necessity to rehabilitate premium-priced urban real estate. Property speculators, suppliers

of old house parts, and preservation publishers influence housing economics. Apparent, then, is the need to protect the character of Bungalow neighborhoods and individual Craftsman houses as both cultural artifacts and economic realities.

Wallace K. Harrison, United Nations and Rockefeller Center architect, recently stated: "Americans aren't short on money, but we're short on culture." If so, have cultural decisions always been sacrificed for economic ones? There has been a steady effort in the mass media since the beginning of this century to develop critical awareness and understanding of our heritage architecture and to report faithfully the efforts of the National Trust for Historic Preservation and local historic societies. Our culture is short on time, not talent.

America's architectural history began, not with pretentious structures, but in simple folk and vernacular dwellings in communities filled with cultural meaning. Houses not only influenced and shaped American attitudes, but reflected their dwellers' social views. No other nation has a nostalgia similar to the American ideal of "home." Amos Rapoport has said Americans need to add

---

2CBS "Sunday Morning Show;" October 19, 1980; 9:20 a.m., DST.

their own meanings to their habitations. Meaning is a means of communication. Expression of self leads to personalization. Personalization in turn encourages behavior stability.

Simple Bungalows, varied through individualization, symbolized human attitudes and adaptability of their era. American Bungalows differed from those in England and India. To what extent these differences depended upon mass communications and housing publications, is not known.

Examination and Delimitation of the Problem

The examination of one particular house style and its variations may assist in establishing economic priorities while evaluating and restoring old neighborhoods. Tracing a particular house style, such as the Bungalow, through housing publications and local records affecting one city such as Lincoln, Nebraska, may provide insight into the influence of media on local housing economics. The media approach also may contribute to improved historic research methods that may be applicable to other communities besides Lincoln's.

Definitions

Housing publications for this study concern popular magazines (1900-1930) which included illustrations and plans of houses, mail-order house pattern books (1867-1930) and advertisers of them, Bungalow-related books authored by architects and architectural publishers, and newspaper articles concerning house plans and reports of building activities.
Housing Categories

Folk housing is based upon building forms and indigenous materials of midwest pioneers, who relied on each other in a community for construction and design knowledge rather than publications. Dr. Mabel C. Skjelver reports in Webster County, Nebraska, folk houses of the prairie pioneers included dugouts, log houses, and later basic frame houses without academic style details.⁴

Vernacular housing has been considered at length by R. W. Brunskill (1971), Amos Rapoport (1969), and Skjelver (1980) as a regional interpretation of plans or patterns, written or unrecorded, which may have originated elsewhere. Rapoport reports a progressive or evolving differentiation of trades as distinguishing vernacular from primitive (folk) building.⁵ Both Rapoport⁶ and Skjelver⁷ describe vernacular buildings and settlements as being conformity and tradition-based with local craftsmen interpreting and often combining academic styles. These tradespeople were quick to adapt printed sources as guides in planning and to apply to basic forms prefabricated millwork representing academic style features. House features were largely determined by ideas and materials available which suited local cultural norms, site, and climate.

⁴Mabel C. Skjelver, Webster County: Visions of the Past, Red Cloud, Nebraska: Webster County Historical Museum, 1980, p. 22.


⁶ibid., p. 6.

⁷op. cit., p. 28.
Academic style housing originates with trained architects whose works become widely accepted. These styles become confused with the competitive designs of master carpenters, builders, and purveyors of ready-made plans. Skjelver credits architects and publishers of house pattern books for providing information to even remote areas about site and climate needs, construction details, building costs, mechanical equipment, and choice of materials and decoration.

Academic styles (1890-1930)

Mission Revival (1890-1912) incorporates combinations of features based upon simple California mission construction by Indian laborers. Functional, easily recognized features could be adapted to a variety of materials and construction: stucco, wood stud, hollow tile, and reinforced concrete. Plain white walls, smooth arched openings, low pitched roofs, gable ends with scallops or parapets were style features. Later, ornamentation was borrowed from Islamic architecture and Louis Sullivan. Mission Revival was adaptable to small homes as well as large railroad stations; it evolved into the Spanish colonial, or Mediterranean Revival, phase of 1915-1941.

Bungalow Style (1900-1930) originated in India but was reinterpreted in America by architects who settled in California. Bungalow features, according to Skjelver,

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8 ibid., p. 31.
9 ibid., p. 41.
include one to one-and-a-half stories, simple boxlike shapes, and low-pitched roofs with exposed structural members and low horizontal profiles with porches. Gebhard and Winter\textsuperscript{10} suggest the best Bungalow examples as being unpretentious and hugging the site. For this study, "bungaloid" explains houses of two or more stories, or vernacular forms, with stylistic Bungalow features.

\textit{Prairie Style} (1900-1920) sometimes is classified as a Bungalow substyle since it originated from the same philosophical source. However, Californians Gebhard and Winter\textsuperscript{11} and Prairie School expert Wilbert Hasbrouck\textsuperscript{12} contend the style emerged from the Chicago school of Louis Sullivan. Low pitched flat roofs, long horizontal lines, pavilion or platform masses, grouped windows characterized the style. It was useful for residences, commercial and public buildings.

A glossary of additional terms is in the Appendix.

\textbf{Restatement of the Problem}

Design variables of Lincoln, Nebraska, Bungalows were subject to architectural influences of national interest. It seems likely that preferences of home owners and local building tradespeople were most influenced by print media. As yet no proof is apparent as to how housing publications may have affected home building in Lincoln, Nebraska.

\textsuperscript{11}ibid., p. 697-8.
Statement of the Hypothesis

Houses of the Bungalow style in Lincoln, Nebraska, are related to other regions of the United States through common sources in housing publications of the style's era (1900 to 1930 in the midwest).

Assumptions

Bungalow patterns and features, as recorded visually and verbally, should assist in establishing influences on local housing construction from 1900 to 1930. Housing publications provided patterns and plans. Magazine publishers were sensitive to trends in order to attract readership. Photographs and renderings constitute important representative materials for historic analysis.

Site, climate, and local customs were major considerations in selecting a house design. Building materials and expertise of construction details affected regional interpretations of styles. Building construction followed population trends and desires.

Limitations

On-site locations of Bungalow houses have been confined to Lincoln, Nebraska. Only those built prior to the Depression years are included in this study, in conformity with national style eras and because of major homebuilding changes after 1930. The study is limited to eighteen
neighborhoods in Lincoln, Nebraska, where most Bungalows are situated. Representative Bungalows may have been altered due to remodeling. The study does not include critiques of builders nor of design appropriateness.

Research materials for this study were confined to the University of Nebraska-Lincoln libraries and their Interlibrary Loan Department, Nebraska Wesleyan University's Cochrane-Woods Library, the Nebraska State Historical Society, Lincoln City Public libraries, Lincoln City and Lancaster County offices, the Prairie Avenue Bookshop in Chicago, and personal subscriptions to periodicals.

Design variables are restricted to early Bungalows found in Lincoln, Nebraska (1900 to 1930) and their relationship to influential housing publications of that era. Due to time and budget limitations, access to archival photographs of Bungalows in other regions of the United States, England, and India, was curtailed. Recent publications as secondary sources were used to study photographs of early Bungalows and their architects for cross-referencing and validating the primary data, and to sequence the emergence of design details.
CHAPTER II
REVIEW OF RELATED LITERATURE

Provenance of the Bungalow-Craftsman Style: Recent Studies

By the twentieth century's beginning Californians were seeking a new vitality in their buildings, according to Gebhard and Winter.13 The styles of the 1860s to 1890s -- Greek Revival, Italianate, Queen Anne Revival, Eastlake and Richardson Romanesque -- had been produced by architectural businessmen with east coast training. New architects were turning for inspiration to California Indians who had helped build the Franciscan missions with adobe construction.

The Los Angeles and San Francisco areas, where most of the architects were headquartered, furthered design experimentation. Leslie Freudenheim and Elisabeth Sussman (1974) relate how Jack London had called the 1879 house of the Rev. Joseph Worcester "the bungalow with a capital B."14 It was a shingled one-story house in Piedmont with a hipped roof and expansive porch. In its enormous living room of unpainted redwood board, Rev. Worcester had inspired a new generation of architects: Bernard Ralph Maybeck, Ernest Coxhead, Willis Polk, John Galen Howard, Julia Morgan, Albert C. Schweinfurth, John Hudson Thomas, Charles Sumner Greene, Henry Mather Greene, and Louis Christian Mullgardt.

13 op. cit., pp. 16-17.

Maybeck, whose mother was Swiss, designed his first house at Berkeley in 1894. It resembled a Swiss chalet. Photographs by Ambur Hiken show Maybeck's open Swiss-carved balcony railings and wide, overhanging eaves on the Isaac Flagg house (1901) and the George Boke house (1902) in Berkeley. Maybeck's studio for Charles Keeler, author of The Simple Home (1904), shows the architect's mastery of wood detail. Both Maybeck and his protege Julia Morgan were fortunate to have studied in Paris. At that time Beaux Arts classical influence from Paris ateliers dominated architectural study. Morgan produced over 800 structures in her lifetime in the era's range of styles.

Also eclectic was John Galen Howard, a University of California-Berkeley architect, whose spontaneity was captured in the red-tiled mission tower which protruded above an open-raftered porch of his own house (1903). For contrast the same year, he added unpretentious flat-roofed dormer windows to the long horizontal Bungalow of the Warren George house in Berkeley.

Further south, in the Arroyo de Seco of Pasadena, residents from the east and midwest, particularly a group

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15 ibid., pp. 47 and 100.
16 ibid., p. 102.
17 ibid., p. 98.
18 Patricia Failing, "She Was America's Most Successful Woman Architect--And Hardly Anybody Knows Her Name," Art News; Vol. 80, No. 1 (January 1981); p. 66.
of Indiana intellectuals who appreciated the Arts and Crafts philosophy, were nestled in houses made of local natural materials. Books by Gebhard and Winter (1977) and Andersen, Moore and Winter (1980) relate how Charles Fletter Lummis, a Harvard graduate, enlisted the aid of local Indians in 1898 to move the massive boulders from the arroyo to the walls of his Mission style house. This was the same preservationist who founded the California Landmarks Club (1894) and an Arroyo de Seco environmental group a decade earlier. Lummis also promoted real estate and California's culture in his Land of Sunshine magazine.19

Combining local materials for simple, rustic houses in natural settings was California's regional reaction to the Arts and Crafts Movement of mid-19th century England. Most likely its architectural aspect reached a zenith in the finely handcrafted Pasadena and Berkeley architecture of Charles and Henry Greene. Even the versatile Frank Lloyd Wright, during his visit with Charles Greene, exclaimed: "Mr. Greene, I do not know how you do it" - referring to the highest craftsmanship achieved in their houses.20

As leaders of California's contribution to American architecture, the Greenes were feted in 13 pages of Gustav op. cit., pp. 250-251.

Stickley's *The Craftsman* in August 1912. Stickley wrote:

The type of home that abounds today in California, a type in which practical comfort and art are skillfully wedded - is no architectural pose, no temporary style. It is a vital product of a time, place, and people, with roots deep in geographical and human needs. It has a definite relation to the kind of climate and soil, the habits of the people, and their way of looking at civilization and nature.  

Andersen, Moore, and Winter show the foundations of the emerging elite style of the Greenes in Charles' own house in Pasadena (1901).  

Pitched and horizontal, wide roofs extended below a narrow third story whose peaked roof and exposed rafters suggested Japanese timber construction. In another eclectic treatment, the Greenes combined walls of boulders, rubble and burnt brick in their 1903 house for Josephine Van Rossem. They added tapered cobblestone porch piers in the James A. Culbertson house (1902), in the Arroyo de Seco of Pasadena. 

By the next year, with the Jennie Reeve house in Pasadena, the Greenes had established their skills at coordinating exteriors and landscaping with interiors, down to the matched beams and handcrafted wooden pegs. A photograph of the Reeve house shows a multiple-gabled, shingled...

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22 *op. cit.*, p. 29.

house with projecting support beams shaped at the gable ends, open sleeping porches, horizontal bands of casement windows, and carefully placed boulders, cobblestones and brick masonry for the chimney. 24 Undoubtedly this finely detailed house led to the Greenes' ultimate crafted houses: the David B. Gamble house (ca. 1908), the massive William R. Thorsen house (1909) in Berkeley, and the Ernest Batchelder house (1909) in Pasadena. About that time Charles Greene set forth his principles in the Western Architect:  

The style of a house should be as far as possible determined by four conditions: first - climate, second - environment, third - kinds of materials available, fourth - habits and tastes, i.e., the life of the owner. The intelligence of owner as well as the ability of the architect and skill of the contractor limit the perfection of the result. 25 

Since that time numerous books and articles about the Greenes and their contemporaries have been written by Esther McCoy, Randall Makinson, Robert Judson Clark, Robert Winter, Clay Lancaster, Herbert Stone, and Gustav Stickley, among others listed in the bibliography at the end of this study. 

Still further south in San Diego, Irving Gill had tried the Arts and Crafts English cottage example of Charles Voysey and H. M. Baillie Scott in the Waterman House (1900). To his own arched and stuccoed cottage he added


25 Charles S. Greene, "Bungalows," The Western Architect, July 1908, p. 3.
boulder walls, and rough brick fireplaces (1902), according to Andersen, Moore, and Winter.\textsuperscript{26} Gill's use of stucco and geometric forms later culminated in Mission Revival with pergolas and close-to-nature gardens. The \textit{Craftsman} magazine featured Gill in 1916. Gill, ever the romantic poet, wrote:

\begin{quote}
We should build our houses simple, plain and substantial as a boulder, then leave the ornamentation of it to Nature, who will tone it with lichens, chisel it with storms, make it gracious and friendly with vines and flower shadows as she does the stone in the meadow.\textsuperscript{27}
\end{quote}

While the California architects were beginning their experiments in wood and stucco, those who participated in Chicago's 1893 World Exposition, under the direction of Daniel P. Burnham, gained commissions to design public buildings of Beaux Arts classicism, particularly in their east coast territories. Where smaller residential commissions were realized, they followed H. H. Richardson's eclectic idiom in wood. The easterners were completing the century with a merging of its stylistic potpourri in dwellings while reserving the classical tradition for major buildings. The next step was to combine wood and classical detailing in Colonial Revival houses (1890-1920).

\textsuperscript{26} op. cit., pp. 113-114.

After Chicago's Exposition, the less-recognized midwestern progressive designers adapted the horizontal lines of their prairie environment to residential commissions. Their leader, Louis Sullivan, taught Frank Lloyd Wright, William Purcell, and George Grant Elmslie. The work of Wright and his students, Walter Burley Griffin and Barry Byrne, spread west to Mason City, Iowa. 

By 1908, according to Chicago architectural historian, Wilbert Hasbrouck, the three regional influences -- Chicago Prairie style, California Bungalow, and New England classicism -- had merged in 128 Villa development houses near Chicago.* Bungalow composites were established.

Table I showing the leading Bungalow era architects (1900-1930) indicates their eclecticism and adaptability. Those who espoused the Arts and Crafts philosophy of Ruskin and Morris, continued to shape wood, stucco and other building materials with craftsmanlike attention. The older architects -- Ernest Coxhead, Arthur Heineman, Bernard Ralph Maybeck, and Willis Polk passed along their original ideas to others: Louis C. Mullgardt, Alfred Heineman, Julia Morgan, the Greenes. By 1920 commissions had dwindled; most died in obscurity.

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28 Department of Community Development, Mason City Iowa: An Architectural Heritage; Chicago: Environmental Planning and Research, Inc.; 1977, p. 7.

*In a telephone interview, November 29, 1980.
TABLE I

BUNGALOW ERA ARCHITECTS (1900-1930)

<table>
<thead>
<tr>
<th>Architect</th>
<th>Location*</th>
<th>Major Influence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Will Bradley</td>
<td>NYC-S.F.</td>
<td>A/C, Mission, designed The Craftsman covers</td>
</tr>
<tr>
<td>Barry Byrne</td>
<td>Chicago area</td>
<td>A/C, Mission Revival</td>
</tr>
<tr>
<td>Ernest Coxhead</td>
<td>England-S.F.</td>
<td>English A/C, eclectic</td>
</tr>
<tr>
<td>Ralph A. Cram</td>
<td>NYC</td>
<td>European Revivals, writing about peers</td>
</tr>
<tr>
<td>Aymar Embury II</td>
<td>New York</td>
<td>New England cottages</td>
</tr>
<tr>
<td>G. Grant Elmslie</td>
<td>midwest/CA</td>
<td>A/C, Prairie style</td>
</tr>
<tr>
<td>Irving Gill</td>
<td>San Diego</td>
<td>Mission, Spanish Colonial</td>
</tr>
<tr>
<td>Charles S. Greene</td>
<td>Los Angeles</td>
<td>A/C, eclectic</td>
</tr>
<tr>
<td>Henry M. Greene</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Walter B. Griffin</td>
<td>Chicago-Australia</td>
<td>Prairie style, eclectic, Australian Secessionalist</td>
</tr>
<tr>
<td>Elmer Grey</td>
<td>Chicago/CA</td>
<td>English A/C, Bungalow courts</td>
</tr>
<tr>
<td>Alfred Heineman</td>
<td>Los Angeles</td>
<td>A/C, Bungalow courts, originated motel concept</td>
</tr>
<tr>
<td>Arthur Heineman</td>
<td></td>
<td>ecletic</td>
</tr>
<tr>
<td>John Galen Howard</td>
<td>S.F.</td>
<td>eclectic, Mission, promoted CA architects</td>
</tr>
<tr>
<td>Charles F. Lummis</td>
<td>Los Angeles</td>
<td></td>
</tr>
<tr>
<td>George W. Maher</td>
<td>Chicago</td>
<td>English A/C, Prairie</td>
</tr>
<tr>
<td>Sylvanus Marston</td>
<td>Los Angeles</td>
<td>A/C, European Revivals</td>
</tr>
<tr>
<td>Bernard R. Maybeck</td>
<td>S.F.</td>
<td>eclectic, Chalet type</td>
</tr>
<tr>
<td>Julia Morgan</td>
<td>S.F.</td>
<td>eclectic, Spanish</td>
</tr>
</tbody>
</table>

*NYC = New York City; S.F. = San Francisco; CA = California
** A/C = Arts and Crafts Movement influences

continued on next page
<table>
<thead>
<tr>
<th>Architect</th>
<th>Location</th>
<th>Major Influence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Louis C. Mullgardt</td>
<td>St. Louis/CA</td>
<td>A/C, Chalet types</td>
</tr>
<tr>
<td>Willis Polk</td>
<td>S. F.</td>
<td>A/C, taught others</td>
</tr>
<tr>
<td>William G. Purcell</td>
<td>Chicago-Minneapolis, Portland</td>
<td>Prairie, eclectic</td>
</tr>
<tr>
<td>William A. Radford</td>
<td>Chicago</td>
<td>classical, Prairie, eclectic; publisher and columnist</td>
</tr>
<tr>
<td>Alfred C. Schweinfurth</td>
<td>New York-S.F.</td>
<td>Mission Revival, A/C</td>
</tr>
<tr>
<td>Charles Sedgewick</td>
<td>Minneapolis</td>
<td>Colonial Revival, A/C, eclectic, columnist</td>
</tr>
<tr>
<td>Robert C. Spencer, Jr.</td>
<td>Chicago</td>
<td>eclectic, English periods, Prairie, columnist</td>
</tr>
<tr>
<td>Gustav Stickley</td>
<td>NYC</td>
<td>A/C, European Revivals, publisher</td>
</tr>
<tr>
<td>William L. Steele</td>
<td>Sioux City</td>
<td>eclectic, Prairie</td>
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<tr>
<td>Louis Sullivan</td>
<td>Chicago-midwest</td>
<td>eclectic, Prairie</td>
</tr>
<tr>
<td>John H. Thomas</td>
<td>NYC-S.F.</td>
<td>A/C</td>
</tr>
<tr>
<td>Garrett Van Pelt</td>
<td>Los Angeles</td>
<td>A/C, European Revivals</td>
</tr>
<tr>
<td>Charles E. White</td>
<td>New Jersey/S.F.</td>
<td>A/C, Colonial Revival</td>
</tr>
<tr>
<td>Frank L. Wright</td>
<td>midwest</td>
<td>Prairie, eclectic</td>
</tr>
</tbody>
</table>
Promulgation of the Style in National Print Media: 1902-1926

National recognition of the Bungalow was hastened by publishers who featured patterns and plans. Their awareness of California architectural influences was early apparent. By 1902 Herbert Stone of Chicago, publisher of The House Beautiful, put out The Book of One Hundred Houses. It summarized the Arts and Crafts efforts in England and California with articles on country houses, California chateaus, an old California ranch house, and John Ruskin's London houses. In it Una Nixson Hopkins, who later wrote for Stickley's The Craftsman, showed photographs and plans of a square cottage in Pasadena, with recessed porch, hipped roof dormer, projecting rectangular bay, and exposed rafters. She urged the use of architects in building even simple houses.

W. A. Borden, writer for The House Beautiful, found Bungalows to be of India origin:

The word "bungalow" has been heard frequently in this country for the past dozen years. It has been rather loosely applied to any one-story, lightly built summer house. Strictly speaking, it is a Bengal house, of any size or shape, surrounded by verandas. The verandas have unquestionably grown out of the wide overhanging eaves designed originally to shade the side walls.


Stone's 1902 book, actually an anthology, also included photographs of Frank Lloyd Wright's Arts and Crafts influenced study, and a literary gem on the Japanese house by prolific writer and architects, Ralph Adams Cram. He wrote:

The Japanese house is a revelation of the possibilities of exactly the opposite course (to American overstuffed rooms). It is a permanent lesson in the value of simplicity, of modesty, of frankness, of naturalness, in art.

Awareness of Japanese domestic architecture had been delayed after Admiral Matthew Perry's opening of trade relations with Japan in the 1860s, probably due to civil wars in both countries and the need for architects such as Cram and Frank Lloyd Wright to view firsthand its details. Cram's words concerning simplicity and naturalness echoes those set forth by Gustav Stickley a year earlier in his first issue of The Craftsman, in Stickley's classic tribute to the Arts and Crafts Movement and the ideals of William Morris.

Stickley was heralded as the "American William Morris," because he emulated England's Morris by writing for the artisan and organizing crafts guilds in woodworking and handmade textiles. Both men through publishing were promoting total lifestyles for the working classes. This included the emerging middle managers of industry, who

31 op. cit., pp. 212-3.
32 ibid., p. 260.
could afford well-made goods.* Just two years after he began The Craftsman, Stickley in December 1903 attempted to improve the quality of American summer cottages by explaining how to build a better Bungalow:

In too many instances the summer residence, in spite of the every appeal from the woods, the streams and the rocks for simplicity, is but an ill designed suburban house taken bodily, in many instances, from architectural pattern books.33 Anyone with some knowledge of mason-work and carpentry, Stickley maintained, could combine materials for the framing and walls:

The building is constructed in the usual manner of the balloon framed houses, covered with sheathing tarred paper, over which are placed large pine, cedar, or red-wood shingles, as are most available in the locality in which the building is situated.34 Stickley provided T-shaped plans for a ground floor and second story in this first Bungalow article and suggested the simple Craftsman furniture for its interiors.

Five months later Stickley's magazine carried a reader's version of a Bungalow: a $500 summer house designed by a young midwest businessman. It had three bedrooms and

*Both Morr~s and Stickley died in obscurity. After his bankruptcy, Stickley received little recognition, despite The Craftsman's circulation of 60,000 in 1910. By 1915 the magazine plummeted to 22,500 subscribers, according to N. W. Ayers American Newspaper Annual and Directory for 1910 and 1915. In a telephone interview, Todd Volpe, New York City Craftsman furniture dealer said the Stickley financial records are deposited at Winterthur Museum, Delaware.

