

House and Home:

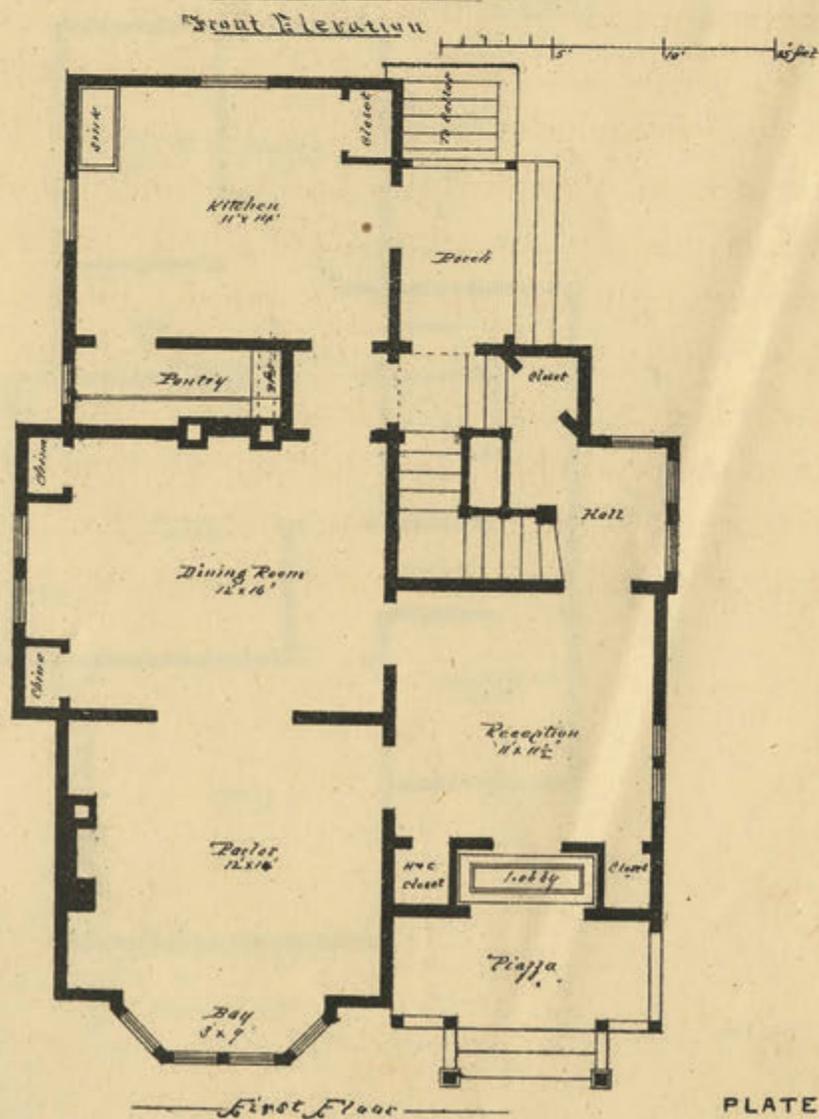
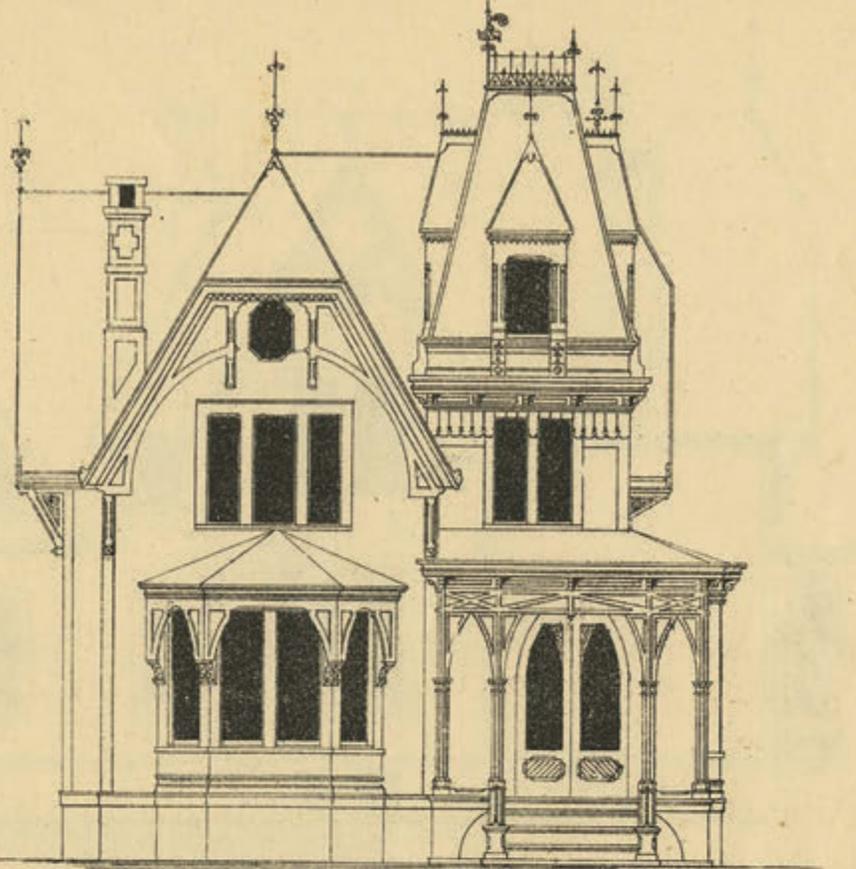
The Intersection
of Domestic
Architecture and
Social History,
1870-1970