34 ibid., p. 253.
featured stock size sash windows.\textsuperscript{35} Except for this house, a study of the magazine's 1904 remaining articles revealed a series on the Mission Revival style houses costing around $4,000.\textsuperscript{36} Well-made houses, frequently of two stories with bungalow features, appeared on the average of four per year, throughout the 183 issues of The Craftsman, or a total of 46 Bungalow articles. Stickley also produced two house pattern books in 1909 and 1912, based upon plans from the magazine. Many of these were large, upper middle income houses. His first book of patterns appeared a year after Henry L. Wilson's sensational sell-out of a pattern book of moderate houses.

Of great public interest was the imaginative variety in Henry Wilson's book. In his 1910 edition he wrote he had promoted his mail order house pattern book through five printings in two years. The book offered plans for $10 per set. The price included foundations and cellar plans, floor plans, four elevations, and "all necessary details and one set of specifications."\textsuperscript{37} He described the Bungalow as deriving from the primitive, "low-thatched homes of the Bengalese in India" and a "direct descendent of the original attempts at architecture in California."\textsuperscript{38} Their low profiles

\textsuperscript{35} "A $500 Summer House," The Craftsman, Vol. 6, No. 2 (May 1904), pp. 183-4.

\textsuperscript{36} ibid., p. 171.


\textsuperscript{38} ibid., p. 3.
and wide overhangs, he suggested, were necessary in the land of earthquakes and strong sunlight. Most of his patterns were of the Chalet type of Bungalow, as counting them reveals, although he claimed Spanish and Colonial emphases. What may have excited readers, were the numerous real examples of Bungalows existing in California, as evidenced by photographs.

While Wilson never restricted the number of stories in his plans, Henry Saylor was emphatic when he compared American and Indian Bungalows:

There is never a second storey(sic), never dormer windows to break the long, simple roof planes that appear to come down, particularly at the ends of corners, nearly to the ground. 39

Saylor stressed the warm climate characteristics of the style:

If we are to be free to call our summer home a bungalow, it should have all its rooms on the ground floor...or at least that any space on an upper floor should be of minimum importance without the necessity for much outside light.40

He continued with the problems of adapting the Indian version to America:

A building with all its rooms upon the ground floor is the most expensive kind to build. There is more wall surface and roof area in proportion to the enclosed space than in a building of two or more stories.41

Saylor also suggested that the Bungalow was better suited to temporary than permanent dwellings.


40 ibid., p. p. 9.

41 ibid., p. p. 7.
Table II shows the major Bungalow periodicals and books (c. 1900 to 1930), their dates and publishing headquarters. Included is their likely influence on the style, based upon comparison of contents and context. Apparent is the chronological sequencing of influences from generalizing the style, then propagating quality examples, and finally, detailing and summarizing the style toward the era's cyclical end. Both Tables I and II confirm three strong regional influences: New York, Chicago, and Los Angeles. This corresponds with the population growth of these major cities, as well as the locations of major publishing firms. Most of the architects who wrote for national publications were located in the publishing capitals: New York, Chicago, and Los Angeles. National book writing, marketing and distribution demanded a special expertise, while locally produced house pattern publications seldom left their territories unless advertised elsewhere.

The eclectic and composite design features of the Bungalow illustrations, suggests not only aesthetic experimentation but an economic need of both publishers and architects to capitalize on the era's adaptations and to provide unique examples to their audiences. After the style's phase of high art, the public was producing composites and houses with bungalowoid features by the thousands.
TABLE II
DATES AND INFLUENCES OF
MAJOR BUNGALOW PERIODICALS AND BOOKS

<table>
<thead>
<tr>
<th>Date</th>
<th>Publication</th>
<th>Location</th>
<th>Influence on the Style</th>
</tr>
</thead>
<tbody>
<tr>
<td>1895</td>
<td>Ladies Home Journal*</td>
<td>New York</td>
<td>moderate cost houses</td>
</tr>
<tr>
<td>1898</td>
<td>House Beautiful*</td>
<td>Chicago</td>
<td>Bungalow plans, interiors</td>
</tr>
<tr>
<td>1901</td>
<td>The Craftsman*</td>
<td>New York</td>
<td>introduced construction and plans of quality</td>
</tr>
<tr>
<td>1902</td>
<td>Herbert Stone's Book of 100 Houses**</td>
<td>Chicago</td>
<td>California's style overview</td>
</tr>
<tr>
<td>1908-1910</td>
<td>Henry Wilson's Bungalow Book***</td>
<td>Chicago</td>
<td>popularity of plans; California Chalet type</td>
</tr>
<tr>
<td>1908</td>
<td>William Radford's Artistic Bungalows***</td>
<td>Chicago</td>
<td>one to one-and-a-half stories; many types</td>
</tr>
<tr>
<td>1909</td>
<td>Gustav Stickley's Craftsman Homes***</td>
<td>New York</td>
<td>Arts and Crafts furnishings, cement homes</td>
</tr>
<tr>
<td>1911</td>
<td>Henry Saylor's Bungalows Book**</td>
<td>New York</td>
<td>categories by types</td>
</tr>
<tr>
<td>1912</td>
<td>Stickley's More Craftsman Homes***</td>
<td>New York</td>
<td>log houses, brick houses, gardens</td>
</tr>
<tr>
<td>1913</td>
<td>Saylor's Distinctive Homes**</td>
<td>New York</td>
<td>stylistic details</td>
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<tr>
<td>1916</td>
<td>E. W. Stillwell's All American Homes***</td>
<td>Los Angeles</td>
<td>era's styles defined; &quot;Aeroplane Chalets&quot;</td>
</tr>
<tr>
<td>1917</td>
<td>Stillwell's West Coast Bungalows***</td>
<td>Los Angeles</td>
<td>range of types and plans</td>
</tr>
<tr>
<td>1919</td>
<td>Stillwell's Little Bungalows</td>
<td>Los Angeles</td>
<td>quality photographs; refined plans</td>
</tr>
<tr>
<td>1923</td>
<td>Charles White's Bungalow Book**</td>
<td>New York</td>
<td>clarification of construction details</td>
</tr>
</tbody>
</table>

* periodical  
** style book  
*** house pattern book
Bungalow-Craftsman Types  by Henry Saylor

Saylor was the first writer to differentiate among Bungalow types. He described 10 of them. 1) Mission types were of Franciscan adobe folk construction, with overhanging dark cornices, adobe walls or stucco over metal lath or hollow structural tile. Red tile roofs and arched entrances were common. Interior walls were plastered. 2) Perhaps the most picturesque and suggestive of California individuality were the "Pasadena types," undoubtedly the influence of progressive architects in areas of Pasadena and Los Angeles. Exposed rafters and purlins supported wide, low roofs of wood shingles. Piers with tapering porch posts were characteristic. Rough split shingles or shakes or rough board (left natural or stained brown) covered the exterior walls. Most expressive were the chimneys, walls, and piers of fieldstone, boulders, or clinker brick.

3) A third type Saylor mentioned was the Swiss Chalet. Often two-storied, it was more Chalet than Bungalow, he explained. Flat-pitched, two-planed roofs with extremely wide overhangs extended over walls of unplaned boards. One or two balconies at gable ends appeared. Balcony railings featured sawed out openings between adjacent boards for decoration. The wood usually was stained dark, as in the Pasadena type, in keeping with the fashion of late nineteenth century summer cottages.
4) Another was Saylor's Patio type, from Southern California. An obvious feature, which Saylor did not mention, was the patio overhang, at front or rear. It usually consisted of extended ceiling joists. These were attractive over the front doors, with posts and pillars supporting the outer joists, and beams tying together the ends. Roof ridges faced the entrance sides. Projecting above each end of the flat roof side, were peaked secondary roofs. A central living room in an H, square, or I-plan was favored by Saylor for this type. It was expensive to build.

5) Saylor criticized portable Bungalows for their lack of individuality, but included them in his descriptions of the types. They were small, two-room square boxes with hipped roofs. Canvas stretched over hinged walls for ventilation, showed their tent-house adaptability to the mountains. Later models with clapboarding may have provided Americans with the inspiration for trailers and prefabricated houses.

6) A sixth type, for retreating to the woods, had a simple rectangular plan, with rafters showing under a two-plane pitched roof. At the front gable end an entrance porch often appeared. Walls of logs, California-style shingles, or east coast clapboards, were common. 7) The east coast influence also was evident in the Lodge type. It had a large, elaborate plan with site-hugging, broad masses. Reminiscent of Hindu-Bengalese roadside inns, the type had many buildings with connected passages. Saylor noted its use as non-residential.
This type usually was of log construction.

8) A third New England influence was apparent in the Coastal type. Long, low lines with many windows at opposite walls, let the sea air indoors. Wide roof planes were cut out by dormers or extended over doorways. Shingles, clapboards, or cement covered the walls.

9) Saylor described the Chicago type as a prairie home of one story, with strong horizontal lines in keeping with its region's flat plains. He noted the narrow plan for narrow lots. Materials were more permanent: cement, brick, and fine interior woods.

10) The final type was of one to two stories or more, built "along Bungalow lines." Broad, low roof lines and porches dominated its features. Hopefully, to Saylor, these were subdued, along with dormers. While Saylor was aware of the "so-called Craftsman style," he did not show it architecturally. However, he showed Stickley interiors in both his 1911 and 1913 books. Saylor also included Japanese building influences.

In summarizing their features, the Bungalow photographs in Saylor's book shared in common, squatness, one or one-and-a-half stories, informality, simple plans, fireplaces, street-facing entrances on either gabled or ridgepole sides, and exposed rafters and studs.

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42 ibid., p. 35.
Houses with Bungaloid Features

Saylor's tenth type of house, "built along Bungalow lines," was a depository of past century housing parts. Dormers and porches persisted. Bays from the Queen Anne era remained popular. Usually these were rectangular projections on the dining room side or behind a living room chimney wall. The tenth type also was a convenient catchall for the cottages and two-story square houses with bungaloid features.

In the literature sometimes the terms "Bungalow" and "cottage" were used interchangeably, giving the reader the impression that the Bungalow was a cottage form with wide overhangs, ample porches and fenestration designed for warm climates. Una Nixon Hopkins had called the square two-story, hipped roof Pasadena dwelling with wide overhangs and exposed rafters, a "cottage" in her 1902 article in Stone's anthology. Saylor's one-storied square portable version was a "Bungalow." He allowed three of his Bungalow types to be multi-storied: the Swiss Chalet, large log Lodge, and Chicago types.

Stickley also used with vigor, two-story "Bungalows." He rightly named two square, two-storied houses with porches and hipped roofs in the March 1904 The Craftsman: "Two Inexpensive but Charming Cottages for Women." However, in April 1907 "A Bungalow of Irregular Form and Unusually Interesting Construction" appeared. It was a two-story Patio-Craftsman composite.

43 op. cit. p. 72-73.
44 ibid. p. 62.
Stickley's second house pattern book, published in 1912, contained mainly The Craftsman's 1909-1911 designs of two-story English cottages and half-timbered country houses of cement, as well as New England log cottages and lodges. By 1921 the "Colonial Bungalow" appearance was popularized through such books as that published by The Architects' Small House Service Bureau of Minneapolis and financed by The Southern Pine Association. Its frame house patterns of three to six bedrooms, emphasized the suitability of Colonial designs to specific climates. There were numerous square plans among the 125 designs:

Everybody knows that a square house is the most economical house to build, because the ratio of wall to enclosed space is smaller in the square house than in one of long or irregular outline. 45

A Stickley competitor, William A. Radford of Chicago, was also aware of the two-story square house. Of the 100 house patterns appearing in Radford's 1903 book, 17 were two-story square houses with hipped or four-gabled roofs. Only one Bungalow was featured, with a street-facing fireplace chimney. 46 Clearly, Radford was maintaining the

45 The Architects' Small House Service Bureau, and Southern Pine Association, New Orleans; How to Plan, Finance and Build Your Home; Minneapolis: The Architects' Small House Service Bureau, 1921; p. 85.

nineteenth century's Queen Anne Revival features: 23 had irregular roof masses and plans; nearly half (49) had two and a half stories. Some had classical detailing. Remarkably, 12 of these showed the three-part Palladian dormer window, symbolic of the Trinity, with its arched center pane. However, Radford and his illustrator, G. W. Ashby, were not unaware of trends. They cautiously inserted renderings of a California Mission with a Flemish corbeled gable end. Four had gambrel roofs, another a jerkinhead gable, and one a cruciform plan with shed porch roof and latticework balustrading. Five years later, when Radford's Bungalow book appeared, its plans were reduced in dimensions and the designs had considerably less ornamentation than the 1903 patterns. A third of the new plans were nearly square.

**Trends Affecting the Bungalow Style**

The major encouragement to readers by Stickley and other publishers was to exercise ingenuity and freedom of choice in designing houses to fit needs and location. The Bungalow could remain a summer residence or be constructed of durable materials for permanent residency. Locations and materials dictated the types.

Of the Bungalows described by Saylor (1911), 40 per cent, or 25, were of California origin. His east coast photographs emphasized Long Island and Massachusetts locations. Four houses from Illinois showed the Prairie style. A few in the midwest were "along Bungalow lines."
Like his fellow Chicagoan Radford, Fred T. Hodgson kept his 1904 pattern book close to late nineteenth century styles but pared down the sizes for modest incomes. Two of his 1904 patterns, through their emerging simplicity, could be linked to the Bungalow era (pages 34 and 62); the remainder were descendents of Carpenter Gothic and other Revivals.

In the September 1916 issue of The Craftsman E. W. Stillwell Company of Los Angeles advertised its plans. One of the firms’ three advertised books was All-American Homes, which contained the era's Bungalow, Colonial Revival, Mediterranean Revival, and French and English period houses. Stillwell presented the gamut of current styles in modest sizes through photographs, as Stickley had done earlier with renderings of larger houses in a similar stylistic range.

By the testimonial letters Stillwell printed in his pattern books, including Little Bungalows (1919), these plans were distributed around the country. "Anybody can plan a house," he urged and provided grid paper in the books for direct reader involvement. Wilson and Stickley as well as Stillwell urged readers to write in for free information and share photographs of results.

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47 Fred Thomas Hodgson, Hodgson's Low Cost American Homes; Chicago; F. J. Drake & Co., 1904.

Both Wilson and Stillwell printed testimonial letters in their pattern books. Stickley maintained a Home Readers column in The Craftsman.

Countering their design encouragement to readers, Ruby Ross Goodnow criticized pattern purveyors for lack of on-site expertise. However, she praised publishers for creating a general interest in small house architecture, but considered it poor judgment to provide price quotes, thus threatening architects' livelihoods:

If by any chance one of these houses should be built exactly as shown, it is very likely that it would be inappropriate to the locality...No reputable architect barters his designs in the open market.49

Goodnow bemoaned the fact that few architects were available to do small houses, as in England.

Traditionally, American architects of status were located near major urban areas, where contract work and industrial clientele were plentiful. Their work was described and illustrated by the press, which influenced lesser planners. Typically, the profession was aware of each others' work by reading and travel; many went overseas to view firsthand the cottage forms of the British Isles, which had retained their medieval tradition.

Bungalow Costs

In 1900 to 1910, house pattern books ranged in price from $1.00 to $3.25. A home buyer or builder could buy plans for $2.00 to $10. The printed media was sensitive to readers' requests for construction costs per pattern. In books of that decade Bungalows could be built for $500 to $4,000. Using 1967 as a base year (100%), the Consumer Price Index for 1913 was 29.7, with weekly earnings of $10.42 in 1914.  

By 1915 Ekin Wallick estimated building costs to be 0.07 cents per cubic foot for frame with clapboard siding, 0.19 for stucco or plaster over metal lath. The Sherwin Williams Company had financed the printing of the new four-color process for the renderings in Wallick's book. A two-story hip roofed square house on a 50-foot lot was valued at $6500. Four years earlier Keith's Magazine of Home Building had estimated a five-room Bungalow was worth $2100.  

By the 1916 issues of The Craftsman, a portable Bungalow was priced at $915. Back in the 1910 issue

52 Keith's Magazine of Home Building; April 11,1911,p.239.
Stickley had offered an apologetic reappraisal of his Craftsman quality homes, estimating their increased value between $3000 and $5000 for the least expensive, but averaging $6000 to $8000. Solid construction, Stickley maintained, would minimize future maintenance costs. In the next four years Stickley lost 40,000 subscribers.

The Architects' Small House Service Bureau of Minneapolis itemized 1920 prices for a small frame house. It could be built for $6500, with $773 for total lot expenses, $220 for financing. Cost of building operation was $6300, of which $4400 went to the contractor. The owner could handle sub-contracting for wiring, heating plant, plumbing, papering and draperies for the remaining $1150. In these costs the Bureau offered to include house plans for $25. Stillwell estimated every plan in Little Bungalows of 1919. A generous range of $1800 to $5000 was given for three to five room plans.

Greta Gray, in her 1923 Columbia University textbook, summarized:

It is impossible to give figures of how much value as to costs of building, for these fluctuate over wide margins during any period of months and they vary greatly in different localities.

54 op. cit., p. 8.
55 op. cit., p. 66-67.
She attributed price variations to local material supply sources, prevailing wages, and contractors' work loads.

Detailed materials lists provided Stillwell customers with lowest price quotes, quantity costs, and reference data. *West Coast Bungalows*\(^\text{57}\) and *Little Bungalows*\(^\text{58}\) showed cost ranges per plan as in their earlier editions. By 1926 blueprints and specifications ranged from $8 to $45, with about $10 more for materials lists. Besides a double Bungalow plan, inexplicably the most expensive Stillwell plan, shingled and clapboarded No. L-515, cost $45 for blueprints and lists. It was 30 feet by 36 feet with an unfinished attic bedroom space, yet cost $6500 to $7200 to build, or over $1000 more than several patterns with larger dimensions. Could high demand have increased the plan cost?

Table III is based upon averaged figures from Gray, Wallick, and Stickley, for seven-room Bungalows. If constructed of cement, they cost 5 per cent more than frame houses, except for Omaha, where masonry construction was 10 per cent higher than frame in 1915, but dropped to 5 per cent by 1920. Generally, the larger the house the cheaper the cubic foot cost. A 10-cent difference between clapboards and brick per cubic foot was continued from 1910 to 1920.\(^\text{59}\)

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59 op. cit., p. 230.
### TABLE III

COSTS OF SEVEN-ROOM BUNGALOWS  
(1910 - 1920)

<table>
<thead>
<tr>
<th>Type of Construction</th>
<th>1910</th>
<th>1913</th>
<th>1915</th>
<th>1920</th>
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<tr>
<td>FRAME</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>clapboards or shingle siding on frame</td>
<td>$2100</td>
<td>$3000</td>
<td>$5180</td>
<td>$10,920</td>
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<tr>
<td>stucco and wire lath on frame</td>
<td>2160</td>
<td>3120</td>
<td>5900</td>
<td>10,975</td>
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<tr>
<td>FACE BRICK VENEER</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>on gypsum sheathing</td>
<td>2250</td>
<td>3400</td>
<td>5400</td>
<td>11,360</td>
</tr>
<tr>
<td>on wood sheathing</td>
<td>2260</td>
<td>3420</td>
<td>5500</td>
<td>11,400</td>
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<tr>
<td>MASONRY</td>
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<td></td>
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<td></td>
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<tr>
<td>brick on common tile</td>
<td>2280</td>
<td>3300</td>
<td>6230</td>
<td>11,575</td>
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<tr>
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<td>3240</td>
<td>5700</td>
<td>11,685</td>
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<tr>
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<tr>
<td>cement house</td>
<td>2200</td>
<td>3150</td>
<td>5450</td>
<td>11,460</td>
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</tbody>
</table>

*Averages compiled from Grey, Wallick and Stickley.*
Construction and Materials

The advantage of Bungalow construction over other styles was a matter of economics. The single story used less materials than two, due to lighter loads on foundations and walls. With eight foot ceilings there was less height and bulk between floors than in the nine-foot-plus heights of larger houses, and few staircases to build. Planners learned to devise shorter plumbing pipe runs. Balloon framing, presented in 1839 by a Chicago carpenter, was cheaper to construct than timber framing, and had been widely taught through Gervase Wheeler's books.

Even adolescents could erect a balloon frame Bungalow. Edwin Best proved this in his article for a trade magazine. He illustrated and described a summer's project of a brick Bungalow-cottage with dormer and enclosed porch done by his students in Seattle. The house took a summer to build, with the only professional help being a plasterer and an oak floor carpenter.

In California the frame house with wooden shingles for roof and walls, was economical to design and build. It was cheap, and immigrant laborers were plentiful and accepted low wages. In May 1903 The Craftsman showed an awareness of California's skill needed in Swiss Chalet building:

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Instead of hiding materials employed and the methods of their employment, every effort is made to show the joints and their fittings, the boards and timber, so that what is there by necessity becomes an object of decoration and harmony.61

By 1906 these "little Switzerlands" were firmly affixed to stone or large concrete blocks, and many had first floors of concrete, with exterior wood moved to the gables and roofs. If a second floor was added with a cruciform shape under a four-gabled roof, as in John Harlan Thomas' rendering for a chancellor's Bungalow in Berkeley, the Chalet had many wings.62 Instead of dormers, the earliest ones had "conning towers" ala Charles Greene's own 1901 Japanese-inspired house and David Gamble's 1908 house, which Green also designed. With airy bedrooms and emphatic roof planes, the "aeroplane" versions looked like something which had just landed. Stillwell and Wilson devoted many plans to this overgrown Chalet type.

Stickley's and the Greene brothers' argument that foundations should match the materials of chimneys and garden walls, was best suited to stone and brick. "Brick foundations are practicable only in dry climates," wrote

Saylor in his later book. Earlier he had suggested water-resistant foundations:

With walls of concrete, stone or brick, the foundation underpinning, will, or course, have to be of concrete or stone, carried to bedrock or to a solid footing below the frostline. With bungalows of wooden construction considerable expense may be saved by building on piers of masonry or even locust posts that are set well into the ground, resting upon a broad flat stone footing.

Saylor shared his education in the classics when he described the Bungalow cellar as a hiding place for:

...the Leviathan-like furnace heating plant, whose myriad of bewildering pipes overhead continuously conspire to brain the unwary explorer of the cellar depths, who groping hither and thither in a half light more useless than Stygian darkness, could have no hope of emerging whole in body and in temper, besmirched or unbumped.

Saylor provided detailed information for construction of a dry cellar with drain tile, types of soil and cement for durability and cleanliness, and advocated rooms downstairs for workshops, a "winter vegetable closet," and a coal bin.

Bungalow materials were largely determined by local availability. Their use, however, was influenced by manufacturers in publications. Suppliers advertised in The Craftsman. Appearing in the November 1914 issue were The Southern Cypress Manufacturers' Association, National Fire-Proofing Company (hollow tile), Standard Stained Shingle

63 op. cit., p. 33.
64 ibid., p. 18.
65 ibid., p. 19.
Company, Rookwood Faience (fireplace tiles), and Atlas Portland Cement. The latter was associated with The Portland Cement Association, which provided photographs of cement houses to the press. The National Lumber Manufacturers' Association did likewise. Brick was not introduced in Stickley's magazine until 1912. 66

Chicago and the eastern seabord had ample common brick, brick veneer, limestone, asphalt and cement, but shorter trees than the west coast. This may account for the exceptionally long exposed California rafters from logs boated and floated by Northern Pacific lumber barons to San Francisco Bay and San Pedro Harbour. The west coast grew redwood, maple, tall pines, birch and beech. Michigan and Wisconsin furnished American white oak for cabinetry and interior walls, chestnut, rock elm, and cypress to the midwest.

Dominant in most publications of the early Bungalow era were exterior finishing materials of stained or natural shingles. Green and brown were favorite exterior wall colors and were often teamed with red tile or gray and brown roofs. Saylor suggested shingles or slabs (first cuts on four sides of a log) nailed to ordinary stubs, common rough boards or vertical boards battened with narrow strips. Logs, Saylor reported, were unsatisfactory due to their requiring experienced labor and insect treatment. 67

66 op. cit., p. 554.
Where available, natural gray stucco or stone were used in combination with wood and clinker brick. Fire safety was a selling feature of cement houses, especially after San Francisco's 1906 earthquake and fires. New zoning laws in many of Chicago's housing districts restricted residences to brick veneer and concrete, despite the devastation of even masonry buildings in its 1871 holocaust. Chicago, as well as other midwestern cities had ample limestone for mortaring brick plus a preponderence of German settlers who were skilled brick masons. All of the New England states, except Rhode Island, lacked limestone.

Ralph Adams Cram encouraged concrete houses and small garages, but noted that unless suppliers were located nearby, hauling rates would increase the materials costs up to five times over that of brick.68 Herbert Stone earlier had reported a new waterproof Portland cement perfected in Germany that was just being marketed in America. It would withstand driving rains and would not fade with decorative tints, he claimed.69

Clapboards had been in use well before the American Revolutionary War. Photographs in Henry and Ottalie Williams' book show facades of houses after 1740 with grad-


69. The House Beautiful, Volume 18, No. 4 (September 1905), p. 25.
uated exposed clapboards for decorative interest. For Bungalows also, wide clapboards were easier to nail than single, 2, 3 or 5-unit shingles.* After World War I, wider clapboards became increasingly popular. If horizontal boards and battens were used, studs did not require nailed horizontal pieces behind the narrower wood boards. These were necessary only with vertical board and batten, a common barn weatherboarding used infrequently on Bungalows. Durable white pine was more prevalent before the 1920s; redwood, cedar, cypress, and lower wood grades followed in popularity.

Charles White devoted a chapter to comfort by construction. Insulation would protect inhabitants the year-'round. At that time insulation materials available were mineral wool, felt, flax, seaweed, asbestos and other fibers, usually 5/16th to 1/2 inch thick battings. White suggested wall and roof insulation with moisture-retarding building paper, or a plaster coat over the boarded balloon frame. He even reminded readers to fill in between the roof joists of projecting bays with cinders or mortar, besides building paper. Gaps at windows and doors were to be covered with copper,

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*Williams and Williams suggested the Long Island Dutch as originators of shingles, 36 by 30 inches. Mary Mix Foley, contributing editor of Architectural Forum, has credited the Dutch also for creating clapboards. See Mary Mix Foley's The American House, New York: Harper and Row, 1980, p. 34.
bronze or zinc weather-stripping. He envisioned Bungalows to be built "approximately like refrigerators." 71

Roofs

Roofs in India's Bungalows, White maintained, were used specifically as protection in a hot climate. Americans were able to economize by utilizing the living space under roofs. Whenever two or more dormers could not be constructed, for light and cross ventilation, louvered slats were inserted under the eaves. 72

A perusal of early twentieth century publications shows the number of hipped roofs increased alongside the popular single and multi-gabled roofs. In June 1905 The House Beautiful featured six Bungalows with hip roofs all having a pitch of 1:2.* Mitton Tucker reported that western-type Bungalows were without gutters and conductors for their wide overhangs.

The sad results of such shortsightedness becomes all too apparent sooner or later - ugly washouts on the lawn, wet cellars, and so on. 73

White recommended box gutters, flashing, and roof valleys lined with metal. These could become elaborate on hipped roofs with four dormers. Gambrel roofs appeared during the concurrent Colonial Revival years. The jerkinhead, or truncated, gable reached its peak (or nonpeak) during World War I. In his House Beautiful column Chicago architect and

71 op. cit., p. 63
72 ibid., p. 57
*or a slope of 1-foot riser to 2-foot run; p. 14.
73 op. cit., p. 10.
writer Robert Spencer, Jr. advocated dormer roof designs of the same lines and pitch as the main roof. 74

Wooden roof shingles of 16 inch lengths continued to top the materials lists until 1912. Drawbacks were their flammability, rot in salt sea air locations, and fly-away tendencies if nailed improperly. They had to be laid on roofs with pitches of less than 30 degrees for proper runoff. The machine-made ones needed to protrude only 4½ inches to avoid curling.

Ordinary 10 by 14 inch slate, despite its brittle cracking, was popular in reds and grays. Common black slate cost half that of red. Tin roofs and clay tile were costlier. Saylor (1913) compared roofing material costs per square, laid as follows: best wood shingles, 4½ inches to the weather: $6.75. Best tin, unpainted: $12; Maine slate, 5½ inches to the weather, $20; Spanish tile: $50; asbestos shingles: $14 to $17, according to pattern. 75

Chimneys, which appeared prominently on exterior walls in the Pasadena type, with matching cobblestone and mixed rubble foundations, later were shifted to interior walls.


75 op. cit., p. 29.
As the Bungalow years progressed, the chimney retained a brick facade, often cement capped. White recommended double-flue stacks, with hard-burned terra cotta flue linings. Chimney tops usually extended three feet above flat roofs and two feet above gable peaks. Both White and Stickley elaborated on the need for narrow long fireplace throats, generous smoke chambers, and 12-inch-square chimney flues.

Porches

The variety of terms in the literature for "outdoor living rooms" indicated an obsession with them. The "verandah," a Bengalese idea, was prominently fixed to fronts and side fronts of Queen Anne and other nineteenth century houses, and particularly in the south. Bok and Stickley vied for affectedness in describing outdoor living spaces: uncovered rafters in the "pergola motif," piazzas, arcades, loggias, rear side and California hacienda patios. Homeowners also needed a "living porch," or "the large one off the main living space but not a prime or secondary entrance porch."

Saylor accepted terraces of brick, cement, wooden decking, and red quarry tiles in place of darkening porches. He capitulated, however, to porch-like "sleeping rooms" as places to "camp out." For summer these porch walls could be filled with vertical pivoting casement windows; in winter "glazed sashes" facing south added comfort if adjoined to a warm

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76 op. cit. p. 29
dressing room. By 1914 designer Goodnow, like Elsie de Wolfe, attacked the Arts and Crafts philosophy and suggested no porches as a solution to America's "embarrassment of porches." Southern verandahs and Colonial Revival cottages with New England stoops were more appropriate to the era, she wrote. Long after her critique, porches continued to flourish. Shingled and brick porch columns continued from H. H. Richardson's era into the 1920s. Pyramidal porch piers had appeared at least since Charles and Henry Greene built the cobblestone tapers at the James A. Culbertson house in Pasadena in 1902.

Windows

Characteristic of Bungalow windows was their location high in the walls to accommodate built-in furnishings beneath them. Photographs from housing publications indicate builders were following a trend of installing overly large windows in proportion to house size. These were mainly double hung types, often grouped ala Richardson and Wright. The "Chicago style" window featured a large glass surrounded by sidelights with an upper course of panes all sharing a common lintel and sill.

The Craftsman followed the British custom of using 6 to 12 lights for casements and upper fixed windows.

78 op. cit., p. 121.
Craftsman builders imported from England divided metal casements with lead muntins. It was the opinion of Saylor (1913):

Windows divided into smaller panes of glass tend to increase the apparent size of a room.79

Stickley expressed a fascination with "French casements," actually double hung types,80 and used banks of small windows with six fixed lights, as well as twin windows in seating alcoves. For major rooms he chose stained glass to set off color themes in yellow for south exposures and green/brown glass for yellow rooms with northern exposures. Where draperies were used in Craftsman houses, Stickley showed handwoven linen with hand embroidered leaves and pine cones, of green and brown floss.

Vertical mullions without muntins also appeared in some Bungalows. Plate glass was treated coolly by publications. The public valued its lead trimmed, leaded glass with soft opalescent sheen, or prism brilliance in sunlight. By 1905 both Esther Watson and Una Nixson Hopkins had written articles about windows for The House Beautiful. Hopkins elaborated:

The latticed casements, so dear to the heart of Ruskin, give to the English country-house and thatched cottage their charm. Good windows are the exception in the American cottage, and their bad proportions make our cottages commonplace.81

79 op. cit., p. 30.
80 op. cit., Vol. 3, p. 205.
81 op cit., p. 359.
Porch windows often boasted venetian blinds, vestiges of Colonial New England. Shutters were reserved for Colonial Revival cottages and Colonial-Bungalow composites. Boxlike dormer windows were common; a few round-headed Georgian windows were found on Bungalows. Radford seemed reluctant to relinquish Palladian upper windows; there were 12 among the 100 house patterns in his 1903 book, which suited the Classical Revival patterns therein. These central arch variations persisted on five Bungalow renderings in Radford’s 1908 pattern book.

Doors

Group beveled glass lights appeared in door drawings on two pages of Wilson’s book. His flush doors showed none of the paneling prevalent in Stickley’s entrances. The commonest Craftsman entrance door had six lights: two rows of three lights each. Beneath it appeared a single panel or two narrow vertical panels. As if to bring the outdoors in, upper story porch doors had lights from top to bottom rails. Brass and bronze hardware, knobs and hingepins had a polished lustre. Later, cut glass door knobs, particularly suited to inside pass doors, were seen.

Bungalow Floor Plans

The literature search indicated Bungalow plans evolved

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82 op. cit., pp. 154-5.
from both grand and simple lifestyles. Amid a period of irregular Revival shapes bursting with bays and turrets, there appeared in 1867 a simple rectangular plan in Wheeler’s book. Its short side entrance hall extended to the main rooms: a drawing room, library, and dining room adjoining a small kitchen and pantry. Such simplification led to still further streamlining with Bungalow plans.*

Floor plans early could be traced to ethnic origins. The Pennsylvania Germans had three-room ground floors with entries opening into living rooms with massive fireplaces. Stairs were at entry side and backs of living rooms. There were common living room and kitchen fireplace walls and a back bedroom off the kitchens. In his youth Stickley had worked with an uncle in Pennsylvania. His biographers have noted his familiarity with Shaker houses in that state.

By 1908 the execution of Radford’s plans was done with artistry and clarity, like those in *The Craftsman*. Radford always gave dimensions; Stickley sometimes omitted these, possibly because he long had argued his ideas were to be adapted to individual sites and needs. *Craftsman* plans also showed textural details such as fireplace hearth tiles.

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*Wheeler’s book may have been the forerunner of *The Craftsman*’s format. There even appeared at the back, pictures of wicker furniture, pp. 198-202, a format Stickley used throughout *The Craftsman* era.*
Stickley's houses maintained their generous living room dimensions through 1916. He advocated southeast-oriented living rooms. An elaborate Craftsman plan would include a study, children's study and playrooms, a boiler room, photographic darkroom, mud room, clothes drying room, pram room, one for sewing, a workshop, and a wine cellar, in addition to the living room, dining room, kitchen and bedrooms.

Ralph Adams Cram urged that all houses be designed from plans. He wrote of the cheapness and lack of comfort in housing of the previous period, because Americans were "trying to fit accommodations into shells of Cotswold granges and Norman mansions." The return to native taste, he claimed, began in the 1880s:

When we began to think from within outward, the real reform took place.

Cram's aim was to have architecture that was logical, coherent, organized, beautiful, distinguished, and comfortable.

Later, Gray also expressed the need for Americans to "distinguish between genuine needs and ostentation," between integrity of structure and shams:

Only be so doing will the one proper, appropriate plan be found. Having found the right plan,

84 op. cit. p. 2.
85 ibid., p. 2
we can, by using suitable materials, rooflines and ornament, develop a house in harmony with the country and time in which it is built...marking it as the house of a particular family.86

The twentieth century Bungalow plan reduced the number of doors and walls from the preceding era. Entries shrank from the size of reception halls to vestibules, or entrance porches replaced these. Interior halls were short or gone. Saylor, however, believed maximum comfort and privacy would be attained with a long hallway dividing sleeping quarters from living quarters.87 These appeared in large houses with rectangular and H (Patio type) plans.

In the majority of Bungalow plans, living and dining rooms were adjoined, separated by wide wall openings that were arched or wainscoted. After World War I, they became combined. In America the breakfast room and sun rooms appeared in plans more frequently after the war, perhaps as offspring or Craftsman open air dining rooms and porches. Alcoves and nooks continued from the Revivals era until about 1917. The most noticeable features maintained throughout the Bungalow era were the boxlike, rectangular or nearly-square shapes, preponderance of one-and-a-half story plans, and the longitudinal division of private quarters from living space on one floor.

87 op. cit., p. 10.
An early article in The Craftsman suggested the butler's pantry be eliminated in small houses, "so the kitchen opens directly out of the dining room." Thus, the homemaker was spared steps and a butler. Increasing cupboard space replaced pantries in the small house. Robert Spencer teased his readers in his "Planning the House" column:

The kitchen is simply a compact little laboratory, well ventilated and equipped with every convenience but minus a pantry - a feature which many mistresses of modest houses are learning to dispense with as a practical step toward 'the simple life,' which we must learn to live with if, in our small houses, too much room is not to be occupied by the stomach.

Bedrooms intrigued writers and readers throughout the transition from mid-19th century "boudoirs" (Fr., a woman's pouting place) to late 19th century "chambers" to Bungalow "bedrooms." Credit for convincing home owners to return to sleeping at ground level may be given to writers such as W. A. Borden:

A word right here, too, in regard to a rather amusing superstition that was an accepted belief among a large part of the civilized world until about 20 to 30 years ago: the belief that it was unhealthy to sleep near the ground.

Borden tried to persuade readers that animals and aborigines

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88 op. cit., p. 223

89 Robert Spencer, Jr., "Economical Floor Plans;" The House Beautiful, Vol. 18 (June 1905); pp. 22-3.

90 ibid., p. 16.
had survived well by sleeping in this manner. Saylor also coaxed:

There is a common prejudice against having our bedrooms on the ground level, particularly since we do not have to contend with the burning heat of India.91

Bedroom plans decreased in size from the preceding century. As expected, a comparison of Radford, Stickley and Wilson plans showed a tendency to derive larger space from the upper stories than ground floor bedrooms. Sleeping space overhead was expanded up to 11 feet by 16 feet and 13 feet by 20 feet in Radford and Craftsman plans. Their bedrooms seldom were as small as 10 feet by 12 feet. However, Wilson's plans included bedrooms diminished to 8 feet by 10 feet.

Back on the ground, plans after the war began to include garages. Wright had designed a three-car garage commissioned by Frederick C. Robie, who himself was a bicycle manufacturer. Charles White, in his book, included three garage plans. There was a deluxe two car model, 25 feet by 20 feet, with a heater for the motor and an attached coal bin. Small electric cars, he wrote, could fit into a 10 foot by 5 foot space; but large four cylinders needed about 14 feet by 5 feet. (Ceiling heights were around 7 feet.)

91 op. cit., p. 9.
While publishers such as Stickley, Stillwell, and Wilson shared insight into their planning services to readers, the most exciting discovery into architectural service techniques was provided by Alan Gowans when he found a 1914 book by Wright's colleague Von Holst. In it Chicago architect Lawrence Buck showed how a plan, once decided upon by a client, could be accompanied by a facade of any current style to conform with locale.  

Inteiors

Bungalow interior design followed the Craftsman ideal until 1915 in the national print media. The visual concept was rooted in the renderings of Harvey Ellis who, by 1903, had produced interior renderings for both Bok and Stickley. His soft, almost two-dimensional water colorings depicted themes from the work of Britain's Charles Rennie Mackintosh, C. F. A. Voysey and Prague-born Joseph Hoffman. In addition, a photograph in Weaver's late nineteenth century book featured a room which may have inspired Ellis' designs in The Craftsman's issues.  


Scott, at Wimbledon. 94 Making Ellis' work influential was the cohesiveness of interiors elements, down to piano lamps and pegs, and the Art Noveau decorative motifs. The use of art pottery, oak furniture, built-ins, and hanging textiles over benches, was emulated by the Greenes, Wright, and other architects who designed their own furniture to meet their clients' needs. In addition, the Dutch-German penchant for beamed ceilings was apparent and complemented the exterior exposed boards.

Finely finished wood was the characteristic material of Craftsman houses inside and out. Oak was still the predominant wood. Saylor explained the muted tones:

The wood trim and furniture of oak are stained and finished in weathered effect, the depth of gray-brown color toning well with the oatmeal shades of the tinted walls. The atmosphere of the room suggests comfort of living. 95

Floors were broad, of varied lengths and widths of oak or chestnut, frankly showing the nails. Stickley darkened them with aqua/ammonia and had them rubbed with beeswax and turpentine. Despite his earlier remark about "so-called Craftsman homes" as a Bungalow type, Saylor later in his book (1911)...

94 Lawrence Weaver, ed., Small Country Houses of To-Day; London: Hudson and Kearns, Ltd., c. 1890; pp. 139-143.

95 op. cit., p. 60.
showed photographs of interiors with built-ins, window seats, inglenooks and buffets. Corner cupboards were popular and Saylor encouraged readers to hire an architect with carpentry knowledge who could design built-ins "as representative of the Craftsman style of house which is much favored today." \(^96\)

Wainscoting carried large panels. The Craftsman staircase in Saylor's 1913 book had paired rails of one by twos under a two by four rail ended at a four by four post. \(^97\)

Despite the darkness created by the wood, despite the room-darkening roof overhangs, the finest designed Craftsman houses and California architecture of the period were linked to the nineteenth century, when artists sought to bring forth luminescence in their work. In Craftsman interiors bits of light emanated from Tiffany-like windows and lamps, from hand-hammered copper lanterns, hardware of copper or green-finished brass, and especially hand-polished woods.

Not such high art, but a warm atmosphere regardless, was achieved in common Bungalows. Their large living rooms and generous hearths emanated comfort. One was not always fortunate to own a Stickley fireplace with tapered copper hood and Grueby tiles, reminiscent of the Turkish Ottomans, nor a fine midwestern type of brick ala Wright or Spencer. But anyone could have a fireplace with a broad mantel and

\(^{96}\) ibid., p. 60.

\(^{97}\) op. cit., p. 22.
cozy inglenook or wide window seats. Nooks and corners also could be turned into exotic Turkish retreats with divan covers of Indian imported fabrics. An advertisement in 1905 *The House Beautiful* offered:

> For the country home beautiful hammocks...cotton hangings, bedspreads and table covers in Farakabad prints and Java cottons...from East India House of Boston.\(^98\)

Late in the same year the same magazine carried a blurb about new wallpapers, sans the recent stenciled friezes, in soft tones of greens, browns, ecru, yellows and rose.\(^99\)

The popular sport of antiquing provided antique satin, antique white paint, and furniture crackled to look weathered. It complemented the natural look Stickley gave to the "fumed oak" of massive Craftsman furniture. Weathered by man or nature, the Bungalow and its contents were squat, like the simple, boxlike suits worn by its male and female inhabitants during the first decade of this century.

**The Country House Theme**

Country living, close to nature with honesty and simplicity, was a desirable goal of the American elite since the Industrial Revolution. Almost every 19th century house pattern book used the country theme in its title: "rural homes" were presented by Gervase Wheeler; "village and farm cottages" were described by Samuel Sloan, Calvert Vaux, Sam

\(^{98}\) op. cit. (June 1905), p. 41.

\(^{99}\) op. cit. (November 1905), p. 60.

As noted earlier, Stickley focused upon country houses; cottages and Bungalows were important insofar as they related to country living. During the Craftsman's 15-year span, less than a half dozen house plans were designed for urban lots, with their standard 20 feet by 40 feet, or 40 feet by 60 feet space. Stickley devoted a floor of his New York City showrooms as well as monthly articles, to gardens, indicating further that his house ideas were never far from rural roots.

From his first issue Stickley had proclaimed the virtues of country home living. "Country is the only place to live in," he reiterated in 1909. The message was not lost by 1916:

City life is pleasant enough and often very necessary, but when we plan a home, it is always out in the country.

His April 1910 to September 1910 issues also carried English architect Barry Parker's six articles on "Modern Country English Homes," thus confirming The Craftsman's emphasis on both rural and English architectural influences.

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Single residents, too, had a stake in country living. The leading publishers all honored the single working person. "A Bachelor's Cottage in the Country" appeared in The House Beautiful in 1905.\textsuperscript{102} Two months later its publisher followed with "A Woman's Bungalow." The article depicted a 28 foot by 43 foot house with a 12 foot deep porch. Above the green stained shingles was an upper course of purplish gray, rough cast plaster. Opalescent leaded casements and small scale Colonial furnishings completed the feminine dwelling.

Greta Gray's textbook chapter on the farm house emphasized the ample space needed in a variety of floor plans she illustrated, to accommodate the total enterprise of the farm family and surrounding cooperative community. Urbanites, she commented, had lesser space requirements.\textsuperscript{103}

While country living was the theme of tradition-based Craftsman houses, site adaptability and climate gave the California Bungalow its uniqueness. Its architects, having migrated from the eastern states and England, all understood the nineteenth century's lessons in brick and shingles, which wood and exposed rafters from Swiss, Japanese, and Spanish influences -- with occasional rustication -- enhanced in the west.

\textsuperscript{102} op. cit., Vol. 17 (April 1905), p. 30.
\textsuperscript{103} op. cit., pp. 243-258.
Chapter Summary

The literature search led to house pattern books, periodicals and books as the major media for communicating nationally the Bungalow style (1900 to 1930). The provenience of the style was searched, construction methods, costs, stylistic features, materials, and interiors were compared among the leading spokesmen of the style. Herbert Stone of The House Beautiful (1898) early was sensitive to stylistic variety, and Gustav Stickley of The Craftsman (1901) provided quality plans and full service to readers.

Their periodicals, plus three major Bungalow pattern books by William A. Radford of Chicago (1908), Henry Wilson of Chicago (1908-1910), and E. W. Stillwell of Los Angeles (1919) helped span both the style era and the three major regions of influence. These regions -- New York, Chicago, and Los Angeles, were affected by heavy population migration, house building growth, and the influences of the nation's leading architects and publishers.

Henry Saylor of New Jersey was the first in 1911 to categorize the Bungalow into 10 types. His second book followed with construction details of house styles popular before World War I. In 1923 Charles White of New Jersey wrote the definitive book about the Bungalow. By then the style had lost its vitality and originality and Americans
were seeking period styles.

Through the squat, assymetrical Bungalow with its overhanging obtuse-angled roof, Americans learned to appreciate the artistry of wood, gain understanding of the total integration of structure with interiors and site, and to preserve some of its handcraftsman heritage in a machine age. For the Bungalow's first architects, handcrafted wood became a symbol of humanity which the machine could not surpass. For homeowners, the Bungalow became a stylish dwelling which labor could help erect with speed and economy, accounting for its popularity. The improvements in photography, printing, and distribution of the print media helped to spread the influence of the style in America. How and why the Bungalow types from the three major regions may have reached smaller localities, such as Lincoln, Nebraska, remains unanswered.
CHAPTER III
METHODS AND PROCEDURES

Documents Search

Historic preservation research involves a continual learning process while data is collected, organized, sifted, analyzed, reorganized and interpreted as it relates to the chosen topic. Before the topic was narrowed for this study, the nineteenth century Arts and Crafts era was reviewed. Since modest dwellings and regional interpretations were included in the survey, characteristics and definitions of vernacular dwellings were studied.

Early twentieth century house pattern books, as they were available, were searched for Bungalows and houses with bungaloid features. Lincoln newspaper microfilms, columns and advertisements were scanned (1900-1930). Mass magazines sympathetic to progressive house designs included The Craftsman, House Beautiful, Western Architect, and Ladies Home Journal. At the Nebraska State Historical Society in Lincoln, Nebraska, obituaries, house plan books, maps, and Works Progress Administration manuscripts were viewed for clues to builders and architects involved in Bungalow construction. City directories and planning reports at the public library contained information of that era. Phone conversations with architects, building suppliers, and homeowners provided recollections, as secondary resources, of the Bungalow era. Architect-historian Wilbert Hasbrouck,
FAIA, of Chicago, furnished Chicago Bungalow information. For location of depositories of Gustav Stickley records, Todd Volpe of Jordan-Volpe Gallery, New York City, was queried, as a Craftsman furnishings major collector.