An Exhibition

Ward M. Canaday Center
for Special Collections
University Libraries
The University of Toledo



THE UNIVERSITY OF
TOLEDO
1872



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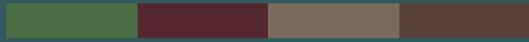
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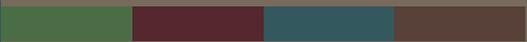
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Edited by Barbara Floyd

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House and Home:

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INTRODUCTION

Home. There are few words in the English language that evoke so much sentiment. Home is the place of family, of warmth, of security. It is where we came from, and where we retreat to. It is our personal sanctuary, where the intimate details of our lives are lived outside of public scrutiny. It is also where we invite our friends in to be entertained. It is the most expensive single purchase of our lives, and as such, it is a symbol of our success. We decorate it in ways that we hope show off our character and express who we are.

There is something unique about the way the American middle class has come to think about where they live, a result of decades of promotion of the concept of home by architects, builders, designers, salesmen, and social commentators. While today we may be glued to our televisions watching HGTV, in the 19th century we paged through pattern books of architectural plans for our dream house and read domestic manuals detailing the best ways to manage it. In later years, we pored over images of houses sold in catalogs as kits, magazines showing trends in interior design, and advertisements enticing us with the latest in home innovation.

Most of these outlets that promoted the perfect home and therefore the perfect family and perfect life were—and still are—aimed at women. The social role of women has in many ways defined the style of American middle-class

homes, both inside and out. The Victorian Gothic or Queen Anne house of the late 19th century was a three-dimensional expression of the Cult of Domesticity, where virtuous women raised virtuous children in a house that looked more like a church than a residence. The home had public parts like the parlor where wives could show off their taste, style, and wealth to guests who came calling, and private parts where they managed the servants, cared for the children, insured that their hard-working husbands were emotionally supported, and created “fancywork” embellishments for every surface. In return for these sacrifices, society worshipped the women who resided in these sanctuaries.

In the first three decades of the 20th century, critics of this social order and women’s own desires to have a fuller life that included activities in the public realm (like voting) brought about a new type of house. Called a “bungalow,” it was much smaller and simpler, with clean, uncluttered lines. Where once there was a parlor for greeting guests, there was now a “living room” where private family life and public entertaining both occurred. Smaller houses were also a necessity since few families could afford servants anymore. The “housewife” was born—the woman wedded to her house who personally cooked and cleaned and washed rather than directing someone else to do these activities. Smaller houses were also more affordable, expanding homeownership to a much larger group of Americans.

After two decades of economic depression and war, the “modern” concept of home reflected yet another change in the roles of American middle-class women. By 1950, women put aside the work they performed out of necessity in war production factories, and returned to their more traditional role as wife and mother. The post-war house was built in huge suburban tracts accessible via the interstate highway system. These houses often included new innovations that were advertised as ways to make housekeeping easier, like dishwashers and electric stoves and washing machines. The

bungalow design was replaced by the ranch house, which was long and low and evocative of the carefree lifestyle of California. Large picture windows literally framed the happy family that lived inside. The post-war American home held such sway over our collective imaginations that it was even the subject of one of the most heated international political debates of the Cold War era, between the premier of the Soviet Union and the vice president of the United States, over which country had the most advanced kitchen technology.

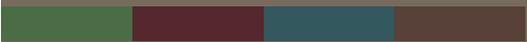
But while women were led to believe that suburban living—with all of its technological innovations—would provide everything they could ever want, by the 1960s, many found this lifestyle wanting. Women felt isolated in the suburbs. With new educational opportunities and the ability to limit the number of children they gave birth to, they sought a life outside the home, just like their husbands had, that sometimes included a career. At the same time, the advertisers and marketers who promoted the importance of the middle-class life stressed that women could work outside the home, but still provide a warm, nurturing environment for her family inside the home. Women could have it all.

This exhibit, *House and Home: The Intersection of Domestic Architecture and Social History, 1870 to 1970*, looks at how the American home changed to reflect the changing role of women and the evolution of the family. For over 40 years, the Ward M. Canaday Center for Special Collections has been actively collecting books that help to document the social history of American middle-class women. This includes an amazingly rich collection of architectural pattern books, domestic manuals, women's periodicals, home catalogs, and guides to interior home design, many of which are displayed in this exhibit.

As with any project this size, this exhibit represents the work of many. Most importantly is the staff of the Canaday Center, who researched and wrote the catalog and exhibit labels and mounted the exhibition: Sara Mouch, Lauren White, Tamara Jones, Arjun Sabarwal, and Richard Kruzel. Suzanne Henry provided valuable design assistance, and the catalog was designed by Amanda Ngur in UT's Marketing and Communication Department. Our speakers' series brought in lecturers who spoke on the eras of housing covered by this exhibition. The Wood County Historical Society lent us items for the exhibition. My thanks to curator Holly Hartlerode for her assistance in arranging the loan of these items.

A related exhibit, *Comfort and Convenience: Toledo Corporations and Post-War Housing Innovation*, looks at the many ways Toledo corporations fueled the post-war housing boom of the 1950s and 1960s by inventing new products that made homes more livable. In particular, Libbey-Owens-Ford and Owens-Corning Fiberglas produced products that are ubiquitous in housing built in the 1950s to the 1970s. Some of these products included glass blocks, picture windows, insulation, Fiberglas draperies, sliding doors, mirror walls, Fiberglas screens, Vitrolite walls, and even proposals for space-age kitchens. The marketing of these products in the popular magazines of the day made them essential to anyone—especially women—who hoped to have the newest and best homes to create happy and contented families. The exhibit features advertisements for these products.

Barbara Floyd
Director, Ward M. Canaday Center for Special Collections and
Interim Director, University Libraries
October 2016



Chapter 1.

Home and Hearth: Houses of the Victorian Era, 1870-1900

The Civil War was a watershed between an agrarian America and an industrial America. In the North, demands for products required to wage war had created an industrial boom. Lack of access to Southern ports fueled new transportation lines that remained important after the war and created new economic opportunities. While the war's devastation in the South would continue to impact that region's growth for decades to come, the North's strong economy drew immigrants who flooded into Northern cities looking for jobs not available in their native countries. The booming economy and immigration drove a demand for housing.