Field Search

The Nebraska State Historical Society's architect, David Murphy, shared recent contact proof photographs of thousands of Lincoln houses taken block by block, extending in an area from West Lincoln and Lincoln Center east to 27th Street. Conversations with local historian James McKee, and Gus Mulder of Standard Planing Mill Company, confirmed locations of additional Bungalows. A windshield survey revealed Bungalow types in 18 city sections of 8 blocks apiece. These areas extended from North Bottoms and the Capital Addition to South Bottoms, Near South, Sheridan Park and Yankee Hill. Areas to the east included Rathbone Village, Franklin Heights, Antelope Park, the Woods-Lyman-Elmwood Park area and north to Hyland Park and Clinton area. Map sections appear on the frontspiece. Photographs of representative houses were taken with black and white ASA 125 speed film as well as ASA 64 speed color transparency film. To minimize traffic problems and enhance lighting conditions, photographs were taken between 10:00 a.m. and 2:00 p.m. throughout 1980. A similar windshield survey was conducted in Chicago in July 1980.
Tax records with house dimensions and construction features of the representative houses in Lincoln, Nebraska, were computer-located under the supervision of Doris Parks of the County Tax Assessor's office. Gary Sherwood of the Lincoln Building Codes Department supported the search for builders' permits, which the researcher checked for names of builders, dates, ownership, house dimensions, materials and storied heights. Two sets of records within the Building Codes Department were compared for accuracy with those found in the tax assessor files. Discrepancies were discussed with authorities for clarification of records.

Comparison of Data

Bungalow-related terms as defined prior to 1930 were used to prepare a glossary for comparing Bungalow variables. These included lot and building sizes, floor plans, proportions and scale, roof lines, eaves, arrangement of entrances and roof ridges in relation to the streets, types and placement of windows, doors, porches and pergolas. Exteriors were examined also for chimney, foundation, and fence materials. The Bungalow-related artifacts, representative materials and records in Lincoln, Nebraska, were compared with house patterns and plans found nationally.

The hypothesis should be tested for consistency with the evidence found, authenticity of sources needs to be established, content validity requires evaluation, before generalizations and conclusions can be drawn in historic methodology and for this study.
CHAPTER IV
RESULTS AND ANALYSIS

The Bungalow-Craftsman style and houses with bungalowoid features were promoted in national housing magazines and house pattern books, but how the style was introduced in regions such as Lincoln, Nebraska, remained an enigma. Local records were searched for writers, publishers, architects, and builders interested in the style. Their visual and verbal records were compared with those found in national publications as reviewed in the literature search.

From the massive amount of data collected, Bungalows were sorted into the types described by Henry Saylor (1911). Composite and eclectic variations were placed as Saylor's 10th type: houses with bungalowoid features. In fairness to the Bungalow definition as a house with less than two stories, the two-story Chalet types were treated separately. Large two-story houses with bungalowoid features fitted into Saylor's broadly defined 10th category. Craftsman houses as presented by Stickley and represented in regions around the country, fitted into all 10 types. Of the over 1200 Bungalow pictures perused from national publications, 625 house patterns by Stickley, Radford, Wilson, and Stillwell were found to be the most influential and useful, having commonality with those representatives found in Lincoln, Nebraska.
Bungalow-Related Records in Lincoln, Nebraska

The Bungalow style as it began in California, was made immediately apparent to Lincoln newspaper readers. In 1902 the Lincoln, Nebraska, Daily Star set aside two columns to report on a favorite visiting place of Nebraskans: California. There, Nebraskans were enjoying the climate and viewing first-hand the domestic architecture:

One of the most striking advertisements of Nebraska prosperity is the continued stream of tourists who are journeying to and fro the Pacific Coast. Ranchers from this state have been numerous during June and August and there are indications of a generous exodus to California during the winter months. It is not an epidemic of colonization. The wayfarers are merely "out to see the sights." 104

"The sights," the reporter explained included the Mission church architecture and the houses:

...the beautiful homes of this city probably will first attract the attention of the visitor...Los Angeles is a boom town...land dealers outnumber lawyers and doctors. 105

By the frequency of railroad advertisements, Nebraskans traveled to California by train at least until World War I. Artists and writers received ticket discounts. The State Journal carried advertisements for the Rock Island line from 1902 to 1908, when tickets to Los Angeles, San Francisco, and Santa

105 ibid.
Barbara were sold daily. The Burlington Route in 1914 advertised round trips to the Pacific Coast for $60. During the same year Missouri Pacific promoted California's two 1915 expositions in San Francisco and San Diego.

To afford these vacations, Nebraskans needed prosperity. Both travel and housing construction depended upon funding availability. In a rural state the quality of crop harvests was a determining factor. Between 1908 and 1917 the newspapers reported good harvests. In 1916 the Lincoln Star carried two stories declaring top wheat yields in southeastern Nebraska:

Farmers who have tested the quality of the wheat that is now being harvested here say they have never seen better...some farmers are insisting that their yield will be the best for years.

The yield was estimated at 62 pounds per bushel.

In Nebraska's capital city prosperity also depended upon its steady population growth, the growth of the University of Nebraska, and government services. Table IV shows the city's historic events as related by Lincoln newspapers, with population figures from the city directories. The righthand column notes the probable effects on home building by local events.

Lincoln's government-based economy and conservative religious family lifestyle carried into its logical prefer-

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107 op. cit., May 28, 1914.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Probable Effect on Building</th>
</tr>
</thead>
<tbody>
<tr>
<td>1867</td>
<td>Lincoln designated as Capital city</td>
<td>government-based economy; population growth</td>
</tr>
<tr>
<td></td>
<td>Nebraska State Journal founded (semi-weekly)</td>
<td>building news</td>
</tr>
<tr>
<td>1870</td>
<td>railroads built; 2500 population</td>
<td>shipment of building supplies not indigenous to area</td>
</tr>
<tr>
<td>1871</td>
<td>University of Nebraska opened</td>
<td>academic population added to economy</td>
</tr>
<tr>
<td>1874</td>
<td>Agriculture campus built; first major depression</td>
<td>Home Economics Department and rural architecture studied; &quot;grasshopper years&quot; - real estate bought cheaply</td>
</tr>
<tr>
<td></td>
<td></td>
<td>increased housing construction</td>
</tr>
<tr>
<td>1880s</td>
<td>rapid growth to 40,000</td>
<td>development of architect of the craftsman style by 1909 economic downturn in housing</td>
</tr>
<tr>
<td>1887</td>
<td>Ferdinand Fiske moves to Lincoln from Mnpls.</td>
<td>Government support of housing construction</td>
</tr>
<tr>
<td></td>
<td>corn prices dropped</td>
<td></td>
</tr>
<tr>
<td>1888</td>
<td>$1 million distributed for residential construction</td>
<td></td>
</tr>
<tr>
<td>1890</td>
<td>55,000 population</td>
<td>building boom</td>
</tr>
<tr>
<td>1893</td>
<td>financial crisis in nation; Lincoln population dips to 40,000</td>
<td>real estate bought cheaply housing market open</td>
</tr>
<tr>
<td>1900s</td>
<td>150 buildings for State Fairgrounds</td>
<td>large building construction with design and planning expertise</td>
</tr>
<tr>
<td>1908-1917</td>
<td>peak corn years</td>
<td>peak building activity in SE Lincoln; $8.2 million in construction to 1920; growth of urban parks and streets with exclusive neighborhoods</td>
</tr>
<tr>
<td></td>
<td>Woodscrest and Sheridan Park added</td>
<td></td>
</tr>
</tbody>
</table>

continued on next page
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Probable Effect on Building</th>
</tr>
</thead>
<tbody>
<tr>
<td>1908</td>
<td>Lincoln Daily Star carries architect's column for a year</td>
<td>Lincolniters' awareness of new styles in houses</td>
</tr>
<tr>
<td>1912</td>
<td>Nebraska State Democrat begins Radford's column for 3 years</td>
<td>continued awareness of new house styles</td>
</tr>
<tr>
<td>1913</td>
<td>Nebraska State Journal features local plans</td>
<td>Local architectural firm sells plans to Lincoln builders</td>
</tr>
<tr>
<td>1919</td>
<td>Local chapter of the American Institute of Architects founded in Lincoln</td>
<td>architects' mutual support, dedication to community service</td>
</tr>
<tr>
<td>1920s</td>
<td>population expands to 55,000</td>
<td>real estate values up; large Russian-German settlement (20% of total population)</td>
</tr>
<tr>
<td>1926</td>
<td>Lincoln's first zoning code</td>
<td></td>
</tr>
<tr>
<td>1926</td>
<td>Pauley Lumber Company fire</td>
<td>building records destroyed</td>
</tr>
<tr>
<td></td>
<td>after era of study:</td>
<td></td>
</tr>
<tr>
<td>1933</td>
<td>Lincoln architects' registration code</td>
<td>professional liability</td>
</tr>
<tr>
<td>1937</td>
<td>Lincoln Builders, Bureau of Chamber of Commerce, NE Lumber Merchants Assn., Associated General Contractors of America branch formed</td>
<td>professional builders' groups formed</td>
</tr>
</tbody>
</table>
ence for classical, symmetric architecture. A survey of the city by car indicated a number of Classical Revival, Italianate and Queen Anne styles. Elaboration of Victorian styles was considered gauche, and Lincoln travelers to California may have considered the Bungalow suitable only to that climate.

The first newspaper appearance of Bungalow house patterns did not occur until February 2, 1908, in the Lincoln Daily Star. That year was the beginning of the peak harvest years and of high building activity. The Star had purchased a home building column by Minneapolis architect-writer Charles Sedgewick, starting on January 4, 1908. He featured the cottage and square forms. In his article, "A Shingled Bungalow," he began:

The name bungalow was handed to me a few years ago through the much-read books of Rudyard Kipling. As it is generally used, it is a misnomer, but after all, it carried with it the idea of a summer cottage, a temporary home, although the original bungalow, so often mentioned in Kipling's works, was the permanent home built in the tropical climates, with low thatched roofs and in most cases the earth for the floor. Nowadays, the name seems to carry with it a fascination.109

Sedgewick's line and wash drawing depicted a gabled two-story house with ridge pole and hipped dormer facing the street. The roof line extended over the "piazza entrance porch" with a boulder parapet matching the foundation and fieldstone chimney breast. It featured some Pasadena type materials over a French seacoast vernacular form. At the side chimney

wall six windows appeared; the larger ones had upper sashes of 12 lights. The "square plans" measured 29 feet, six inches by 37 feet deep. Sedgewick called it a "summer cottage" that was adaptable. For permanency, the walls could be finished in rough cast cement or shingles. He recommended a light yellow stain for the shingled roof, and an interior finish of Washington fir or rough sawn redwood: western woods.

A week earlier in his column, Sedgewick had shown a two-and-a-half storied square hipped-roof house with narrow white painted clapboards and stained green roof shingles, valued at $3,500. Sash windows had four lights; the gabled dormer had two grouped sash windows with two lights each. Sedgewick's earlier gabled dormer windows were Palladian derivatives with central arches. Bay windows also appeared in his drawings, including one in "A Pretty Swiss Cottage." The house, valued at $1,200, had a red shingled, hipped roof and dark green clapboarding with white trim. By the end of 1909 Sedgewick's column was terminated in the Star. It had introduced the Pasadena and Swiss Chalet types.

In September 1909 the Nebraska State Journal ran its first series of photographs depicting houses build in Lincoln. The earliest house shown (1906) was a two-and-a-half storied frame with gables and a Palladian window, a nineteenth

\[\text{op. cit., January 26, 1908, Women's Section, p. 3.}\]
\[\text{op. cit., January 19, 1908, p. 3.}\]
century vestige shown six times in Sedgewick's Star column. Compared to the Star, the Nebraska State Journal was late in presenting the new Bungalow style. Its first drawings and plan of a "Cottage with Colonial Style" did not appear until 1913. Nor did it credit the architect:

The Journal is unable to give the name of the architect, but recommends that this plan be turned over to a local architect for elaboration to meet the needs of the builder (sic).  

Six more weekly "cottages" appeared -- one a Swiss chalet with gabled roof and lattice work at the eaves -- before the newspaper changed its policy and credited local Lincoln architects 'Fiske and Meginnis' for the house patterns. Their first Bungalow appeared in the same paper on May 4, 1913. Two weeks later another "low-priced Bungalow" appeared. From that time until December 6, 1914, six additional Bungalow-cottages appeared among Fiske and Meginnis' weekly house patterns. Their others were two-story Colonial Revival houses. On January 2, 1916, the State Journal printed a Craftsman type, two-and-a-half-storied cement and frame house and plan backwards. In that same issue further grouped photographs of new local houses appeared. Table V provides frequencies of the houses built around 1908 and 1915, as shown in photographs in the State Journal. Several examples had projecting side wall bays. After the reversed printing plate issue, Fiske and Meginnis ceased publication.

\[^{112}\text{op. cit., Vol. 43, March 9, 1913, p. A-9.}\]
TABLE V
FREQUENCY OF BUNGALOW TYPES
APPEARING IN LINCOLN STATE JOURNAL

<table>
<thead>
<tr>
<th>Bungalow Type</th>
<th>Location</th>
<th>Owner</th>
<th>Dates of Photos</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>1906  1909  1915</td>
</tr>
<tr>
<td>Pasadena-</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Classical</td>
<td>2510 Sumner</td>
<td>John Waxob</td>
<td>1</td>
</tr>
<tr>
<td>composite</td>
<td>148 N. 33rd</td>
<td>F. G. Yule</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>2818 J</td>
<td>John Woods</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2019 Pepper</td>
<td>Ida Mitchell</td>
<td></td>
</tr>
<tr>
<td>Woods-</td>
<td>1925 S. 24th</td>
<td>H.W. Webster</td>
<td>1</td>
</tr>
<tr>
<td>Retreat</td>
<td>2700 Wash.</td>
<td>--</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>1211 S. 29th</td>
<td>-- ($2200 each)*</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>1314 S. 29th</td>
<td>--</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>2509 B</td>
<td>W.R. Schurtleff</td>
<td></td>
</tr>
<tr>
<td>Coastal-</td>
<td>2116 Starr</td>
<td>E. E. Benner</td>
<td>1</td>
</tr>
<tr>
<td>vernacular</td>
<td>735 Elmwood</td>
<td>Marie Gehrke</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2211 St.Marys</td>
<td>G. Unthank</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2219 St.Marys</td>
<td>G. Unthank</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1420 S. 23rd</td>
<td>Wm. Currie</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2626 J</td>
<td>L. Burnett</td>
<td></td>
</tr>
<tr>
<td>2½ Story</td>
<td>1908 B</td>
<td>P.E. Leet</td>
<td>1</td>
</tr>
<tr>
<td>vernacular</td>
<td>1940 A</td>
<td>F. Reimers</td>
<td></td>
</tr>
<tr>
<td>Prairie</td>
<td>3011 Q</td>
<td>A. L. Shader</td>
<td>1</td>
</tr>
<tr>
<td>Composite</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3318 Randolph</td>
<td>R. Robinson</td>
<td>1</td>
</tr>
<tr>
<td>Bungalowoid</td>
<td>1426 S. 15</td>
<td>E. Beachley</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>1637 G</td>
<td>Cousins &amp; Hicks</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>($10,000 value)*</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>annual totals:</td>
<td>1 6 12</td>
</tr>
</tbody>
</table>

*Lincoln Bungalow-Craftsman values in 1915 ranged from $1600 to 10,000.
of their column. The firm had even advertised alongside its own plan on October 15, 1915. Emphasis was evident with English half-timber and Colonial detailing, appearing in a majority of house plans. These were usually two-and-a-half stories high. From the architects' columns and the State Journal's photographs, the preponderance of large dwellings coincided with Lincoln's prosperity years.

By sheer volume of etched plates, the State Journal presented the most Bungalows. It confirmed its interest with a photograph and caption of a multi-gabled Chalet type with street-facing chimney breast in 1915:

During the last year a large number of bungalows have been built in all parts of Lincoln, especially in the suburbs. They have been for the most part moderate-priced buildings which have had a strong appeal to newly married people. The picture represents the very popular California type.113

A perusal of real estate advertisements in the Lincoln newspapers indicated peak sales of Bungalows between 1914 and 1915. Early in 1915 the Sunday State Journal's "Buying Bargains" page featured five and six room, oak-finished Bungalows with fireplace, hot water heater and basement laundry room for around $3,350, especially in the area of Franklin Heights.114 Vacant lots were for sale on and near.

113 op. cit., January 3, 1915, p. B-1. Note: The front-facing chimney breast was found in Lincoln only in the 1000 block of Elmwood.

Pepper Avenue for $1,200. As early as 1909 Woods Brothers Realtors had advertised houses in Franklin Heights with gabled roofs of two-and-a-half stories, large porches and shed dormers.\(^{115}\) Woods Brothers continued to advertise property in 1916 in the adjacent area, four blocks north of Pepper Avenue and south to Van Dorn, an eight-block section. On the same page as Woods' advertisement was the paper's first real estate advertisement photograph, for Charles T. Knapp, "agent of real estate." It showed a southeast Lincoln 10-room brick house of two-and-a-half stories, with a large porch and square plan.

**Comparison of Early Bungalow Types**

In Lincoln 9 of the 10 Bungalow types described by Saylor were found, according to a comparison of photographs recently taken of Lincoln Bungalows with those in Saylor's book (1911). The Lodge type of log construction, described by Saylor, was not found in Lincoln, although a 1914 photo of a one-story hip-roofed lodge for a YWCA summer camp at Oak Wood (two miles north of Crete, Nebraska) appeared in the *State Journal*.\(^{116}\)

After 1922 the Nebraska *State Journal* became a weekly; thereafter, neither photographs nor housing articles appeared.

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\(^{116}\) op. cit., June 15, 1914, p. 9.
While the *Star* had been the earliest in publishing Bungalow information in Lincoln and the *State Journal* the most pictorial, a third newspaper carried the plans of a popular midwest architectural firm, William A. Radford Company of Chicago. The importance of Radford was indicated initially by Skjelver (1980) when she found the Radford plans in supplements of the Webster County *Argus* from 1907-1924.117

In Lincoln, William A. Radford's column began with "A Summer Cottage" on September 26, 1912, in the Nebraska *State Democrat*, a 12-page weekly. The earliest Bungalow made its appearance in this paper on November 21, 1912.118 By July 22, 1915, Radford sanctioned: "The Bungalow has come to stay."119 His Thursday column continued until September 2, 1915, with plans for a chicken house. Table VI. shows a comparison of Bungalow-Craftsman types among the three architecture columnists. The earliest, Sedgewick, had favored the gabled roof both in its frequency of appearance in his columns and in his own words:

It is a simple roof to construct, cleans itself of ice, snow and water easily, gives fine attic space for room, and if the roof is in proportion it always presents a pleasing appearance.120

117 op. cit., p. 31.
119 op. cit. p. 22
120 op. cit., January 5, 1908, p. 11.
<table>
<thead>
<tr>
<th>Bungalow Type</th>
<th>Lincoln Star (Sedgewick, 1908-09)</th>
<th>NE State Dem. (Radford, 1912-1915)</th>
<th>NE State Jrn1. (Fiske, 1913-1916)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pasadena</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Patio</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Chalet</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1½ Story</td>
<td>2</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>2-2½ Story</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Portable (1-story square)</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Woods Retreat</td>
<td>0</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Coastal/composites</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New England</td>
<td>5</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>French Colonial</td>
<td>1</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>Colonial Revival-composites (1 story)</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Prairie composites</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Bungalow</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2½ story vernacular</td>
<td>2</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Colonial Revival</td>
<td>7</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>composites (2 story)</td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Eclectic</td>
<td>1</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>English Revivals</td>
<td>2</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td><strong>totals</strong></td>
<td><strong>23</strong></td>
<td><strong>22</strong></td>
<td><strong>33</strong></td>
</tr>
</tbody>
</table>
The examples differ from Saylor's types as follows:

1) Mission types found in Lincoln do not have overhanging cornices, causing deep shadows. Short eaves provide winter sun in Lincoln's climate. 2) Only two examples of cobblestone chimneys and parapets were found in Lincoln for the Pasadena type. Instead, brick was common. Exterior wood walls seldom were of rough finished shingles or rough board left natural. 3) No balconies were found in Lincoln's Chalet types. However, one-to-two-story types with multiple gables facing the street, were popular. Three examples of the "aeroplane" Chalet type were found in Lincoln.

By the time the clapboarded or shingled Seacoast type reached Lincoln, it coincided with Colonial Revival. The latter featured small canopied porches and shutters. Basic seacoast versions retained their New England double-gabled bays or out-shot ("cat-slide") roofs with dormers. Woods-Retreat types in Lincoln usually had street-facing ridgepole roof sides. Some had shed dormers. Portable types likely evolved into Lincoln's numerous one-story square cottages with hipped roofs built after prosperity years.

Lincoln homes of the Prairie type retained their separate academic style identity, except for a composite Patio type at 1900 Pepper Avenue, described later. Gen-
erally, the Patio type was an expensive house rarely built in Lincoln. Bungaloid features on two-and-a-half-storied houses were common. These appeared as Craftsman cement houses with Tudor, Mission or Prairie style upper stories, or as midwestern square country houses with clapboard siding, wide porches, hipped dormer roofs, and Craftsman multi-paned windows.

In the eight plates which follow, the nine Bungalow types found in Lincoln are described on pages facing the photographs. As indicated earlier, the log Lodge type of that era was not found in Lincoln residential neighborhoods. Eventually, the Mission and Prairie types as described by Saylor became classified as styles in themselves. Therefore, further discussion of these styles after the next section of plates, will be confined to their occasional appearance in Bungalow composite types.
BUNGALOW TYPES AND RELATED STYLES

PLATES I to VIII
Figure 1. Pasadena Rustic Bungalow type as depicted by Henry Saylor (1911) (page 12) had cobblestone chimney and dark-stained red-wood shingled exterior walls. Perpendicular masses of L-plan early had been a colonial solution to annexed rooms. The concept was brought west by the 19th century.

Figure 2. Mission style: N. A. Dimick residence, 615 South 36th St., in Lincoln, Nebraska, (1925).

The cornice of the flat roof with corbeled ends is defined in red paint, as are the window frames. Stucco walls clearly expose the simple arched windows and doorway. The Churrigueresque (like Spanish Baroque) turnings defining the windows at close range are actually ball and disc spindles.
Figure 5. Letter to Mrs. George Wassinger, P. O. box 408, 4202 North Park Avenue, Cleveland (C. 1932).

In the 1909-10 catalog of the Columbia University School of Business, the courses in marketing were described under the heading "Business Administration." The courses covered topics such as market research, sales management, and advertising. The catalog also included a section on "Economic Geography," which was important for understanding the economic conditions of various regions. The section contained a detailed description of the economic geography of different parts of the United States, including maps and statistical data. The catalog also included a section on "International Economics," which was relevant for understanding the economic policies and trade relations of different countries.

In addition to the marketing courses, the catalog also included a section on "Business Ethics," which was important for understanding the ethical considerations in business. The section included discussions on the role of business in society, the responsibilities of business leaders, and the impact of business decisions on the environment. The catalog also included a section on "Business Law," which was relevant for understanding the legal framework of business operations. The section included discussions on the legal rights and responsibilities of business owners and employees.

The catalog also included a section on "Business Statistics," which was important for understanding the quantitative aspects of business. The section included discussions on statistical methods and their applications in business decision-making. The catalog also included a section on "Business Communication," which was important for understanding the effective communication of business ideas and goals. The section included discussions on the use of written, oral, and visual communication in business.