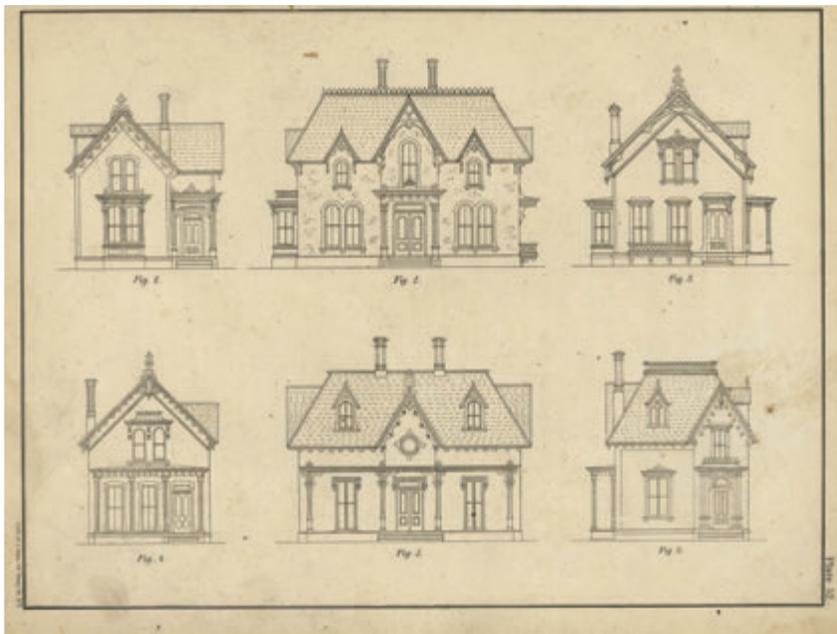
IMMIGRANTS IMPACT THE URBAN LANDSCAPE

In the decades after the Civil War, the urban landscape of the United States pointed to a complex relationship between those who were the descendants of original settlers, those who arrived in antebellum America, and the newly arriving immigrants who represented a more linguistically and ethnically diverse and marginalized European population. The U.S. Census classified individuals as "native," "white," or "foreign-born." The population of the United States between 1790 and 1900 grew from 3.9 million to 76.8

million, with a foreign-born/immigrant population growth from 35,000 in 1790 to over 28 million in 1900. The urban social landscape became a patchwork of ethnic enclaves in the cities, where the recent immigrants lived, and growing suburban communities just outside the cities, where upwardly mobile middle-class families settled.

In addition to immigrants from foreign countries, rapid industrialization after the Civil War attracted record numbers of Americans from the rural areas of the South and Midwest to cities. New York, Pennsylvania, Ohio, Illinois, and Missouri ranked as the five most densely populated states up to 1890. The most populous cities were New York, Chicago, Philadelphia, Brooklyn, St. Louis, Boston, Baltimore, San Francisco, Cincinnati, and Cleveland. The westward movement was especially evident in the growth of population in Chicago, which increased 118 percent in the decade between 1880 and 1890. Overall, the urban population of the United States grew from just over 11 million to just over 18 million in this single decade.

For the unskilled working class, the industrial boom concentrated more and more people in unhealthy living conditions in cities. Discrimination against immigrants was a factor in where they could live. By 1893, 70 percent of those living in New York City lived in multi-family dwellings, many of them defined as tenements. Tenements were apartment buildings with communal water supplies and sanitation facilities. Entire families lived in one apartment with little access to fresh air. This resulted in unhealthy living conditions, documented most famously in Jacob Riis's book of photographs of the tenements titled *How the Other Half Lives*, published in 1890. Others concerned with the living conditions of the working class included Jane Addams, who created the Hull-House in Chicago, where immigrants could receive education and job training aimed at improving their plight.



House plans from M.F. Cummings and Miller's Architecture: Designs for Street Fronts, Suburban Homes, and Cottages, 1865.

For the middle class, the post-war industrial boom provided opportunities for housing in suburbs located just outside the disease-ridden cities and newly accessible via streetcars and trolleys. Men employed in middle management positions—in fields like accounting, retailing, banking, and shipping—could afford to build single-family homes where their wives and children would be safe and where they could show off their economic success. Having such a home became both a symbol for achieving the American dream and also an indication of the innate morality of the hard-working Christian families who lived there.

Many immigrants found employment as domestic servants in the large homes of the burgeoning middle class where they took jobs assisting the women with household chores and childrearing. The architecture of these homes included servants' quarters, usually segregated from family spaces with separate entrances.

Fueling the demand for middle-class homes were, of course, the architects and builders who designed and built houses for this growing market. Their designs were based upon a Victorian view of women and the family. The home became the expression and embodiment of the role of women in society as defined by the Cult of Domesticity and true womanhood.