In conclusion, the 1909-10 catalog of the Columbia University School of Business provided a comprehensive overview of the courses offered in marketing, business administration, and related fields. The catalog included a variety of courses that were relevant for understanding the economic, ethical, legal, and quantitative aspects of business. The catalog also included a section on "Business Ethics," which was important for understanding the ethical considerations in business. The catalog also included a section on "Business Law," which was relevant for understanding the legal framework of business operations. The catalog also included a section on "Business Statistics," which was important for understanding the quantitative aspects of business. The catalog also included a section on "Business Communication," which was important for understanding the effective communication of business ideas and goals.
Figure 1. Early Pasadena-Chalet composite type: George Holden Bungalow, 2042 Pepper Avenue (c. 1909).

Cobblestones in the chimney, parapet and pyramidal porch pillars denote the Pasadena features. This type by Saylor was difficult to categorize due to the eclectic nature of the early versions. Lummis' house in the Arroyo de Seco (see page 12, this report) had a stepped Mission gable of cobblestone. The Greene brothers also added stones to Chalet types and versions of New England (Maryland) add-ons with telescoping gable ends. In this Lincoln, Nebraska, version a shed-roofed dormer --popular in Berkeley and Pasadena in 1903-05, perches on an outshot (New England) roof. The Chalet features of vertical board and batten and jigsawn detailing are visible from the rear.

Figure 2. Patio type: 2600 Washington, H. C. Noll Bungalow built by F. A. Robey in the Woods Brothers and Kelly Addition of South Lincoln (1922).

Of yellow stucco on frame and matching yellow beltline brick, this rare Patio type was a sensation for $7,000, with its one-story, 32 foot by 45 foot space and 9-foot interior walls. Over the porch entry, protruding roof rafters rest atop a beam and two supporting triangular pillars. Ashlar piers match the garden wall in contrast to the smooth stucco and brick facade (see color photograph, page xi).
Figure 1. Chalet type: A. Lang Bungalow, 2828 Vine Street (1915).

Rafters define roof ridges on this two-and-a-half-story stucco version. Scantling brackets and notched bargeboards appear at gable ends. The entrance porches' eclectic angular arches rest upon wooden bolsters atop square capitals. The sun porch at right represents one of the first above-garage rooms in Lincoln.

Figure 2. "Aeroplane" Chalet version: 2702 South 27th Street (c. 1923).

Compared with the preceding example, porch eave purlins are widely spaced. Long lintels appear above highly articulated porch piers of stucco and wood in a highly original interpretation. Continuous, cut-out roof lines surround the central "airy" bedroom upper floor.
Figure 1. Portable Bungalow type: Henry Saylor's portrayal of an impermanent summer home had canvas panels which could be raised for ventilation (1913) (page 39).

Figure 2. Bungalow cottage described by Una Nixson Hopkins (c. 1901) in Herbert Stone's House Beautiful Book of 100 Houses. Resembling the Portable type, this large one-and-a-half story house took on permanency with its sturdy materials. It had a partially enclosed porch and side bay window, both favorite features on Lincoln, Nebraska, homes of several styles. Furlin ends dot the hipped roofs.

Figure 3. Square-Cotswold cottage composite: 885 South 35th Street, Lincoln, Nebraska (1926) for Harold Shelley.

The charm of the square Bungalow composite was contained in chimney and porch columns of brick, with a double-hipped roof over narrow clapboard siding. A wooden porch balustrade is similar to that of the Hopkins version. This house was enlarged at the rear with a Cotswold addition with truncated or jerkinhead gable. At the same time as this example, many four and six-room square houses were already built in Lincoln.
Plate V

Figure 1. Woods Retreat type: Sullivan Bungalow (restored), 1830 West Burnham (c. 1910 and 1950).

This type was built for $680 ca. 1910 by Yankee Hill Brick Company, using heavily-fired clinker brick. After a period of decline as West Burnham Street's "haunted house," it was restored to splendor by the Sullivan family. The wall-length French casement windows were favorites of Gustav Stickley. A divergent feature is the large side projecting bay not seen at right.

Figure 2. Woods Retreat type: 2001 Euclid (1911) for W. Clyde Davis and later William Holm.

Vegetation gives the illusion of a wooded retreat in this Pasadena (cobblestone columns) composite. It is a 30 foot by 60 foot frame rustic Bungalow, built by a contractor, W. G. Fullegor, for $2200 in 1911. Shed dormers were popular on the Woods Retreat types, with their ridge poles above street-facing entrances. Across the street is the Ziemer House at 2030 Euclid, a composite Richardson Romanesque building on the National Register of Historic Places (1909), with its curved wooden shingles applied to the conical roofs while wet. The Davis-Holm house has simpler shingle layering on the outshot roof.
PLATE VI

Figure 1. Seacoast type: This French vernacular coastal cottage form was resurrected in stone by Gustav Stickley. From a plate in The Craftsman, March 1905. The form emerged along the Mississippi River with French Canadian fur trappers and reappeared as a California version. New Englanders early had a similar form with the outhouse roof.

Figure 2. Seacoast type: 3434 W Street (c. 1919).

This is a brick version of its roomy French descendent with cat-slide roof. A stovepipe sits in place of a chimney. Triangular wooden posts on brick piers were more common in Lincoln than the braced skinny posts in Stickley's rendering.
Figure 1. Prairie Style: R. C. Pauley-R. E. Richardson house, 2436 B Street (1922).

This Prairie Style was built by Ray C. Pauley, lumber company executive, in 1922 at a cost of $10,000. Long lintels tie together window banks. On the first floor three fixed sash windows are unified with 11 lintel lights. The Japanese trellis motif with cruciform center, adds interest to the cement house.

Figure 2. Composite early Prairie style with Patio type: Edwin G. Steckley house, 1900 Pepper Avenue (1912).

Contractor I. Grinberger built this in 1912 for $2,500. The Japanese influence in construction is evident in the exposed beams and rafters. This one-story 28 foot by 32 foot house is of frame construction with brick foundation and a single brick courseline contrasting with the stucco walls.
FIREPLACE

In a 1912 A Street (1912) House, wooden fireplace for a modest price.

The fireplace is constructed with wood and stone, for minimal heat loss.

For a modest price, one can enjoy the warmth of a fireplace in the living room.
Figure 1. Craftsman quality with bungaloid features: by John V. Robinson, contractor, for himself at 3318 Randolph.

J. V. Robinson built this house at a cost of $16,500 in 1916. It is a two-and-a-half-story half brick and frame/half stucco house adorning a 135 foot by 150 foot lot. Almost square (47 feet by 47.6 feet), its construction quality was rated a rare A-plus in 1967 by the Lancaster County Tax Assessor. Red tile roofs denote awareness of the beginning Mediterranean and fading Mission Revival styles. Such roof tiles were not manufactured in Lincoln; today it may cost as much as $25,000 to repair the roof alone, should it fall into great disrepair. Now the Chancery of the Lincoln Catholic Archdiocese, it is valued at over $90,000. The upper window lights of the top stories are a rare design, as is the marble diamond medallion in the brick chimney.

Figure 2. Craftsman quality with bungaloid features: by Charles Woods, realtor, for himself, at 1434 A Street (1915).

Perhaps the inspiration for the Robinson house, the Woods house is smaller than the Chancery and almost square (29 feet by 26 feet). The two-and-a-half story dwelling cost $4500 in 1915. It is also half brick and frame/half stucco with a similar red tile roof pattern in the capping and finials.
Comparison of Bungalow Construction Details and Building Materials

The Capital City's residents, like most American urbanites, brought their housing knowledge and ethnic construction techniques from elsewhere, notably the tree-populated midwest. Their repertoire included Chicago balloon framing and porches and bay windows from 19th century construction experiences. Wooden shingling, bricklaying and weatherboarding had been known since colonial times. Unlike the New England states, midwestern regions also had rich lime deposits for brick mortaring, and skilled immigrant German bricklayers. Finally, making doors and windows of many mullions and muntins had medieval origins.*

The cost of building a Bungalow in Lincoln was similar to that of a two-story house. Bungalows were considered to be less expensive to furnish and manage than other styles. However, roof repair costs were high, if the roof covered a broad plan or was multi-gabled or dormered.

Charles White's book showed a comparison of the cost of Bungalow exterior siding, arranging them from least to most expensive. Table VII has a total of major siding materials, arranged according to White's list, as they appeared in 717 Lincoln Bungalows and houses with bungaloid features. Clapboards were predominant on Lincoln's small

*Consistently, to the last issue, The Craftsman argued for 6 to 12 lights per upper sash, in keeping with the medieval craftsman philosophy of the Arts and Crafts Movement.
TABLE VII

MAJOR SIDING MATERIALS ON LINCOLN BUNGALOWS

ACCORDING TO WHITE’S LIST*

<table>
<thead>
<tr>
<th>White’s Materials List, from Least to Most Costly</th>
<th>1900-1930 Lincoln, Nebraska Number of Houses</th>
</tr>
</thead>
<tbody>
<tr>
<td>boards and battens</td>
<td>21</td>
</tr>
<tr>
<td>tongue and groove siding</td>
<td>3</td>
</tr>
<tr>
<td>wide lapped boards</td>
<td>74</td>
</tr>
<tr>
<td>clapboards</td>
<td>294</td>
</tr>
<tr>
<td>shingles (dominant)</td>
<td>47</td>
</tr>
<tr>
<td>cement plaster</td>
<td>79</td>
</tr>
<tr>
<td>brick veneer on frame construction</td>
<td>132</td>
</tr>
<tr>
<td>stone veneer</td>
<td>54</td>
</tr>
<tr>
<td>other (asphalt shingles, Colorado sandstone, etc.)</td>
<td>13</td>
</tr>
<tr>
<td>total:</td>
<td>717 houses surveyed in Lincoln</td>
</tr>
</tbody>
</table>

houses, and brick and cement were combined for the era's large two-and-a-half story dwellings. The Table indicates Lincolnites may have been concerned with availability as well as economy. It is likely that most building suppliers furnished house pattern ideas to suit their materials.

A Sunday State Journal article stated America was just emerging from the "wooden age" and was viewing firsthand "the romantic cottages of England," in the wide color and textural range of brick. 121 Since 1881 outside Lincoln Joseph E. Stockwell had manufactured brick from rich shale deposits. He chartered the Yankee Hill Brick Company in 1902, with principal stockholders Sumner Burnham and William H. Ferguson. Ferguson's son Robert served as president of the company from 1922 to 1969, when he sold the business to David L. Murdock of Phoenix, also president of the Pacific Holding Corporation of Los Angeles.

According to Howard Petty, Yankee Hill's manager since 1946, quality common red brick was the company's mainstay until 1955, when many-colored face brick entered production.* The company also manufactured structural clay tile until the 1960s, when concrete block dominated the market. In the company's records is a June 6, 1882 newspaper advertisement for Stockwell's bricks, plus a four-color Yankee Hill promotional brochure with a cover rendering

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*The writer recalls the abundant selection in the company's developed antique and colonial blends, alongside red, browns, buffs, pinks, blacks and imported Texas whites to choose from in designing houses in Heritage Heights, Lincoln.
of a 1920s English romantic period brick cottage.

The company spokesman also treasures the photograph albums of major Lincoln brick constructions such as schools. A large aerial photograph of the brick yards contains a two-inch bird's-eye view of the four workers' brick cottages which Yankee Hill built in 1912 and tore down in 1954, to make room for the Midwest's first railroad type tunnel kiln. According to Petty, the four houses were of a square plan, with hipped, wood shingled roofs. A shed roof over each porch with wooden posts and wooden balustrades were the few non-brick features of the houses. They included brick foundations.

While the State Journal promoted brick, a half year later, Radford's column in the Lincoln State Democrat featured cement in a two-and-a-half storied square house:

A good many houses of this design are being built with cement.122

The following week a small one-and-a-half story cement Bungalow was presented by Radford. In the 1903 Lincoln City Directory there were six suppliers of cement. Red Abbott, current sales manager of Reimers and Kaufman Concrete Products Company (formerly Reimers and Fried, at the century's turn) said the peak years for cement houses preceded the 1930s. Concrete block foundations were provided to many Lincoln Bungalows, he confirmed.

Wood was a Nebraska import. Although Michigan and Wisconsin lumber was not as long as that found in California, rafters could protrude under porch eaves if the Bungalow type was Chalet, Woods Retreat or Coastal. The effect was lighter than the exposed beams of west coast redwood and pine. Wood shingles were dominant as roofing in turn of the century Lincoln houses. However these lasted less than a decade before replacement, according to Saylor (1913). Chemical treatment today has extended their longevity to 25 years. Most Bungalow roofs surveyed in the Lincoln sample had been replaced with asphalt shingles. According to Skjelver pitched roofs in the midwest averaged a 4 to 12 inch rise over every 4-foot run. This left an obtuse slope for slower runoff than on steeply pitched roofs, a detriment to wood roofs of the Bungalow style.

White painted clapboards dominated siding materials on Bungalow-cottages, with widths increasing after 1919. Houses in older Lincoln neighborhoods featured a combination of narrow clapboards and upper course wood shingles. This was a carryover from H. H. Richardson's 19th century style.

Under the eaves of street-facing gable ends of both Chalet and Coastal types, in Lincoln, appeared triangular scantling brackets. These wooden ornaments replaced the exposed beams of long lumber. A major provider of prefabricated millwork was Curtis, Towle and Payne Planing Mill. It was established in 1893 at 7th and M Streets and moved to
645 K Street in 1915, because over 100 employees were needed to provide doors, casings and windows. The mill's move coincided with Lincoln's peak building years. The Curtis Company also had a Clinton, Iowa mill. Company director Charles B. Towle by 1927 was head of the Nebraska Lumber Merchants Association and a director of First National Bank. The company's early catalogues, in pattern book form, were filled with artistic renderings; five were well researched by Morgan Kupcinel, in an unpublished Masters Thesis at the University of Nebraska-Lincoln (1980).

Lincoln antiques dealer Cyril Sterner collects catalogues by Curtis of Lincoln, and Adams and Kelly of Omaha. Both companies in 1913 carried illustrations and order numbers for a simple L-shaped scantling bracket with plain cross brace, common on Lincoln Bungalows. Plate XI, Figure 1, page 111, shows a closeup of the bracket. It was Number 1508 of the five "Roof Brackets and Rafter Ends" pictured in Adams and Kelly's catalog.

Another lumber mill, Hyland Brothers, began in the coal business in 1908, according to Paul Hyland, President. In his collection of builders' patterns, was a four-color catalog distributed by the Radford Company from 1921 to

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123 Glen R. Miller, "Information from Mr. Towle" for the Federal Writer Project's "Exact Copy of the Manuscript for the Lincoln City Guide," Lincoln, Nebraska: February 27, 1937.

124 Biltwell Millwork Catalog, Omaha: Adams and Kelly Co., c. 1913; p. 334.
to 1926. Its illustrations showed the popular Bungalow and Colonial Revival styles. A feature article explained how to remodel a two-and-a-half story house into an English period cottage. The idea of facade switching was commonly known among Chicago architects since Lawrence Buck's illustrations (1914) (see page 55).

Lincoln's 1903 City Directory early documented the interest in cement houses, with Reimers and Fried. The directory also listed one slate roofer and a glass and paint business, supplying Lincoln since 1893: Van Sickle Glass and Paint Company. By the 1913 directory four brick suppliers were listed. Nine building suppliers provided diversified building materials.

The Nebraska Builders Association was one of the earliest trade organizations in the state, located in the 1243 Brownell Block in the 1903 directory. Much later in 1951, in a Lincoln Journal article, Robert E. Johnstone, council president, stated the number of construction workers in Lincoln since World War II had been 1,760. Half worked on new residences: 20 per cent were carpenters, 6 per cent were brick layers, and 4 per cent were plasterers. Earlier figures were not found for this study.

125 Hoye's Lincoln Business Directory; Lincoln, Nebraska; 1903.
Plates IX to IV provide close-ups of favorite features of Lincoln Bungalows and houses with bungalow features. The interest in cement block foundations and simple wooden porch railings lasted for 50 years, from the beginning of the German-Russian South Bottoms dwellings in the 1870s to the mid 1920s, when new German-Russian neighborhoods were constructed with similar porch details in the North Bottoms and near 27th and South Streets. Plate XIII, Figure 2, shows this favored porch in Lincoln (page 114).
CONSTRUCTION DETAILS

PLATES IX to

XV
Rustic parapet and column at entrance to the George Holden residence (c. 1909), 2042 Pepper Avenue, Lincoln, Nebraska.

Two outcroppings of stone add surface interest to an already highly textured wall. This rustication was first used by Charles Fletcher Lummis for his own house (1898) and by the Greene Brothers in Pasadena's Arroyo de Seco neighborhood, to blend with the natural surroundings. Charles Sedgewick's first Bungalow column in the 1908 Lincoln Star carried a cobblestone parapet and chimney, as does this 1909 Lincoln house, linking it with the Pasadena type.
Figure 1. Brick corbeled chimney breast on brick foundation and stack with two flues protrude through the eaves of Bungalow at 1045 S. Elmwood. It was built by R. A. Bickford in 1925. Wide clapboard siding became common in Lincoln during the 1920s, especially on cottage forms.

Figure 2. The brick facade of the Nellie Colman house at 2800 Cable (1923) is softened by wooden trellises and porch balustrades. Short two by fours jut from under the bargeboards in imitation of brackets. A curved bracket appears at the apex. The house form rather than its materials, identify it as a Chalet type.
Figure 1. Design of brackets projecting under overhanging dormer eaves at 3450 Anaheim are the simplest and most common brackets found on Lincoln Bungalows. Wide gabled dormer of the Lloyd Edaus-Robert Siegles house (1925) shelter a bank of four windows with four vertical lights topped by a typical common lintel. Chalets and Coastal Bungalows carried these features.

Figure 2. Arrangement of dining room windows at the C. L. Smith-Robert Northrup residence at 332 S. 33rd (at 33rd & L Street) (1929) is unified with a vertical brick lintel and individual sills. Vertical lights in the upper sashes are popular Craftsman windows. Shorter central window was ideal over built in buffets and bookcases. The arrangements and quality of this house qualify it as a Craftsman-Coastal composite.
PLATE XII

Figure 1. Cement sills and tile roofs were common on Craftsman cement and brick houses, such as the John McGreens-George Sturgeon residence at 2237 Woodscrest (1919). Aluminum storms today cover Craftsman windows in many Lincoln neighborhoods for year-round energy savings.

Figure 2. Projecting bay windows, vestiges of the Queen Anne era, remained popular in Lincoln. The bay at 700 North 30th (c. 1918) has generous detailing in lintel moulding, purlins, and triangular side brackets atop corner posts. The six-light upper sash window was an identifying mark of Lincoln Bungalows.
Eclectic Bungalow treatment is unique at 640 South 30th (1924). The cement dormer of the E.I. Smith house carries a suggestion of Moorish treatment. Cement appears again in porch posts and ornamental balls at landing. Green asphalt tile roofs added fresh variety to wood shingle and composition roofs and gave the appearance of green clay tiles.

Porch detail of Andrew Sieler house at 1301 Claremont (1923) is typical of contractor George Alt’s houses in the North Bottoms neighborhood. Pyramidal porch posts protrude from porch lintel and are set on concrete block piers, all readily available supplies in Lincoln by the 1920s. Alt unified the porch balustrading with one by twos in the apron. The vertical effect of the porch wood was a pleasant contrast to the narrow horizontal clapboarding of the exterior walls.

Full front view of Andrew Seiler house with favorite porch among German-Russian residents in Lincoln, Nebraska, for over 50 years.
Figure 1. Simple porch balustrade projects beyond round columns in an illustration in The Craftsman, November 1906. Two by four porch posts echo Stickley's interior staircase posts. Note door and window lights with center muntin bar, which were common in Craftsman quality homes in Lincoln. Less known to Lincolnites were separate porch and main roofs such as these Pennsylvania German pent roofs. Midwesterners preferred the continuous roofs of Mississippi-French or New England outshots, thus producing recessed porches that were practical for temperate zones.

Figure 2. Vertical window lights were frequently seen on Lincoln Seacoast types. Rudeen residence at 1210 S. 22nd (1921) has brick piers and narrow clapboard siding, also common combinations. together with cement pier caps and steps, and wooden balustrades and triangular porch posts.
Arch spans eclectic architecture at 745 Elmwood with its Reimers-Kaufman concrete. Colonial storm door was added with later remodeling. Reed porch chair is in keeping with the era's furnishings; whereas, the telephone cable reel table is a 1960s adaptation of a free and abundant Lincoln Telephone Company commodity.
Comparison of Bungalow-Craftsman Plans

Plans were compared for shape and size in both national and Lincoln publications (1900-1930). Plans in house pattern books, magazines, and Lincoln newspaper microfilms were photostated and compared. Classification by Saylor's types made congruencies possible. Lot size determined choices.

Generally, the majority of plans were greatly simplified over the preceding century's irregular outlines and numerous small rooms. Table VIII compares plans in housing publications by shape, with a majority of rectangular and square outlines. For the first time, generous attention was given to one story and one-and-a-half story plans, indicating public acceptance of the modest house.

In his State Democrat column, William Radford stated the Bungalow-cottage was welcomed by the city woman accustomed to living in flats, who had "learned to like a plan of housing with all the rooms on one floor." To Nebraska readers, Radford conveyed the continued popularity of the square house plan. He praised the square, two-and-a-half story dwelling with hipped roof and hipped dormers:

When I was a boy these homes were built all over the country. It seems a sensible way to build a house...It is a characteristic of good, thrifty America.  


<table>
<thead>
<tr>
<th>Plan Shape</th>
<th>Stickley's Craftsman 1901-1916</th>
<th>Radford's Bungalows 1908</th>
<th>Wilson's Bungalows 1910</th>
<th>Stillwell Bungalows 1919</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 to 1½ story RECTANGULAR</td>
<td>31</td>
<td>68</td>
<td>55</td>
<td>40</td>
</tr>
<tr>
<td>2 and 2+ story RECTANGULAR</td>
<td>106</td>
<td>12</td>
<td>15</td>
<td>8</td>
</tr>
<tr>
<td>1 to 1½ story NEARLY-SQUARE</td>
<td>19</td>
<td>57</td>
<td>15</td>
<td>25</td>
</tr>
<tr>
<td>2 or 2+ story NEARLY SQUARE</td>
<td>16</td>
<td>15</td>
<td>10</td>
<td>2</td>
</tr>
<tr>
<td>L-Plan</td>
<td>22</td>
<td>21</td>
<td>6</td>
<td>17</td>
</tr>
<tr>
<td>T-Plan</td>
<td>9</td>
<td>26</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>H-Plan</td>
<td>6</td>
<td>4</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>C-Plan</td>
<td>5</td>
<td>4</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Octagonal</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Cruciform</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>TOTALS</strong></td>
<td><strong>215</strong></td>
<td><strong>208</strong></td>
<td><strong>105</strong></td>
<td><strong>97</strong></td>
</tr>
<tr>
<td><strong>GRAND TOTAL:</strong></td>
<td><strong>625</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Surveyed in the major Bungalow publications.
Radford favored the square vernacular form, which had appeared first in colonial America as the hip-roofed Queen Anne house of England's Baroque, or late Stuart, period. By the early nineteenth century it reappeared in southern plantations with wide front porches and Greek Revival trim. Late in the same century brackets and porticos gave it Italianate features, or varied stock sash windows with bays enabled modest builders to give it Queen Anne Revival touches.

In his 1908 Bungalow book of 208 plans, Radford presented 72 nearly-square forms. Table IX indicates how each of four major Bungalow pattern publishers treated the nearly-square shape. Each allowed about one-fourth of the plans to be nearly square. (These percentages exclude the L, T, H and C plans of Table VIII.) Table X combines the plan shapes in Table VIII for a comparison of plans by height. The data reaffirms Stickley's interest in large houses of two or more stories. On the other hand, Wilson, Radford, and Stillwell served the modest homeowner market with the bulk of their plans under two stories. This indicates their interest in furthering the Bungalow style and cottage forms.

A study of Curtis Company plans distributed by The Cornbelt Lumber Company in 1926 showed the continued popularity of the Bungalow even toward the end of its style era. Of 96 designs, 22 were Bungalow plans with nearly a fourth of square shape, indicating their continuance alongside the rectangular Colonial cottage style with a double bay, separating living from sleeping quarters.

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TABLE IX
PERCENTAGE COMPARISONS OF PLANS BY SHAPE
MAJOR BUNGALOW PUBLICATIONS 1900 - 1930

1-1½ story RECTANGULAR

- 14% Stickley
- 33% Radford
- 52% Wilson
- 41% Stillwell

2-2½ story RECTANGULAR

- 52% Stickley
- 6% Radford
- 14% Wilson
- 8% Stillwell

1-1½ story SQUARE

- 16% Stickley
- 27% Radford
- 14% Wilson
- 26% Stillwell

2-2½ story SQUARE

- 23% Stickley
- 34% Radford
- 24% Wilson
- 27% Stillwell
TABLE X

COMPARISON OF PLANS BY HEIGHT
MAJOR BUNGALOW PUBLICATIONS 1900 - 1930

= 1 to 1½ stories high
= 2 to 2½ stories high

<table>
<thead>
<tr>
<th></th>
<th>Stickley 1901-1916</th>
<th>Wilson 1910</th>
<th>Radford 1908</th>
<th>Stillwell 1919</th>
</tr>
</thead>
<tbody>
<tr>
<td>75%</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>43%</td>
<td></td>
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<td>17%</td>
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<tr>
<td>11%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>57%</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>83%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>89%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

100%
While Radford's plans in his 1908 book stayed within a 28-to-36-foot range for square houses and 24 by 42 feet for the rectangular forms, his newspaper plans were smaller. Most Lincoln houses from 1908 to 1924 stayed within Radford's ranges, as compared with the generous allotments in Wilson's California plans. Lincoln building code books and cards in the Tax Assessor's office stayed within Radford's pattern book ranges. Craftsman houses, usually two-plus stories, were in the large size category of over 2500 square feet.

Table XI contains examples of Lincoln plans according to Saylor's types. The three sizes were averaged from Radford, Stillwell and Wilson. Bungalow plan shapes are those most commonly found in Lincoln. Plates XVI through XXXI show how plan shape and sizes relate to Bungalow types. An effort was made to compare Lincoln photographs of Bungalows with house pattern book sources and plans. For instance, several corner-entrance plans were found in White and Radford writings. These usually were L-shaped with small triangular entrance terraces, or they had U-shaped porches around rectangular plans. An example of each of these plans was located in Lincoln, Nebraska.

The records show that most Bungalow builders in Lincoln tried to vary their plans. Their results coincide with the variety of sizes offered in house pattern books. As the photographs reveal, Lincoln's Bungalow neighborhoods vary
## TABLE XI

BUNGALOWS BY TYPE, SIZE, SHAPE

LINCOLN, NEBRASKA

<table>
<thead>
<tr>
<th>Number of Types</th>
<th>Plan Shape</th>
<th>Plan Size*</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Small</td>
</tr>
<tr>
<td>15 Mission adobe style</td>
<td>nearly square</td>
<td>11</td>
</tr>
<tr>
<td>22 Pasadena rustic (composite)</td>
<td>mostly rectangular</td>
<td>3</td>
</tr>
<tr>
<td>Chalet</td>
<td>mostly rectangular</td>
<td>10</td>
</tr>
<tr>
<td>55 1½ story</td>
<td>mostly rectangular</td>
<td>10</td>
</tr>
<tr>
<td>16 2½ story</td>
<td>mostly rectangular</td>
<td>10</td>
</tr>
<tr>
<td>7 Patio</td>
<td>H, C shapes</td>
<td>7</td>
</tr>
<tr>
<td>Nearly Square</td>
<td>nearly square</td>
<td>22</td>
</tr>
<tr>
<td>22 1-1½ stories</td>
<td>nearly square</td>
<td>22</td>
</tr>
<tr>
<td>218 2-2½ stories</td>
<td>mostly rectangular</td>
<td>12</td>
</tr>
<tr>
<td>26 Retreat</td>
<td>mostly rectangular</td>
<td>12</td>
</tr>
<tr>
<td>187 Coastal</td>
<td>mostly rectangular</td>
<td>163</td>
</tr>
<tr>
<td>29 Prairie style (incl. composites)</td>
<td>mostly rectangular</td>
<td>3</td>
</tr>
<tr>
<td>120 Bungalow</td>
<td>mostly rectangular</td>
<td>5</td>
</tr>
<tr>
<td>717 total</td>
<td>mostly rectangular</td>
<td>58</td>
</tr>
</tbody>
</table>

* small refers to total house space of under 1200 sq. ft.; medium is 1200 to 2500 sq. ft.; large is over 2500 sq. ft.
sizes and proportions along each block. This provided prospective home buyers with a selection to meet family sizes and economic means. An exception to this variety of sizes is the constancy of the 24-foot-by-36-foot houses which Frank Farrell built on 600 South 21st block in 1912, at a cost of $1500 apiece. However, each house maintained its facade individuality and identifiable exteriors.

From the photographs found in Lincoln and illustrations in publications, a particular Bungalow composite emerged as the favorite of the era's homeowners, both nationally and locally in Lincoln. The Coastal composite had an out-shot or "cat-slide" roof, usually with ridge-pole facing the street entrance. A street-facing dormer and recessed porch were characteristic of the type. Tapered wooden porch posts and bases were connected by plain balustrading. A second common type was that first promoted by Henry Wilson (1908-1911). The Chalet's wide-angled gabled porch probably was derived from the pedimented Classical Revival porches of the preceding style era. This favorite house feature appeared contemporaneously with the full-columned versions on Colonial Revival houses. Frequently in Lincoln, Nebraska, Chalet types three triangular scantling brackets were affixed under the gabled eaves. An example of the Coastal composite appears in Plate XXXI, Figure 3. A representative of the Chalet type found in Lincoln is on Plate XX, Figure 2, page 134.
BUNGALOW PLANS AND FEATURES

PLATES XVI to XXI
Figure 1. E. A. Gehrke, "The Bungalow Man" of Lincoln, Nebraska, showed this photograph of a Bungalow neighborhood on Elmwood Avenue he helped construct. The photograph appeared in the 1923 Lincoln City trade directory (page 64).

Figure 2. Nearby, the 600 block of Laura Avenue has similar narrow lots, with ridgepoles facing the street. Broad roof planes of Coastal composites provide deep plans with generously sized rooms. These versions on Laura are slightly smaller than similar Coastal types found in other Lincoln neighborhoods.
A striking Cement Stone Bungalow

[Images of bungalows and plans]
A Striking Cement Stone Bungalow

This is one of Lincoln's fine bungalows. It is 33x38 feet on the ground, full size basement, making plenty of space for heating room, fuel, laundry, drying and storage rooms. Main floor has a large living room and dining room, both having beam ceilings with a columned division between. An octagonal breakfast room is connected to the dining room and kitchen. A buffet is also built into dining room. There are two good sized bedrooms, with ample size closets and bathroom. Another room is also made into a den, but could be changed into bedroom if occasion demanded. The finish is of oak, with oak floors. Outside is of white cement, smooth stone. The roof is also covered with red cement slate, all of which makes a very rich and substantial looking building.
On September 12, 1915 (p. A-5) the Nebraska State Journal carried Ferdinand Fiske's long Chalet-Patio, with rafters extending over a pergola porch, at 2227 B Street (c. 1914). Above and below ground, its space was over 3800 sq. ft. The octagonal breakfast room appears to the right of the illustration.

Above, Fiske's house still standing in 1980. Its once-white cement blocks are painted green. Porch posts are also cement.
PIATE XIX

Figure 1. Wilson's original sketch, top left, of a California Chalet type was an L-plan with a wing attached to the wide rectangular main house. Note Palladian-Georgian influence of three grouped dormer windows, (Wilson, 1910, Plan No. 49, p. 8). An earlier cottage plan would have been narrow with add-on room's roof ridge in same direction as main house.

Figure 2. Over a decade later Stillwell's 28 x 32 foot plan No. L-547, is nearly square. In his 1919 Bungalow book (p. 49) the dining area has shrunk to a kitchen alcove.

Figure 3. The photograph of the Chalet house, which plan is at left, depicts Stillwell's favorite version of Wilson's earlier Chalet, (Figure 1). Without dormer windows and porch columns, it has a streamlined look. It still retains, however, the popular cottage porch features ala H. H. Richardson and a projecting bay window, which is now a bedroom alcove.

Figure 4. Lincoln, Nebraska's interpretation of the Chalet was closer to Stillwell's than Wilson's version. The Pearl Gibbs house at 910 S. 35th (1925) does not have the "Chicago" window as seen in Stillwell's photograph, with its large central plate glass. Instead, living room windows are grouped and attic windows reveal bedroom space overhead. The shed-roofed bay is part of the kitchen and is balanced by a dining room bay on the opposite side wall.
Figure 1. Wilson's seven-room Chalet with four porches (Wilson, 1910, Plan No. 735, p. 134), was a Bungalow square plan up front, to which a cottage rectangular plan was added at rear. Its size was 28 feet by 42 feet, and cost about $2,250.

Figure 2. The F. Hanson house at 800 South 35th (1927), in Lincoln, Nebraska, with its white triangular porch posts on brick piers, had a shorter plan than Wilson's. The form of its clapboarded facade remained popular for 50 years in Lincoln.

Figure 3. The shortened version of Wilson's Chalet, Figure 1, appears in yet another Stillwell plan (1919, No. L-563, p. 63). It was 24 feet by 30 feet, with four rooms and bath.

Figure 4. William Radford's Chalet appeared both in his 1908 book (page 63) and column. On November 21, 1912, the Nebraska State Democrat featured this exact pattern. The plan was rectangular; without its porch it took on an L-shape. Living room bay is at left; bedroom and bath windows are at right.
Figure 1. This Pasadena type, offspring of the Arroyo de Seco designs, lasted through the Bungalow era's quarter century. Photographs of this six-room version (31 feet by 38 feet) appeared in the Lincoln State Journal on January 3, 1915 (p.B-1), as well as Boston architect Frederick Gowing's 1925 book (No. 844, p. 146). Wilson's version was Plan No. 565 (1910, p. 75). It blended the square plan with the cottage rectilinear in a large, comfortable space. Its type, with street-facing chimney breast, was suited to a warm climate. Lincoln residents rarely favored the type.

Figure 2. Plan No. 6 is suitable for the Pasadena type (see Figure 1). More than any other plans studied, Saylor's 1911 presentation of plans of a Bungalow neighborhood, shows the variety of sizes and room arrangements possible on lots of varying sizes and shapes. This planned community, designed by Pasadena architect Sylvanus Marston in 1908, was the culmination of an ideal lifestyle: fine Bungalow architecture in an informal, neighborly setting. Most neighborhoods in America fell short of this ideal, due to gridlike platting, lack of rustic building supplies nearby, and hurried, less considerate planning.

All of the plans have nearly-square concepts, efficient traffic patterns and -- except for No. 11 -- central hallway spaces. To provide interior variety, Marston moved around fireplaces and porches. Versions of the corner Bungalows, No. 9 and 10, actually were found in Lincoln, Nebraska.
The plan of St. Francis Court, a bungalow community in Pasadena, Cal. Every one of these eleven plans is well worthy of careful study.
These four plans attempt to show how the cottage plan influenced Bungalow-cottage design.

Figure 1. Near the century's beginning Stickley's one-and-a-half story cottage of moderate price ("A Cottage of Very Modest Means", The Craftsman, March 1905, p. 93), had two rooms on the first floor, with a cruciform upper story. Kitchen and dining room were combined.

Figure 2. Radford's cottage plan, upper right, was as it appeared in the July 3, 1913, Nebraska State Democrat(p. 7). The word "parlor" indicates its origins in his 1903 house pattern book. No dining room appears in this plan.

Figure 3. At lower right, Wilson's 1908 plan No. 656, (p. 99), was compact and suitable for modest homes. The size was 26 feet by 45 feet with porches fore and aft. The plan could be enlarged to 30 feet by 47 feet with an extra bedroom and a larger kitchen. Wilson plan No. 190, a cobblestone Pasadena type, had these dimensions(1910, p. 15).

Figure 4. In Gray's 1923 textbook, cottage plan No. 302 (p. 276) was built by the Albany Home Building Company of Albany, New York. Only 20 feet by 28 feet, it had four rooms and bath, and sold for $1900 in 1912. Dining room and kitchen again were combined, as in the Colonial Revival cottages of 1890-1920.
Figure 1. Above left, exterior of the four-room cottage as shown by Gray (p. 277) had a cantilevered pediment over the stoop. This is a 1912 version.

Figure 2. By 1920 a similar experimental house with cantilevered porch pediment was displayed on the roof of the Hotel Winthrop in Tacoma, Washington, during a National Retail Lumber Dealers Association convention. Its wide gable was street-facing, with a Chicago window. The idea was to promote short lumber lengths to avoid on-site waste. Radford used this photo and devoted a page to the concept in his 1921 four-color house plans booklet distributed by Hyland Brothers, a Lincoln, Nebraska, lumber company. The booklet carried both Bungalow and Colonial Revival plans.

Figure 3. A larger composite of the Bungalow-cottage than Figure 1, above, is 29 feet by 52 feet, located at 3550 M Street, Lincoln, Nebraska. The A. W. Freeman-C.C. Zook house, is one-and-a-half stories, of brick and stucco. Its continuous lean-to roof and chimneys and facing pitched roof are cottage features; the recessed porch, building materials and grouped windows with lintel-courseline are bungaloid.

Figure 4. More Chalet than cottage due to its pent porch roof and obtuse angles, this shingled house at 727 S. 33rd Street in Lincoln (1916) is a bracketed composite. Cottage shutters are a later addition. Contemporary storms were chosen to enhance the original bungaloid windows.
These four illustrations indicate an evolution of one cottage plan into Bungalow-cottages.

Figure 1. At left, the five-room, one-and-a-half cottage by Stickley was 34 feet by 24 feet. Its plan appears in Plate XXII, Figure 1, dated 1905.

Figure 2. A rectangular house with a higher pitched roof and recessed porch had plans that were drawn by high school boys in Seattle around 1913. (See Edwin C. Best, "Manual Training Boys Build Bungalow," Industrial Arts Magazine, Vol. 1, May 1914, No. 5, p. 177.)

Figure 3. Wilson's rectangular plan No. 537 (1910, p. 91), was similar to several houses in his book. (See plan No. 656, Plate XXII, Figure 3.) Except for its porch, the concept resembles the house below in Figure 4.

Figure 4. The rectangular cottage plan is apparent in this house at 2135 Jefferson (c. 1923). Raftered and bracketed pent roofs shield the windows and porch.
The following three plates illustrate the influence of the square plan upon one-and-a-half story and two-and-a-half story houses with bungalow features in Lincoln, Nebraska.

Figure 1. Radford's 31.6 foot by 33 foot plan (1908, page 92) has a four-room first story.

Figure 2. The cruciform upper story of the Radford plan contains two bedrooms, a landing hall, and four closets under the eaves.

Figure 3. The house for which plans in Figure 1 were designed, has a catslide roof, porch and form which suggest a Coastal-Colonial heritage.

Figure 4. Almost identical to Radford's plans is the house at 711 S. 37th (c. 1925). Saylor (1911) and Lincoln architect Ferdinand Fiske (1915) had similar patterns.
Figure 1. The D. M. Loring house at 825 S. 35th (1923), is a version of a five-room nearly-square Bungalow-cottage in the August 6, 1914 Nebraska State Democrat (p. 6) as well as his 1908 book's examples (pp. 182 and 215).

Figure 2. Another hipped version at 1039 S. 36th, suggests Japanese details.

Figure 3. An extraordinary two-plus story bungalow square house has pagoda-sweeping hipped roofs over dormer, main house and porch. Pendant-like brackets flow beneath the eaves, no doubt a custom creation of the Harvey Enslow Lumber Company for A. P. Hiegler-W. W. Ray at 2142 Lake Street in Lincoln, Nebraska. Courselines were common between first and second stories in Prairie style houses. The house cost $5,000 in 1922 to build. The first and second floors are 31 feet by 25 feet, with 9 foot-8-inch ceilings.
Figure 1. The nearly-square, two-and-a-half story country house preceded the Bungalow era but continued into it. George Farrell built this version with Queen Anne bay and quoining in his own 1893 house at 1445 S. 16th, Lincoln, Nebraska.

Figure 2. A similar house with nearly-square plan and living room bay was built 20 years later than Farrell's house, at 1633 Harwood (1913). A plan with photograph close to this house in appearance, was shown by Fiske and Meginnis in the Nebraska State Journal, September 28, 1915 (p. 8). Radford also favored the square, multi-storied house and added bungalow features in a State Democrat column on September 4, 1913 (p. 2).
Frame 1: Incorporation of several local sources and strategies for a sustainable college with indigenous living.

Frame 2: The picture of the house at 1920 Broadway. The house was built in 1920, the year following the recession of 1920-21.
PLATE XXVIII

Plates XXVIII through XXXI are presented to establish the close ties between house patterns and plans found in Wilson's, Radford's and Stillwell's house pattern books and houses located in Lincoln, Nebraska.

Figure 1. Instead of two gables facing the street, this Wilson version of the seven-room Coastal type has a hipped roof over a rectangular plan, with music room and piano bay at right. (See pattern No. 390, 1910 edition, p. 29.)

Figure 2. Lincolnites' favorite front porch was attached to a shingled cottage with ridgepole facing the street, at 2948 Franklin. Built by United Lumber and Millwork of Lincoln in 1925, the plan retained its bedroom at right.
Figure 1. Stillwell's 26 feet by 41 feet plan for his "California" Bungalow-cottage has three small bedrooms, each about 11 square feet, along the left side of the house. The right side contained a living room and dining room, each 13 feet by 14 feet, plus a 9 foot by 14 foot kitchen. The separation of bedrooms from living sections of Bungalows was a preferred arrangement. This is a 1919 version.

Figure 2. Similar to the Stillwell concept is this house with deep roof and high dormer at 1834 S. 23rd, Lincoln. Built by H. Rathbone for A. C. Heaston and later occupied by L. F. Seaton the house had a larger dormer than its counterpart below. Its date was 1914.

Figure 3. A similar pattern is the Louise Gilbert house at 1210 S. 22nd Street. John Rudeen built it in 1921. Pyramidal porch posts were popular earlier in the southern United States.
Stillwell's 1919 plan can be traced to its 1916 All American Homes book (No. A-56, p. 63). The dimensions are a closely related 28 feet by 40 feet to the house in Plate XXIX, Figure 1. This Figure 1 at right belongs to Wilson's 1910 pattern No. 537, page 91. True to Wilson's larger dimensions, it extends to 28 feet by 45 feet. The kitchen was almost a square 9 feet.

The Joseph Berger-Vitus Serch house at 800 S. 33rd (1925) has an enclosed brick porch, which increases its indoor living space.
Figure 1. An atypical airy porch was effected by the Franklin Heights developers, Woods Brothers, for Clyde Young, at his 2718 Franklin house (1923). An early continuous porch lintel is set half-way over the corner posts. Tongue-and-groove siding covers exterior walls, porch posts and porch apron. Center brick piers sport skinny braced posts. The wrought iron railings span brick piers whose color does not match the chimney brick.

Figure 2. Wilson's 1910 pattern book for this six-room house (No. 580, p. 82) showed an unusual corner fireplace in the dining room plan. Its 28 foot by 39 foot plan added a 7-foot wide porch and 5 foot by 9 foot living room inglenook. Two bedrooms could be finished in the attic. Paired porch posts give a Japanese feeling. Other clustered porch columns in Stillwell patterns suggested India Bungalow features.

Figure 3. The Lloyd Edaus-Robert D. Siefker house at 3450 Anaheim was built by United Lumber Company with lapped siding. Wide balustrade slats balance the wide space between porch posts. This 1925 house shows that Lincoln Bungalow-cottages had not given up the out-shot or "cat-slide" roof influence.
Comparison of Bungalow- Craftsman Interiors

Among the architects' columns of the three Lincoln newspapers surveyed, mention of interiors was rarely given. During the first month of 1908, Charles Sedgewick presented his only "home Decorating and Furnishing" article:

For the modest economy house or cottage today, more refined wallpaper is used instead of smooth plaster walls and cheap papers. Common today is wall tinting of rough finished walls and ceilings.129

He advised that walls needed a rough sand finish, primed with a good lead and oil paint, then four coats of color, such as off-white to match the Colonial-style painted woodwork. Living room alcoves could be accented in soft moss green, dark red or rust brown. He suggested "Mission style" furniture for living rooms, libraries and dens. Floor rugs instead of carpets, he said, were more healthful to clean.

This "Mission" furniture was advertised frequently in the State Journal from 1908 to 1917. Herpolsheimer Company's Department Store placed a 1908 Christmas advertisement for a "large Mission oak rocker with Boston leather seat in weathered oak finish" for $2.75.130 By 1914 Lincoln readers were exposed to "Stickley style" rockers for $2.50 to $55.00, at Rudge and Guenzel Department Store.131 For the same price, on up to $25, the State Journal claimed, a reed and fiber chair could be purchased at Rudge and Guenzel. In 1914 their

129 op. cit., January 12, 1908, p. 5.
large line drawing of a porch setting showed rockers and couches as well as chairs. 132 The Hardy Furniture Company sold similar chairs for 50 cents less and "settles" for $12.50, and the next year Hardy's oak rockers went up to $3.65 and $5.50 in the State Journal. 133 During the same year Hardy also advertised in The Craftsman, along with Beaton and Laier Company of Omaha (furniture and fabrics), 134 S. Davidson of DesMoines and Waterloo, Iowa; and Marshall Field & Company, Chicago.* Another Lincoln store, Robertson Furniture Company, gave away a "free Mission clock" with a $45 furniture purchase, in the 1915 State Journal. 135

Herpolsheimer Company of Lincoln, "The Daylight Store," also tempted readers through its advertisements with five-light, hanging bell-like fixtures on chains for $6.95. 136 While modern lighting and redecorating has changed today's Lincoln Bungalows, the interior architecture remains unchanged for the most part: wide, open arched walls between living and dining rooms, masonry fireplaces, heavy wainscoting, solid oak ceiling beams, thick oak mouldings, and built-in bookcases and buffets, have been retained. This was confirmed through house visits and windshield surveys of lit windows.

134 op. cit., October 1915, back pages.

* According to Robert Judson Clark, Arts and Crafts scholar, Marshall Field & Company had been selling William Morris wallpaper since the 1880s (p. 58).
Plate XXXII compares the Craftsman style interior as depicted by Gustav Stickley in The Craftsman, (Vol. 8) September 1905. Figure 2 shows how little the style had changed in Saylor's 1913 photograph (p. 59). Plate XXXIII, from the back of Radford's 1921 lumberyard pattern booklet, reveals how the inglenook bench became a kitchen-breakfast nook seat. On the same back cover the entrance wainscoting (Figure 2) took on a Colonial look with white paint and Classical Revival pillars. Built-in secretaries, medicine chests, ironing boards, and closet-foldaway beds were examples of the 1920s space-saving conveniences for small houses found in Radford's booklet.

Kitchen and bathroom conveniences had not come easily to Nebraskans. Radford explained in his 1913 column that small houses needed bathrooms with hot running water and porcelain fixtures, which had been "exclusive to the rich just three years earlier."\(^{137}\) While building codes by the 1930s insured proper plumbing for Lincolnitones, farm families were less fortunate. Betty Malmleaf in her 1953 survey of Nebraska farm houses found that half the number of Nebraska farm houses studied did not have piped in water. Most of these houses still had poor traffic patterns and numerous doors in their 19th century plans.\(^{138}\)


BUNGALOW INTERIORS

PLATES XXXII and XXXIII
Figure 1. Craftsman style interior. *The Craftsman*, (Vol. 8), September 1905, p. 326.