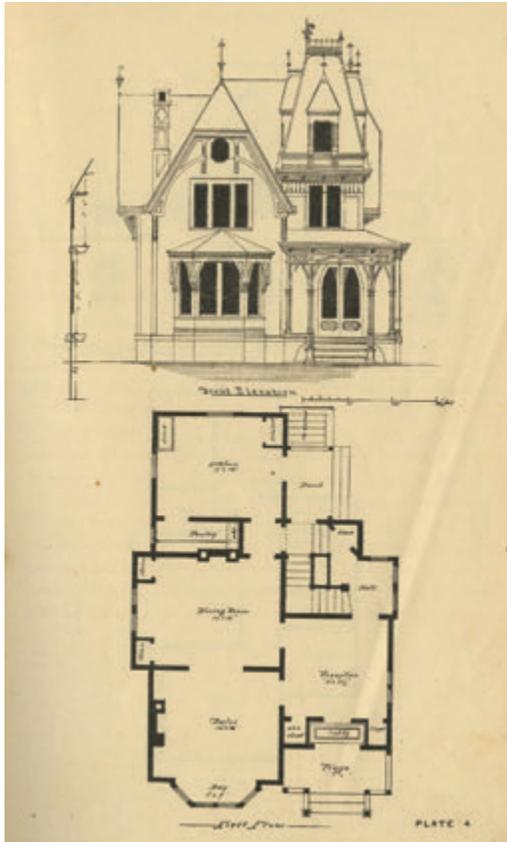
WOMEN AND HOMES IN THE VICTORIAN ERA

The “Cult of Domesticity” was first suggested as the appropriate role for women in the early 1800s and would come to be the dominant societal view by the late 19th century. Whereas in previous eras men and women worked together because many industries were home-based, the increasing industrialization and urbanization of America resulted in the idea of two different “spheres” for the sexes. Men left the home for employment, and the outside world came to be seen as male-dominated, logical, and competitive. Women, who were seen as naturally more moral and emotional yet weaker than men, served as the guardians of the home.

As the “angel of the house,” a middle-class Victorian woman was to maintain a pleasing home that provided a respite for her husband from the grueling, capitalist world outside. She was also responsible for instilling Christian values in her children, ensuring that they would serve as moral, productive citizens in the future and thereby strengthen the country and insure its destiny. The Cult of Domesticity was heavily promoted by religious leaders, social reformers, and advice book writers. Being able to maintain the “perfect” home came to be seen as the highest ideal a woman could achieve, and domestic manuals, such as those written by Catharine Beecher and Lydia Maria Child, attempted to glorify the role of wife and mother as the most powerful force in the home. The family unit was seen as sacred and as the foundation upon which the prosperity of the country rested.

These ideals extended to housing design. An example was a housing concept developed by Catharine Beecher and her sister Harriet Beecher Stowe. This house included Gothic features such as bay windows and gables adorned with crosses to emphasize the concept of the family home as small church. Because efficiency was considered a Christian virtue, even the layout of the basement was designed so that the effort of hauling coal, water, and ice (for the icebox) was minimized. This design, combined with the latest technological innovations, was seen as the ideal home for a Christian family.

The physical location of the home in Victorian America was also intended to emphasize the importance of being a safe haven from the outside world. As cities grew larger, they were seen as sources of filth, noise, and corruption. Newer homes on the outskirts of cities meant families could live in peace but were still within commuting distance. The separation of the suburban home from the increasingly crowded cities allowed families the privacy they needed in order to engage in recreational activities. Landscaping reflected this ideal as suburban homes were also designed to emphasize the connection to the natural world. Front lawns created ribbons of green up and down streets, and porches opened the house to the outdoors.



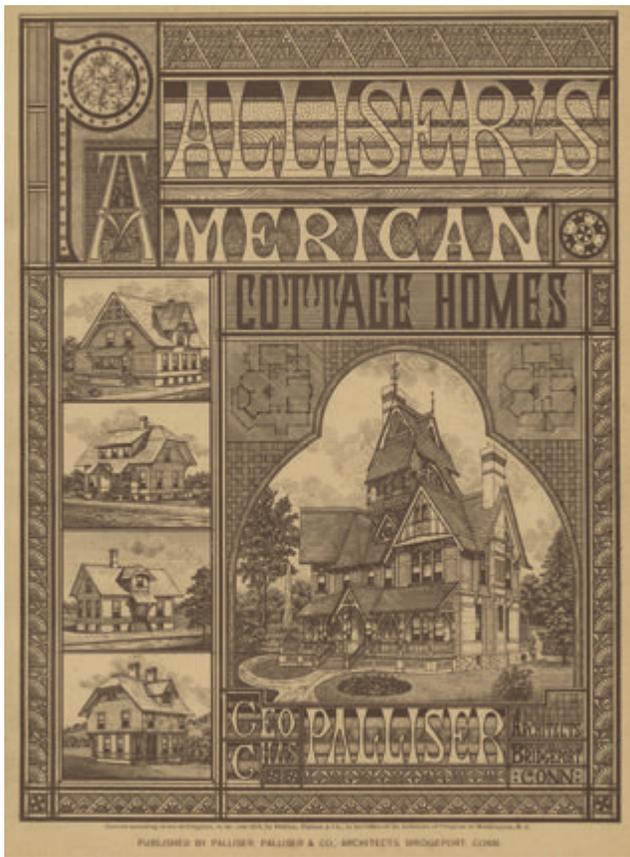
Plans for Victorian "cottages" from A. J. Bricknell.

The home became not just a place of refuge from the chaos of the cities but increasingly a vehicle for women to express their creativity. Since women were thought to naturally possess a greater appreciation for art and beauty, they were now also tasked with ensuring that their homes were aesthetically pleasing. By emphasizing the artistic elements of homemaking, housewives sought to increase the importance of the work they did. The emphasis on aesthetics also resulted in an increased focus on a family's possessions; sofas, fancy wallpapers, patterned rugs, and other household furnishings gave rooms a sense of opulence. Handmade embellishments enhanced the interior design. Self-improvement and self-expression became one of the most significant characteristics of the Victorian American family.

The post-Civil War period saw the transformation of America into an enormous corporate unit, brought about by the expansion of technology and media such as railroads, newspapers and magazines, and the telephone and telegraph. In addition, the growth of factories resulted in the mass production of goods at cheaper prices. The availability of ready-made items, new labor-saving devices, and the practice of immigrant women performing much of the domestic work all presented a challenge to women's accepted role. Furthermore, as women became increasingly educated, they began looking for an outlet for their talents. These changes resulted in a revised ideal of the middle-class Victorian woman in the last years of the nineteenth century: that of the "professional" homemaker. Domestic manuals of the time reflected these ideals. Fields such as chemistry, medical science, nutritional science, and psychology were now applied to every domestic task, from cleaning the home to preparing food and raising children. Some college-educated women, denied entry into the traditionally male sphere, found status and influence as arbiters of professional housekeeping standards.

PATTERN BOOKS PROMOTE THE VICTORIAN IDEAL OF HOME

To design houses that fit Victorian ideals of woman and family demanded a new kind of home and a new kind of person to build it. The Greek Revival home that had been common among the upper class in the late 18th and early 19th centuries was replaced by the Gothic Revival home. Gothic Revival houses were built with a new construction



Plans for Victorian “cottages” from Palliser and Company.

method pioneered by architect Andrew Jackson Downing called the “balloon frame.” Downing’s book *The Architecture of Country Houses*, published in 1856, contained numerous examples of country cottages that could be built rather cheaply if builders used his building techniques. The balloon frame focused the weight of the home on the exterior walls, with interior walls made of lighter framing. Despite being lighter, the houses were stronger, and they could be designed with complex roofing systems that included steeply pitched roofs, sharply pointed dormers, and ornamentation on the gables. The home design reflected elements of ecclesiastical architecture, thus creating a feeling of the house as a holy sanctuary for the family. Some designs even incorporated stained glass to enhance the feeling of the home as place of worship.

To sell these homes, architects used pattern books depicting plans for homes, oftentimes showing what the house would look like within its landscaped setting. Pattern books, which were published by the thousands in the latter half of the 19th century, allowed those who wanted to build such a home to bypass architects and instead employ builders. The builders could purchase the plans directly from the pattern book publishers.

An early example of the pattern book is Samuel Sloan’s *The Model Architect: A Series of Original Designs for Cottages, Villas, Suburban Residence, Etc.*, published in two volumes in 1852. The book includes enlarged details of Sloan’s houses, along with lithographs of fully executed designs for rural residences shown within their environment. The book also makes clear the connection between a man’s house and how he is perceived by his acquaintances: “A man’s dwelling, at the present day, is not only an index of his wealth, but also his character,” Sloan states in his introduction. He also outlines the sentiments that will influence home design throughout the Victorian period: “Around this spot all the thoughts and affections circle. Here is rest. If peace not here, it will not be found on earth.... Indeed, all that is pure in human nature, all the tender affections and gentle endearments of childhood, all the soothing comforts of old age, all that makes memory a blessing, the present delightful, and gives to hope its spur, cluster around that holy place—home.”