Figure 2. Craftsman type interior: living room corner with inglenook. Henry Saylor's *Distinctive Homes of Moderate Cost*, 1913, p. 59.

Although advertisements in Lincoln newspapers searched for this study did not materialize for Lincoln's Orchard and Wilhelm, the store was involved with providing upper middle income Nebraska clientele with Craftsman style furnishings supplied by prestigious A.J. Sloan of New York, according to Gail Potter, Decorative Arts Curator for the Nebraska State Historical Society.
Figure 1. Craftsman inglenook benches became breakfast nook seats during the 1920s. Radford's "Homes of Character" lumberyard booklet with four-color pages, was from Chicago and was distributed from 1921 to 1926.

Figure 2. The same booklet, back cover, showed entrance wainscoting with built-in secretary, typical of space-saving conveniences in builders' houses of the 1920s.
Influence of Architects and Builders

The influence of leading turn-of-the century architects upon Lincoln, Nebraska, was both direct and indirect. Into Lincoln homes came newspaper articles by architects Charles Sedgewick of Minneapolis, William A. Radford of Chicago, and Ferdinand Fiske of Lincoln. Subscriptions to House Beautiful permitted readers to share thoughts with Chicago's Robert Spencer, Jr., an eclectic English castle-Prairie School stylist whose behemoths dot the Lake Michigan shoreline. He also cared about small houses and wrote many interiors articles. Subscribers to Ladies Home Journal and The Craftsman were aware of integrated style era interiors.

Frank Lloyd Wright's Prairie style house for Harvey P. Sutton in McCook, Nebraska, had been around since 1905. Writer-scholar-architect Ralph Adams Cram advised Davis and Wilson's First Presbyterian Church efforts at 17th and F St. about the time his former colleague, Bertram Grosvenor Goodhue, was working on the State Capital Building. Cram had written numerous nationally popular articles. Thus, Lincolnites were well informed about architectural styles.

At the turn of the century, few architects practiced in Lincoln. Longtime state architect James Tyler (1889-1930) developed the Italianate Revival and shingled Queen Anne Revival styles before 1900. The 1903 Lincoln City Directory listed architects Fiske and Diemar at 516 Richards Block. Thirteen architects were listed in the 1917 Directory along
with "building superintendents." Table XII is a compilation of Lincoln, Nebraska, architects listed in the 1913, 1917, 1924, and 1927 directories, as well as other sources.

Ferdinand C. Fiske (1856-1930) was born in New York, raised in Iowa. He practiced four years in Minneapolis prior to working in Lincoln, Nebraska. The firm of Fiske and Meginnis was listed at 533 Bankers Life Building from 1917 until 1924, when H. W. Meginnis teamed with Schaumberg. In the 1930s Meginnis developed the California Spanish-Monterey houses with wooden balconies. According to Art Duerschner, AIA, of the Nebraska Board of Examiners for Professional Engineers and Architects, in an interview, the firm of Fiske and Meginnis had sold plans to Lincoln builders.

About the time the Lincoln Chapter of the American Association of Architects was formed, the 1917 Lincoln Directory listed 13 architects and superintendents. This number did not increase appreciably.* Nebraska did not require a state architects' registration law until 1937. Building construction often was a family enterprise, teaming realty with house planning, materials supply, and building. Architect George Unthank, Jr., in a telephone interview, stated his mother guided the Bungalow designing of her contractor-husband, George Sr. Their two sons opened their

* George Unthank, Jr., then treasurer of the Nebraska Architects Association, reported in the Lincoln Star-Journal of September 9, 1951, that there were 22 registered architects in Lincoln, with 14 practicing actively and designing an average of five homes yearly, among other assignments. Their residential fees averaged six per cent of total construction costs.
TABLE XII
LINCOLN, NEBRASKA, ARCHITECTS
(1900 to 1930)

As listed in the Lincoln City Directories for 1913, 1917, 1924, and 1927.

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Dates Indicated</th>
</tr>
</thead>
<tbody>
<tr>
<td>G. A. Berlinghof</td>
<td>601 Security Mutual Building</td>
<td>1913, 1924, 1927</td>
</tr>
<tr>
<td></td>
<td>14 Orpheum Theatre Building</td>
<td></td>
</tr>
<tr>
<td>J. Cordner</td>
<td>109 S. 10th</td>
<td>1913</td>
</tr>
<tr>
<td>Fritz Craig, Sr. (1887-1960)</td>
<td>202 Midwest Building</td>
<td>1917, 1927</td>
</tr>
<tr>
<td>Ferdinand C. Fiske (1856-1930)</td>
<td>533 Bankers Life Building</td>
<td>1913-1927</td>
</tr>
<tr>
<td>S. O. Hahn</td>
<td>1910 A Street</td>
<td>1913</td>
</tr>
<tr>
<td>Ben Hemphill</td>
<td></td>
<td>1924, 1927</td>
</tr>
<tr>
<td>C. H. Larsen</td>
<td>1504 8th St.</td>
<td>1924</td>
</tr>
<tr>
<td>Paul V. Hyland</td>
<td>Terminal Building</td>
<td>1917</td>
</tr>
<tr>
<td>Jesse B. Miller</td>
<td></td>
<td>1917, 1927</td>
</tr>
<tr>
<td>(with Craig)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>H. W. Meginnis</td>
<td></td>
<td>1917-1927</td>
</tr>
<tr>
<td>(with Fiske and Schamberg)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>William N. Parks (1875-1923)</td>
<td>2400 Lake</td>
<td>1913, 1917</td>
</tr>
<tr>
<td>L. Schamberg</td>
<td>405 Nebraska State Building</td>
<td>1924</td>
</tr>
<tr>
<td>James Tyler (state architect)</td>
<td>310 Richards Block</td>
<td>1913-1927</td>
</tr>
<tr>
<td>A. W. Woods</td>
<td>109 S. 10th</td>
<td>1913-1927</td>
</tr>
</tbody>
</table>
firm in the 1930s, eventually designing Eastridge, a totally integrated ranch style community during the 1950s.

The Farrell family worked throughout the Bungalow era. The information found in early Lincoln building code books includes Frank Farrell, contractor, as having erected Bungalow-cottages between 600 and 715 South 21st Street in 1912. Lawrence F. Farrell, real estate broker, supplied the 1914 Bungalow for Millard C. Lefler at 1826 S. 23rd (see Plate XXXV, Figure 3) and worked with United Lumber Company in 1925 to 1927 on both sides of 34th and South Street, as well as the block of 34th and Cable Avenue. This interest in nearly-square plans may be traced to George L. Farrell, who built his own square country house on South 16th Street in 1893 (see Plate XXVII, Figure 1). Some of the leading Lincoln builders of Bungalow-Craftsman houses, who were traced through building code, newspaper, and tax assessor records, appear in Table XIII. Many of these people, as well as architects, used their own homes to experiment with architectural styles.

Plates XXXIV to LXIII represent some of the varied patterns which local contractors and builders adapted from pattern books and other printed sources to create Lincoln houses of the Bungalow era.
<table>
<thead>
<tr>
<th>Builder, Contractor</th>
<th>House Example</th>
<th>Type</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>George Alt</td>
<td>1301 Claremont</td>
<td>Coastal-Colonial</td>
<td>1923</td>
</tr>
<tr>
<td>R. A. Bickford</td>
<td>1045 Elmwood</td>
<td>&quot; &quot;</td>
<td>1925</td>
</tr>
<tr>
<td>Frank Farrell</td>
<td>1826 S. 23rd</td>
<td>Coastal composite</td>
<td>1914</td>
</tr>
<tr>
<td>L. E. Farrell</td>
<td>3416 South St.</td>
<td>Colonial-composite</td>
<td>1924</td>
</tr>
<tr>
<td>George W. Farrell</td>
<td>1445 S. 16th St.</td>
<td>square-vernacular</td>
<td>1893</td>
</tr>
<tr>
<td>W. G. Fullegor</td>
<td>2001 Euclid</td>
<td>Woods-Retreat</td>
<td>1911</td>
</tr>
<tr>
<td>E. A. Gehrke</td>
<td>745 Elmwood</td>
<td>Coastal-Colonial</td>
<td>1917</td>
</tr>
<tr>
<td>H. P. Lorenz</td>
<td>915 Elmwood</td>
<td>Coastal-Colonial</td>
<td>1925</td>
</tr>
<tr>
<td>Leon H. Pauley</td>
<td>743 Elmwood</td>
<td>Chalet-composite</td>
<td>1921</td>
</tr>
<tr>
<td>Ray C. Pauley</td>
<td>2336 B</td>
<td>Prairie style</td>
<td>1919</td>
</tr>
<tr>
<td>J. V. Robinson</td>
<td>3318 Randolph</td>
<td>Craftsman-composite</td>
<td>1916</td>
</tr>
<tr>
<td>Clyde Rush</td>
<td>824 Elmwood</td>
<td>Coastal</td>
<td>1925</td>
</tr>
<tr>
<td>George Unthank, Sr.</td>
<td>2530 Washington</td>
<td>Coastal-Prairie</td>
<td>1915</td>
</tr>
</tbody>
</table>
HOUSE PATTERN BOOK PLANS
OF BUILDERS AND CONTRACTORS
LINCOLN, NEBRASKA

PLATES XXXIV to LXIII
Figure 1  Four of the houses in the 1000 South 35th Street block built by Roy A. Bickford in 1925, are of the Coastal type. They are examples of the nation's commodious Coastal-colonial favorites with catslide roofs, recessed porches and massive dormers. The brick piers are vestiges of the full brick or shingle pillars of the H. H. Richardson era. Shutters on the house at left are Colonial Revival add-ons. Bickford in the same year contracted the Bungalows in the nearby 1000 South Elmwood block.

Figure 2. A similar Coastal type fills the northwest corner of 33rd and Randolph. Pauley Lumber Company built this block between 601 and 729 South 33rd between 1921 and 1925. Pauley's earlier version differed from Bickford's in its exposed dormer rafters, placement of four dormer windows, profusion of scantling brackets, and newer wide clapboarding.
Figure 1. Lawrence E. Farrell in 1925 worked with United Lumber and Millwork to build the blocks on both sides of 34th and South, Lincoln, Nebraska. The long narrow porch at left is a version of the New England telescoping house, revived during the late 19th century classical era. This composite was characteristic of Farrell's work in that block and elsewhere in the city.

Figure 2. Earlier in 1914 Farrell had also used the telescoping porch pattern on the Bungalow at left at 1826 S. 23rd, home of Lincoln educator Millard C. Lefler. Next door, houses at 1834 and 1840 S. 23rd express the range of proportions and roof lengths of the Coastal type. Just before this neighborhood, Farrell had built several Coastal Bungalows among the 24 foot by 28 foot and 24 foot by 36 foot Chalets and hipped, nearly square houses of one-and-a-half-stories in the 600-700 South 21st Street blocks. These were built for a modest $1500 apiece in 1912-1914.

Figure 3. Close view of the Lefler house shows how eaves protruded less than on western Bungalows. At this date in Lincoln, Nebraska, the Bungalow-cottage was a composite of Classical Revival - Queen Anne features. The pedimented porch, with its bracketed bargeboard, tiny bracketed vent frame, rests on double porch columns commonly seen in photographs of Indian Bungalows. Shingles in the upper portion coupled with clapboards are reminiscent of H. H. Richardson.
Figure 1. Architect Ferdinand C. Fiske in 1909 tried this eclectic composition for his own house at 1600 S. 21st Street in Lincoln, Nebraska. A simple, two-planed roof is flanked by Flemish style corbeled walls. The recessed screened porch with pent roof is flanked by innovative truncated pillars. Note wide clapboarding, then a new material. Grouped upper story windows with 12 lights each, date the house to the Craftsman era, but appeared earlier than the majority.

Figure 2. By 1913 Fiske had established his style in the H. E. Sidles house at 2110 A Street. This dazzling white stucco has an unusual pediment above the wide-arched porch. The 32 by 28 foot house cost $12,000.
Figure 1. Fiske and Meginnis presented a 32 foot square stucco Bungalow with yellow pine trim in the Lincoln State Journal on Sunday, March 21, 1915 (p. A-4).

Figure 2. A similar stucco house, for Wittie Page, with pent porch roof and rear wing appeared in 1921 at 602 South 32nd Street. Lumberman L. H. Pauley added the green trellis-like decoration to other houses of stucco in the area. It is highly likely that the Pauley Lumber Company was one of the purchasers of Fiske and Meginnis plans.
Figure 1. One of the last houses built on Elmwood was L. H. Pauley's at 743, in 1921. R. E. Richardson was the contractor. With Fiske's creativity, he may have devised this Chalet composite, front view, with flat board fence.

Figure 2. Side view of the Pauley-built house at 743 Elmwood combines a jerkinhead hipped roof with a dormered side. Roof over side entrance mimics the main roof.
Ray Conrad Pauley's own house at 2336 B Street at first looks like a modern "aeroplane" Chalet type in brick. Closer look reveals Pauley's experimentation with two Bungalow types (Patio and Chalet), plus the Prairie Style horizontal upper story with flat roof. This composite is replete with Tidewater English chimneys. Built in 1919, it presages the Ranch style era. The upper story windows have been part of a recent remodeling effort.
PLATE XL

Figure 1. Harvey Ellis' rendering in The Craftsman, 1904, may have provided the impetus for cottages with curved, canopied porch roofs.

Figure 2. Ferdinand Fiske's eclectic version at 1601 A Street for Robert T. Funk-L. Southwick appeared 11 years after Ellis' illustration.

Figure 3. William A. Radford continued the concept more closely than Fiske in his 1921 lumberyard catalog of house and garage plans.

All three architects showed daring and experimentation in their creative renderings.
Stickley’s Craftsman house pattern No. 210 featured jerkinhead gables in the magazine's June 1916 issue (p. 316).

The G. Tenning house at 889 South 35th Street, in a block developed by Star Real Estate in 1924, represents a similar jerkinhead. It resembles the street facing double-gabled Chalet type of the early Bungalow era. Over a dozen similar houses utilizing this pattern were built in Lincoln between 1922 and 1924.
Figure 1. Later in the Bungalow era the use of Stillwell's plans increased in Lincoln, Nebraska. This popular pattern No. L-547 in the 1919 Bungalow book from that company was available with a rectangular plan and a nearly-square version. Both plans included designs for built-in Pullman type tables and seats.

Figure 2. Rendering of the Stillwell plan, op. cit., p. 47, shows a wide portico.

Figure 3. A larger 26 foot by 44 foot plan for a narrow lot was promoted early in Henry Wilson's Bungalow book (5th edition, 1910), p. 8. The porch at right.

Figure 4. The rendering in Wilson's book featured two street-facing porticos with double columns similar to those found on India's Bungalows.

Figure 5. An interpretation of the above plan was built at 840 South 35th Street, Lincoln, Nebraska. The B. Loring house was built in 1923 with wrought iron railings and Colonial Revival shutters.
Figure 1. The Smith-Northrup Bungalow at 332 South 33rd Street, is a finely constructed and maintained house. A. E. Pierson was contractor for the original owners, C. L. Smith family, related to the Kep Hardings of Lincoln, Nebraska. The house remained in the original family from September 1929 until August 1950. Restoration work by the present owners-contractors has included replacement of a corner ceiling moulding, and stairway newel post. The contemporary plate glass storm door reveals the full-mullioned front entrance door with cut-glass doorknobs.

Figure 2. Side view of the Smith-Northrup Bungalow shows sensitive, assymmetric arrangement of dining room and bedroom windows, with breakfast nook located at right. Windows under the eaves belong to closets and are fitted with interior stained glass windows in a tulip motif. *The oak swinging door between kitchen and dining room has been retained from the original Bungalow era, as have the living room-dining room archway and built-ins. For dining window detail, see Plate XI, Figure 2.

*designed by owner, Vicki Northrup.
Evaluation of Architectural Historians

An architectural site survey conducted by the Architecture Department of the University of Nebraska-Lincoln, states the Bungalow style was dominant in more modest houses in Lincoln, Nebraska, beginning about 1913, with the Ross B. Beams house at 2229 South 8th Street.\(^{139}\) About a half dozen two-story houses with Bungalow features appearing in 1906 were mentioned in the report, including a concrete square house for Louis G. Wettling at 1906 Washington. Two years earlier, in 1904, Ferdinand Fiske had designed a house for Nebraska Governor Nance's daughter with awareness of the era's new styles. The construction of this house is depicted in rare photographs by its owners, which were researched by the Nebraska State Historical Society's archivists.

The technique of comparing visuals (both photographs and renderings) in housing publications with photographs of local houses, has been applied also by Skjelver in Marshall Michigan (1965) and Webster County, Nebraska (1980). Mary Wallace Crocker in 1966 examined the influence of 19th century carpenter guide books (1830-1864) on Mississippi architecture, with published design plates and photographs of buildings.

Historians who traced carpenter guide books and architectural house pattern books include Henry Russell Hitchcock

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\(^{139}\) Thomas Laging, Project Director, "The Nebraska Capital and Environs Plans," College of Architecture, Lincoln, Nebraska: University of Nebraska, 1975; p. 33.
(1946) and Wuthey and Withey (1956). They used these books in identifying regional housing features and in establishing the spread of academic style features.

Recent books by architectural historians specializing in early 20th century California architecture carry footnotes suggesting the influences of publishers on building designers. Gustav Stickley is credited for conveying the California styles nationally; earlier Charles Fletcher Lummis wrote for Californians, spreading the regional building vernacular. Near the Stickley publishing empire in the east, Alan Gowans found thousands of Craftsman houses in New Jersey.

In her book of architectural styles, author and editor of Architectural Forum, Mary Mix Foley, credits the Greene Brothers for developing the west coast's regional style to suit the climate and land, concurrently with Wright's Prairie style in the midwest and earlier with H. H. Richardson's shingled eclectic houses in New England. She attributes Asher Benjamin's pattern books to the promulgation of Charles Bullfinch's Adams (Neoclassical) style around New England, as an example of the spread of a style in a particular region.

By comparing circulation figures among leading magazines as well as numbers and types of articles relating to modest

140 op. cit., p. 231.
141 ibid., p. 22.
houses, Sheila Baillie in an unpublished masters thesis described the dominance of Edward Bok of *Ladies Home Journal* in spreading the modest priced house in America.\(^{142}\)

Extensive research on midwest vernacular houses, particularly the rural Tee-form and the square house, was done by Skjelver (1980). The two-story square houses with broad hipped roofs had New England roots and were popular with symmetrical Federal style features. In Webster County, Nebraska, they often were incorporated with Queen Anne features.\(^{143}\) Their ease of construction, economy of arrangement and adaptability kept them reappearing with Classical Revival, Colonial, Italianate and Spanish style features.\(^{144}\) Stickley and Radford appreciated the form. As noted in this survey, the form remained popular with bungalow features up to World War I in Lincoln, Nebraska.

Through her research in Webster County, Nebraska, Skjelver (1980) also noted the basic balloon-frame pioneer house was often 16 by 24 feet, the same size as the pioneer log cabin. The range of plan dimensions in Radford's 1908 pattern book was 16 by 24 feet to 40 by 68 feet, with 32 by 46 feet the mean, or nearly double that of the pioneer cabin.


\(^{143}\)Mabel Skjelver, *Webster County: Visions of the Past; Red Cloud, Nebraska: Webster County Historical Museum*, 1980; p. 32.

\(^{144}\)ibid., p. 31.
The most frequent size for a square plan in Radford's book was 30 by 34 feet, close to the average dimension for nearly-square Radford plans discovered by Skjelver in the 1907 to 1924 Webster County Argus.145

Dormers, which appeared on Lincoln examples, had their origins in the middle ages as attic headroom. This idea came early to the American colonies. In the south, large hip-roofed dormers were typical on vernacular houses with wide porches, especially in French South Carolina, wrote Mary Mix Foley.146 Dormers on Chicago Bungalow-cottages changed as rapidly as rooflines and porches. Shed, hipped, and gabled dormer roofs protruded atop street-facing roof ends, indiscriminately gabled, gambreled, and hipped. In Chicago, they reached new heights. Oversized dormers enabled Chicagoans to evade higher property tax rates for two stories, according to Wilbert Hasbrouck, FAIA, Chicago architectural historian.*

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145 ibid., p. 31.
146 op. cit., p. 220.
* in a telephone interview, November 29, 1980.
Analysis of Data

Relationships between Lincoln, Nebraska, records and national Bungalow publications were found through studying types according to Henry Saylor, construction details, building materials, plans, interiors, and by comparing the builders' results as found in Lincoln, Nebraska, with the ideas of architects, found nationally and locally. Photographs of on-site representatives were compared with illustrations in housing publications (1900-1930). The data collected was judged by the following criteria:

1) There is a consistency among Lincoln, Nebraska, records and national housing publications (1900-1930). First, the era was established between the first appearance of Bungalow types in regions of the United States and the economic depression of 1929, when house building declined. Second, the Bungalow's definitions as presented by national and Lincoln, Nebraska, writers were compared and found to correlate. Using these definitions to identify Bungalows and houses with bungalow features aided the comparison of visuals.

Over 1200 illustrations of houses of the Bungalow era were studied as they appeared in The Craftsman magazine and its house pattern books, in House Beautiful, and in major Bungalow pattern books by William A. Radford, Henry Wilson and E. W. Stillwell. The illustrations were compared with
photographs of 717 representative houses found in Lincoln, Nebraska. Consistencies became evident as they were categorized by types first established by Bungalow author, Henry Saylor (1911).

Indicating immediate awareness of national trends concerning the Bungalow style, Lincoln newspapers kept readers informed of the California style as it was being publicized in national publications from 1902. Lincolnites saw the house patterns of three architect-columnists whose work was consistent with the national housing publications and representative photographs surveyed. These three columns appeared simultaneously with the peak building years in Lincoln, Nebraska (1908-1917). Local newspaper advertisements also promoted the style and its interiors, and one paper early published photographs of both Bungalows and houses over two stories high with bungalow features. Local real estate costs presented in the newspapers and in building code and tax assessment records were consistent with those found in the national publications.

2) Common sources for regional Bungalow types had to be found from the national literature and Lincoln records. The nearly 3000 visuals were categorized according to Saylor's 10 Bungalow types. These were found to represent three regional influences corresponding with three headquarters for Bungalow-related publications: Los Angeles, Chicago, and New York. Seven types were related to
American balloon frame construction: the Pasadena type, Chalet, Patio, Portable-Square, Woods Retreat, Coastal Bungalow-cottage, and houses over two stories high with bungaloid features. Three of Saylor's types did not conform to balloon frame construction: the California Indian adobe vernacular which affected the Mission Revival style, the midwest horizontal cement house known as the Prairie School style, and the log cabin with its folk-vernacular tradition. Plates I-VIII showed the seven Bungalow types as they were found in Lincoln, Nebraska.

The common sources for the seven Bungalow types were found to be cottage and vernacular square house forms. These combined readily in the Bungalow style with its obtuse roof angles and exposed construction members, to produce a variety of sizes, shapes and proportions. Because of the flexibility of the forms and the recombining of bungaloid features among these types, the style had widespread popularity and longevity.

All of Saylor's types could be traced through The Craftsman magazine (1901-1916), which represented high quality materials and construction. Most Craftsman houses were large with medieval English and Mediterranean Revival style features. Those found in Lincoln, Nebraska, conformed to the Craftsman use of brick, cement, and red tile roofs. Only Craftsman houses with bungaloid features were studied. Building code and tax assessment records showed these
two-story-plus Craftsman versions to be of fine quality construction and higher costs than their smaller Bungalow counterparts. This data concurred with The Craftsman.