Sloan’s houses, like most of the Victorian era, included both public and private spaces. The dominant feature of the first floor was the hallway, the primary public space, where guests would be greeted. It usually contained an ornate hallstand where hats and coats of guests could be placed and calling cards left. Since it was the first piece of furniture a guest would see, it was generally ornate and expensive. The parlor and dining rooms on the first floor were also intended as the public spaces. The parlor was one of the most important rooms; here guests were entertained with games, music, and conversation. A fireplace with an elaborate mantle usually dominated the room. The kitchen was at the back of the home and not intended as a public space. Bedrooms and chambers, where family life occurred outside the public realm, were located on the upper floors. These floors were the woman’s sanctuary, where she fostered the development of her children and supported the needs of her husband. Since Sloan’s houses were intended to be cottages, they often did not include servants’ residences. If homes included quarters for servants, those were accessed through back hallways out of public view. In later years, many from the working class found more lucrative employment in factories, leading to a sharp decline in the number of domestic servants employed in middle-class homes and the elimination of servants’ quarters.

One of the first pattern books clearly aimed at potential owners and builders and not architects was *Architecture: Designs for Street Fronts, Suburban Houses, and Cottages*, by C.C. Miller of Toledo and M.F. Cummings of Troy, New

York, published in 1865. Rather than include complete architectural plans of homes, the Miller and Cummings book contained drawings of details of buildings such as entryways, cornices, roofs, and gables. As stated in the introduction, “This work will be found particularly valuable in situations where it is not convenient to secure an architect; in such locations owners and their builders are usually thrown upon their own resources of knowledge as to what is good and proper taste to introduce into the design of the building they propose to erect. . . . If they possess a work in which every needed architectural feature, both those of utility and those of ornament, is given, necessary to complete construction of the building, it will be a difficult task to make the structure a good-proportioned and inviting one.” The end of the book includes full facades of suburban homes that could be constructed by combining the various elements detailed in the book. The architects also advertised that they would sell plans for the elements if builders wished to purchase them.

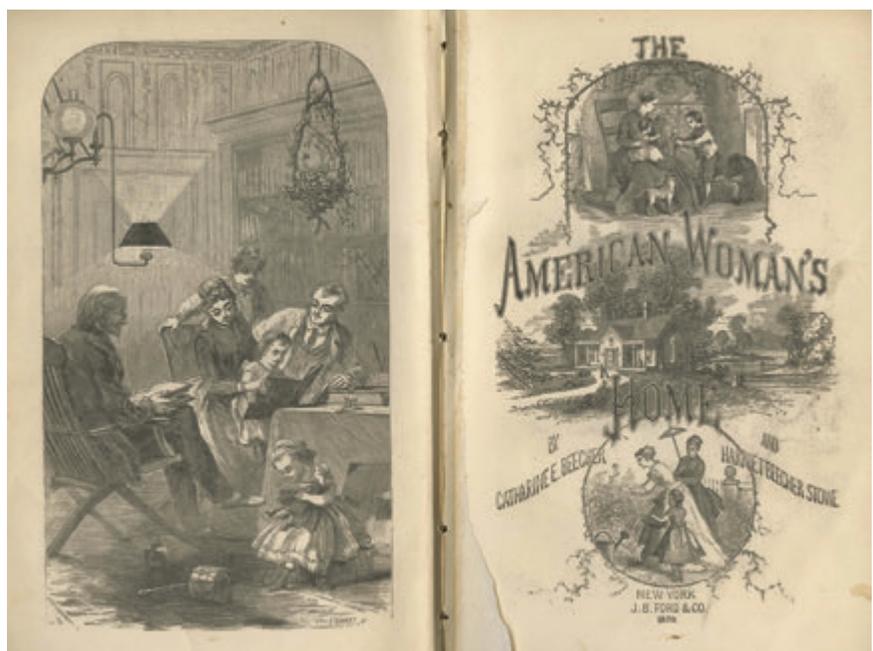
Soon, pattern books were a flourishing market. One of the most popular was *Palliser’s American Cottage Homes*. The book was printed on cheap paper and sold for 25 cents. Readers could select the home they liked and purchase plans directly from Palliser. The back of the book included advertising from local suppliers. The designs covered everything from simple “workingman’s cottages” to 12-room, brick mansions. Palliser’s designs featured the later stages of Gothic Revival, a style known as Queen Anne. Queen Anne is perhaps best described as eclectic Gothic, with many design elements thrown together in an effort to design ever more elaborate homes in order to show off the owner’s success. They included large front porches, turrets, towers, different types of shingles and siding, and many styles of roofs, all on one house. Builders were encouraged not to try to build the homes without