While they shared common construction features, the local climate, site size, available materials and building tradition affected Bungalow neighborhoods. Berkeley first featured the Chalet and flat board designs; Pasadena had its own cobblestones and rustication; Chicago its brick Bungalow-cottage suited to narrow urban lots. New Englanders preferred the Coastal and Wood Retreat cottages. As the plates in this study indicate, Lincolnites, too, favored the Coastal type, particularly a French colonial composite which coincided with its national popularity. The Chalet and other types were also reinterpreted by Lincolnites according to local climate, site size, available materials, and building tradition. These findings were cross-validated in the remaining criteria which follow.

3) Correlations between housing publications and Lincoln, Nebraska, records (1900-1930) could be found in construction details and materials from the Bungalow era. Close up photographs of Bungalow details on Lincoln, Nebraska representatives were compared with the most common features found in published literature. Plates IX to XV show these features and materials. Records of Lincoln building suppliers were studied to determine relationships
between the materials they sold during the Bungalow era, the location of some of these houses they supplied, and on-site comparisons with the style features shown in their catalogues and brochures. The 717 representative photographs were studied and compared with construction details and materials found in national housing publications, local newspapers, and construction materials mentioned in building code books and on tax assessors' cards. Oral interviews helped to confirm the building suppliers' participation during the Bungalow era.

The records indicate a dominance of frame construction and wooden building materials, coinciding with the nation's wooden architectural era. Wood remained the dominant building material in Lincoln, Nebraska. It was evident in the photographs of representative houses and building permit records. Further analysis established the construction of Bungalow neighborhoods during 1921-1926 by major local lumber dealers. Because of rich shale and lime deposits, brick houses during the Bungalow era were readily supplied by a local brick manufacturer whose records were intact.

About the time publishers were introducing new building materials, Lincoln contractors also were trying these. Cement houses appeared as early as 1906; red tile roofing was shipped in; a local supplier furnished cement blocks for foundations and porch piers for nearly 50 years. Prefabricated millwork of the Bungalow style was catalogued and available by 1913, to coincide with the first Bungalow
types in Lincoln, Nebraska.

4) Plans of Bungalow types in Lincoln, Nebraska, could be established with plans found in national publications (1900-1930). Plans found in Lincoln, Nebraska, newspapers and representative photographs were related to plans from Stickley's, Radford's, Wilson's, and Stillwell's pattern books. Plates XVI to XXI indicate these similarities. These illustrations were arranged by Saylor's types, which simplified categorizing of plan shapes and dimensions. The rectangular plan, with its dormered half story and projecting window bays from the Queen Anne Revival era, remained the most popular plan in Lincoln, Nebraska.

A percentage distribution of plans among the leading house pattern books of the Bungalow era indicated a favoring of nearly-square shapes by Radford, which coincided with Saylor's Chalet, Portable-Square, French Coastal, and two story bungalow types. Wilson's dominant Chalet types were both square and rectangular and larger in dimension than the other pattern book publishers, but had more small sized rooms. Stillwell's rectangular plans favored the Woods Retreat and were small in overall size. Stickley and Stillwell also promoted the large two-and-a-half Chalet "aeroplane." Plan dimensions were in the range of 32 feet by 46 feet for rectangular cottage forms, and 30 to 34 square feet for nearly-square plans. Lincoln tax records and building code sizes were used for validating this data. Plates XXII to XXXI corroborated the media's plans with representative houses found in Lincoln, Nebraska.
5) There is a correlation between Bungalow interiors in Lincoln, Nebraska, and those illustrated in housing publications (1900-1930). Earlier twentieth century Bungalow interiors rendered by Harvey Ellis in *The Ladies Home Journal* and Stickley's *The Craftsman*, provided the basis for comparison with Bungalow interiors in Lincoln, Nebraska. While interior woodwork had been retained in many cases of the houses surveyed, the furnishings had been changed. A few Craftsman type furniture pieces were seen. The records indicate "Mission" and "Stickley" furniture as well as reed porch furniture were advertised in Lincoln newspapers from 1913 to 1916. Lincolnites were also greatly influenced by Colonial Revival interiors due to the prevalence of this style in newspaper and lumberyard publications. This tended to mix styles with Colonial furniture and painted woodwork in Bungalow interiors. Plates XXXII and XXXIII indicate these influences.

6) The published work of leading architects of the Bungalow era probably influenced architects, designers and builders in Lincoln, Nebraska. Photographs of their houses appeared in nationally distributed publications seven years before Lincoln newspapers printed illustrations and plans of Bungalows. Influential architect-columnists did not appear until Lincoln's Bungalow building coincided with the peak crop prosperity years of 1908 to 1917. Radford's column appeared in the Nebraska State Democrat from 1913 to 1915, and in a lumberyard promotional catalog in Lincoln in 1921.
Illustrations of the major pattern promoters were found to compare with actual representative Lincoln houses. Local builders were studied. Their houses as found in Lincoln, Nebraska, were compared with pattern book and local newspaper illustrations. Experiments on their own family houses indicated an awareness of the building styles competing between 1909 and 1917. A few examples of their houses built from 1909 to 1929 appear in Plates XXXIV to XLIII. Bungalow neighborhoods burgeoned between 1921 and 1925. The growing German-Russian population remained loyal to a Coastal-colonial composite type for over 50 years.

7) Finally, the evaluation of architectural historians was given as their methodology relates to this study. The illustrations in their books and reports show relationships of house pattern books, the carpenter guides, and newspaper patterns to houses built in their researched regions. Through the review of literature also, date-captioned illustrations found by California historians were used to establish the provenance of the Bungalow style.

Contemporary historians elsewhere provided descriptions of the Coastal type identified by Saylor and helped in establishing the existence of composite Bungalow types and their origins. The techniques of these historians is essential to understanding and locating neighborhoods and houses worthy of historic preservation, and to remodel others with sensitivity to the style era.
CHAPTER V
CONCLUSIONS

This study was concerned with the influences of housing publications (1900 to 1930) upon houses of the Bungalow era in Lincoln, Nebraska, and how these were related. The acceptance of an affirmative influence from house pattern books, shelter magazines and newspapers published during the Bungalow era and their correlations with Lincoln, Nebraska, houses, could be determined by seven criteria, as follows:

1) There is a consistency among Lincoln, Nebraska, records and national housing publications relating to the Bungalow era (1900 to 1930).

2) Comparisons of regional Bungalow types found in housing publications (1900 to 1930) with Bungalow types found in Lincoln, Nebraska, indicate common sources.

3) There is a correlation between Bungalow construction details, building materials, found in Lincoln, Nebraska, and those found in housing publications (1900 to 1930).

4) Plans of Bungalow types found in housing publications have similarities with Bungalow plans found in Lincoln, Nebraska.

5) There is a relationship between Bungalow interiors in Lincoln, Nebraska, and those found in housing publications dating back to the early 20th century.
6) Comparisons of architects, designers, and builders in national print media and in Lincoln, Nebraska, records indicate a mutual awareness of the same Bungalow types.

7) Evaluation by architectural historians substantiates influences of the Bungalow style as it was featured in housing publications.

Criteria for Accepting the Hypothesis

The criteria were useful in understanding how national housing publications may have affected home owners and builders of a specific location during the Bungalow era. Through early newspaper accounts of California home building, advertisements urging Nebraskans to travel to California to see the houses firsthand, Lincolmites became aware of the emerging California style by 1902. Publishers' definitions of the Bungalow coincided throughout its style era, but left room for broad interpretation. Even national publishers confused the terms "Bungalow" (style) and "cottage" (form). Seven types out of 10 categorized by Henry Saylor (1911) were related to balloon frame construction. Cottage and vernacular forms were found as common sources for the seven types as they were compared with representative houses in Lincoln, Nebraska. Comparisons of local records with national house patterns books and magazines, indicates that records found in Lincoln, Nebraska, which relate to the Bungalow style (1900-1930) correlate with the most influential publications of the style. It is feasible, then, that other cities had Bungalow types and favorites in common with similar regions of the United States.
Suggestions for Further Research

National publications were involved in this study to examine their influence upon local media and to help categorize Bungalow types from earliest records, before recently found representative houses as artifacts could be compared. Further research is required for testing the influence of national publications and Saylor's Bungalow types in other regions of the United States as well as other communities in Nebraska. Why local interpretations were made from Bungalow house patterns may provide insight into local housing histories and affect purchase decisions of refurbishing supplies.

Bungalows with their flexible plans, variety of detailing and easy construction, kept them a viable American housing style. According to Amos Rapoport, people need to create their own meanings in their habitations. What is the significance of "home" as an ideal in our culture? Was it as strong a concept throughout American history as it was during Stickley's publishing era? To what extent does the media affect housing motivations and choices? Did Bungalows meet human shelter needs better than other styles? Have some Bungalow types been more effective as economic realities than others? How should Bungalows be rehabilitated to accommodate disabled residents and elderly?

An understanding of how older house styles are meeting current shelter needs is important from an energy conservation
perspective also. Shrinking supplies of fossil fuels for building materials stress the need for cost-effective shelter as well as the rewriting of building codes. Since one-fourth of America's fuel consumption is used to heat buildings and water, choices between conservation and comfort may need clarification. What criteria for physical, psychological and social comfort can be met while still assuring affordable houses?

In current historic methodology, cooperation among architects and historians is needed to eliminate the overlap in style identification and cataloging. For instance, early 20th century terminology for interior furnishings includes Mission, Golden Oak, Craftsman, Victorian Popular, Colonial Revival and period styles as noted by the Nebraska State Historical Society. Preservation students should be encouraged to receive on-location training in methodology, and aid their townspeople in recording their historic buildings. To hold their interest, visual and verbal materials need to be written that will present appropriately and aesthetically the concepts of style creators and preservers.

British techniques for studying vernacular dwellings, such as that applied by R. W. Brunskill (1971) need to be tested further in America. How did medieval European dwellings affect American vernacular forms? How do midwestern square houses relate to other regions? What well-tested methodologies can be used for their study?
the "country theme" evolve in regions of the United States? It is still a popular theme in contemporary interiors. Is "agrarian style" a style, or the same as "country"? "Style" itself, so loosely applied, needs further study.

The process of historical research evolves continuously. As Skjelver has indicated:

New records, discoveries, and modified historical philosophies and theories or erroneous interpretations of evidence necessitate the rewriting and re-evaluation of the written record for each generation.147

Literature written in the late 1960s and increased by the 1980s involves a renewed interest in the Craftsman-Bungalow types in the United States. New findings of primary documents and clues stimulate this interest and re-interpretation in historic research.

But, fortunately, our pioneer days are not ended even now and we still have a goodly number of men and women who are helping to develop the country and make history merely by living simple, natural lives close to the soil.148


Summary

This study was conducted to explore the provenance of the Bungalow style as it was presented by housing publishers of the era (1900 to 1930), to examine the 10 Bungalow types first described by writer Henry Saylor (1911 and 1913), and to trace the interpretations of the style by local builders and architects in Lincoln, Nebraska. For this search housing publications included national magazines and house pattern books of the Bungalow era and local print media records found in Lincoln, Nebraska. Seven criteria supported the hypothesis that both national and local housing publications were the common sources of Bungalow style influences upon Lincoln, Nebraska, and other regions of the United States.

Recent photographs taken by the writer were used to compare 717 Bungalow representatives in Lincoln, Nebraska, with over 1200 patterns and plans found in housing publications. Categorization of these examples according to Saylor led to the appearances of regional types and composites. Cottage and square forms found in Lincoln, Nebraska were influenced by Bungalow style features during the era. Comparisons of Bungalow construction details, building materials, plans, interiors, architects, builders, and architectural historians were used to cross-validate regional and local
representative houses.

The Bungalow style served Lincolnites with its simple construction and was precursor to the one-story houses of post-depression years. Now, in an energy-and-materials-conserving age, Thoreau's concept of simple lifestyles with simple dwellings, rings out still in words of contemporaries such as Lincoln, Nebraska, builder Robert Peterson, who advises today: "Keep designs simple. Complexity adds to costs."*

The variety of choices among Bungalow types coincided with the nation's heterogeneity and complemented the liberal intellectuals who were the style era's original home owners. Variety permitted individual expression. The style may have evolved from eclectic New England shingled cottages of the late 1800s. One of these, rusticated and relocated by Reverend Worcester at San Francisco Bay, was a haven for the new generation of California's experimenting architects. Comfort, rather than elegance, became their status symbol. Aware of this, The Craftsman publisher Gustav Stickley often wrote of readers requesting designs for genuine comfort. The search for it continues.

*In a speech at Nebraska Governor Charles Thone's Energy Conference, November 1980.
Seldom is it that the pleasantest houses to visit are the richest. The real compliment is not to apologize for the simple fare. That means trust, and trust is better than fried oysters.

APPENDIX A
GLOSSARY OF TERMS*

ACADEMIC STYLE: Architectural design created by technically trained specialists which includes blueprints and plans.

ALCOVE: A seat with ornamentation in a garden or summer house.

APRON: The lower part of a window, or the timber platform at the entrance to a gate lock.

APRON PIECE: A piece of lumber used in construction of wooden staircases supporting the rough strings, or carriage pieces, which is horizontally placed at ends of joists forming the landing and is firmly wedged into the walls at either end.

ARCHITRAVE: Lowest of a three-part entablature; or moulding of a door or window.

ART NOUVEAU: A decorative and fine arts style (1890-1902) based upon two-dimensional sinuous lines, especially the bean sprout, which was influenced by Celtic, Gothic and Japanese art, and was revived in the 1950s. Louis Sullivan and Louis Comfort Tiffany were the American exponents of the style.

ARTS AND CRAFTS MOVEMENT: A design philosophy and era based upon John Ruskin's and William Morris' restoration of hand-crafted work in a machine age, raising the dignity of the working class, developing dwellings of honest materials integrated with the environment, and turning simple belongings into art.

BALLOON FRAMING: Skeletal construction of lumber in standardized dimensions without tedious mortise and tenoning, in which every stud is load-carrying, and nails are used in place of jointed wood (1839-1910).

BALUSTRADE: A protection on the open side of a balcony or high part of a house formed by upright supports (balusters) and horizontal rail, sometimes interrupted by piers on a porch.

BARGEBOARD: Face board fixed to front of gable end.

BASEBOARD: The protective line of board carried around walls next to the floor.

BATTEN: A narrow wooden strip covering the vertical joint between two boards.

BAY WINDOW: Three-side boxed window projecting from another wall.

* Derived from Davidson, Gray and Saylor,
BEAD:  A small rounded, projecting moulding.
BEAM:  Supporting horizontal member of a structural frame.
BEAUX ARTS:  Traditional architecture along classical and revival lines.
BOX GUTTER:  Wooden gutters lined with copper, zinc, or lead.
BRACKETING:  Perpendicular wooden supports for projecting floor or shelf beams, appearing in right angle or triangular shapes.
BRICK VENEER:  A layer of face brick, four inches thick (brick width) laid against boarded framework that is covered with a layer of waterproof paper and is separated by an air space. The brick is held on metal lath and mortar.
BUNGALOW:  A low, broad dwelling with overhanging eaves usually with a hipped or wide pitched roof and a street-facing entrance porch; a residential style (1900-1929: midwest).
CAMPANILE:  A rectangular bell tower of Mediterranean origins.
CARRIAGE:  Pieces supporting wooden steps, consisting of flights.
CATSLIDE:  See OUTSHOT.
CHICAGO WINDOW:  Grouping of a large window flanked by two narrower ones joined by a common sill and lintel.
CHIMNEY BREAST:  Projection of a chimney from its wall.
CLAPBOARD:  A narrow, tapered board, overlapping others to form the siding or outer finish of frame building walls.
CLASSICAL-COLONIAL REVIVAL:  (1890-1920) Architectural style using 17th century Roman forms as they occurred in New England. Features included symmetrical, pedimented forms and plain surfaces.
CLINKER BRICK:  Hard semivitrified (glasslike) overcooked brick.
COMPOSITE STYLE:  Combination of two or more styles or types in which none dominates.
CONCRETE:  A building material mixture of one part cement to two parts sand and four of aggregate.
CORNICE:  The eaves of a roof, or projecting member at the top of a wall.
COTTAGE:  Small, plain one-story vernacular dwelling sometimes including an attic with dormers; from medieval times.
CRAFTSMAN: Refers to quality, upper middle class houses usually over two stories. Craftsman Bungalows and traditional houses, as found in Gustav Stickley's house patterns, had quality construction and therefore higher costs than modest Bungalows. Craftsman house patterns included period revivals, Mission, Spanish and Colonial Revivals and log lodges. Craftsman furniture and the Craftsman interior style included massive, box-like oak furnishings, and handcrafted accessories, plus willow wicker furnishings.

DADO: Plain flat surface between a base and wall capping.

DORMER: A minor gable with front windows in a pitched roof.

DOUBLE-HUNG WINDOW: Two balanced sashes, one sliding over the other.

EAVE: The projecting overhang of a roof or its lower border.

ECLECTIC STYLE: Varied combination of historic styles and features as well as experimentation as new materials and technologies evolved.

ENTABLATURE: An architecturally treated wall consisting of an architrave, frieze and cornice supported by columns and holding up the pediment or the roof.

FINISHING COAT: The third and last coat in plastering; when the last coat is formed for paint and is executed carefully it is called "stucco"; if for paper it is "fine setting."

FLUE: Passage in the chimney for conveying flame and smoke.

FOLK HOUSING: Form of shelter originating among common people of a region using indigenous materials and no plans.

FOOTING: Courses of masonry or concrete used under a wall or support and projecting beyond to distribute the weight.

FRAME: Wooden skeletal construction.

FURRING: Thin strips or blocks of wood, metal or brick used to fasten other materials to that surface. It leaves an air space, levels up uneven surfaces, makes walls thick-looking.

GAMBREL: A roof form in which the angle of pitch is changed abruptly between eaves and ridge; of Dutch origin.

HIP: Line of intersection of two roof planes.

HOUSING PUBLICATIONS: Magazines, books, newspapers and other written reports pertaining to house design and construction.
ITALIANATE: Assymetrical rectangular housing style with loggia, low and broad roof, bracketed eaves.

JACOBEAN: House with steep sided gables with segmented curve, tall chimneys, round arched doorways, stone and brick windows divided by stone mullions into rectangular sections.

JAMB: An upright forming the side of a window or door.

JERKINHEAD: A roof form in which the top of a gable is cut off by a secondary slope forming a hip; also called truncated.

JOIST: A small beam of wood or other material running from wall to wall or between beams and which carries the floor or ceiling.

LATH: Thin strip of wood laid parallel, perpendicular or diagonally to others to form a backdrop for plastering ceilings, walls or partitions, slating and tiling, or leaving exposed for porch bases.

LIGHT: A pane of glass.

LINTEL: A horizontal member spanning an opening and carrying a weight; used around doorways and windows.

MASONRY: Stone or brick materials.

MILLWORK: Woodwork from a mill for finishing.

MISSION STYLE: A revival (1890-1912) incorporating combinations of adobe construction by native California Indians, using stucco, wood stud, hollow tile or reinforced concrete for plain arched white walls, low pitched tile roofs, scalloped or parapeted gable ends.

MORTISE: A cavity into which fits a correspondingly shaped projection, the tenon, used for making a woodwork joint.

MULLION: Upright dividing a window into lights.

MUNTIN: Minor bars dividing a window.

NEWEL: Wooden posts situated at the top and bottom of a flight of steps.

OBTUSE ANGLED ROOF: One less than 90 degrees but generally a 30° angle.

OUTSHOT: In colonial times, building annexes with shed roofs; in Bungalows, the continuous abrupt angled roofs over porches.

PEDIMENT: The triangular space between the entablature and the roofline on either side from the ridge pole to the eave line.
PENT ROOF: A short shed roof, cantilevered, covering a stoop, of German origin. It can be attached to house side or extend from eave.

PERGOLA: An arbor treated architecturally.

PERIOD REVIVAL STYLES: Early 20th century interpretations of English, French and Spanish styles from the 15th-18th century used in cottage forms and featuring romanticism with gardens.

PIAZZA: Paved open terrace leading from a back entrance, a court.

PIER: A support for an arch or lintel, usually massive supports, but not columns or posts.

PILLAR: A slender, vertical support.

PITCH: Degree of slope, or a slope; the ratio of the height to the span of a roof or arch.

PORCH OR PORTAL: A covered entrance to a building.

PORTLAND CEMENT: A mixture of limestone and clay burned in a kiln and hardened under water.

PURLIN: Longitudinal timber support for roof carried on walls or roof trusses.

QUEEN ANNE STYLE: Mid to late 19th century architecture with irregularity, variety, bays, multiple roofs, large gables and chimneys, small scale, classical detail.

RICHARDSON ROMANESQUE: Massive arched masonry buildings, usually with rough stone facings developed by Henry Hobson Richardson (late 19th century).

RIDGEPOLE: A horizontal timber at the top of a roof, receiving the upper ends of the rafters, like a spinal column.

ROOM: An enclosed interior space, usually rectangular. The height of a room is generally three-fourths of the width.

RUSTICATION: Rough stone faces with rough mortar.

SCANTLING BRACKET: A narrow bracket used for decoration, rather than support.

SHAKE: Tapered large wood usually of cedar, to cover a facade.

SHED ROOF: Roof having only one sloping plane.

SHINGLE: Thin wedge-shaped piece of wood for roof or walls.
SILL: Lower horizontal member of window or door frame; the bottom timber on which the studs rest.

SPANISH COLONIAL STYLE: A revival (1915-1941) of the earlier Mission style in California, promoted by Ralph Adams Cram, at the 1915 San Diego Fair. Features entailed a number of styles: Italianate, Spanish Plateresque, Churrigueresque; Islamic.

STAIR RAIL: A rail, supported by balusters, around a stair opening or along a run of stairs.

STRINGCOURSE: A horizontal continuous band on an exterior wall.

STUCCO: Exterior wall finishing material of cement and sand, with hair, lime and crushed stone. Usually three layers are applied to any exterior wall. Three types of finishes are used for Bungalows: rough cast (pebbly), sand finish, and smooth finish (fine plaster).

STUD: Upright piece in a house frame bearing weight, forming walls.

STYLE: An appropriate use of materials when expressing an individual line of thought in any art.*

STYLOBATE: The continuous flat pavement on which a row of columns rests.

SWISS CHALET: A type of frame house in which wooden balconies, multiple gabled roofs, second stories, and flat jigsawed railings predominate; developed by Ralph Bernard Maybeck in late 1890s.

TIMBER FRAMING: Hand-hewn wooden structure from medieval times through 19th century, with joints notched and fitted by hand. It made a strong, durable house, but was replaced by less expensive balloon framing which uses machined board and nails. (Platform framing, adapted balloon framing, is built one floor at a time with one-story studs and upper floors resting on platforms or plates so workmen have a safe surface to stand upon.)

TRADITIONAL ARCHITECTURE: Contemporary architecture which holds closely to forms established in earlier periods.

TRUSS: Structural members such as beams and rods fastened together to form a rigid framework used to span an opening.

VERNACULAR: A regional interpretation of patterns or house plans, written or unrecorded, usually originating elsewhere.

VESTIBULE: An antehall, lobby or covered porch.

WAINSCOTING: Wooden framed linings of walls, usually consisting of paneling about five or six feet high; dwarf wainscoting is about three feet six inches high.

WEATHER BOARDING: Feather-edged wooden boards nailed in overlapping layers to exterior wall supports. Also called siding.

WINDOW BOX OR WINDOW FRAME: The frame which holds the sashes of casements (sashes opening on hinges).
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Source of Photograph, 1903 Lincoln Map

John Carter, Photograph Archivist, Nebraska State Historical Society.

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Printing and Duplicating: Nebraska Hall, University of Nebraska, Lincoln
VITA

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