purchasing Palliser’s plans: “Without working drawings, it is impossible for any builder to carry out the spirit of a design and the detail as intended by the designer, much less make alterations to suit the requirements of different individual wants without marring the design,” the book stated.

Other popular pattern book publishers included A. J. Bricknell. In addition to their own pattern books, they also published those by architect Daniel Wood and the Pallisers. The fact that Bricknell was successful specializing in pattern books provides some indication of the popularity of these volumes and their influence on American domestic architecture.

By the turn of the 20th century, social critics began to question the appropriateness of the Victorian home. Many felt they were too large, too ornate, with too many rooms and too much clutter. Women also began to question their role in society as the keepers of the home and hearth. Some became social activists, taking on causes like the dangers of alcohol and the right to vote. They also sought a less formal, more comfortable family life, and a new style of house that would allow them more time for activities outside the home.

Catharine Beecher and Harriet Beecher Stowe’s The American Woman’s Home was one of the most popular domestic manuals attempting to instruct women on how to manage their home appropriately.



Selected Item Descriptions

IMMIGRATION

Riis, Jacob A. *How the Other Half Lives: Studies Among the Tenements of New York*. New York: Charles Scribner's Sons, 1890.

A stunning indictment of the plight of the poor immigrant in New York City, Riis supplemented his vivid language with photographs of living conditions in the tenements. While middle-class Americans were contemplating building large Gothic Revival homes by perusing architectural pattern books and trying to lead lives as outlined in the many domestic manuals of the day, the working class was simply trying to survive in crowded, squalid buildings with little fresh air and poor sanitation. Living conditions in the tenements allowed diseases to spread quickly, and encouraged those who could to move to the suburbs where single-family homes were perceived to be healthier.

Riis, Jacob A. *The Battle with the Slum*. New York: MacMillan Company, 1902.

A sequel to *How the Other Half Lives*, this book was an optimistic view of efforts made by Progressive-era politicians to improve the living conditions of the poor living in city tenements. The inside cover included a lithograph of Theodore Roosevelt, with the title "A Valiant Battler of the Slum."

Addams, Jane. *Twenty Years at Hull-House, with Autobiographical Notes*. New York: MacMillan Company, 1925.

A second edition of Addams's classic work of 1910, this volume was signed by the author. It outlined her struggle to provide education and opportunity to the immigrants of Chicago, including better housing.

Antin, Mary. *The Promised Land*. Boston, New York: Houghton Mifflin Company, 1912.

A first-person account by a Jewish immigrant from Polotzk, Belarus who settled in the West End of Boston. She described her new accommodation as superior to that in the homeland, even though by middle-class American standards the apartment buildings were not attractive.

DOMESTIC MANUALS

Eastlake, Charles. *Hints on Household Taste*. London: Longman, Green, 1868.

Charles Eastlake was an architect and furniture designer who believed most people lacked the ability to distinguish good design from bad. In his book, he proposed guidelines for understanding interior design. His book was so popular, especially among women

intent on creating a stylish home, that his name became synonymous with the Eastlake style of furniture of the Victorian era.

Beecher, Catharine E. and Harriet Beecher Stowe. *The American Woman's Home: Or, Principles of Domestic Science*. New York: J.B. Ford and Company, 1870.

While hundreds of titles were published in the post-Civil War period that attempted to direct women how to appropriately care for their home and family, according to society's prescribed expectations, this book was perhaps the most important. Written by the author of one of the century's most influential works of fiction and her sister, it was dedicated to "the women of America, in whose hands rest the real destinies of the republic, as moulded by the early training and preserved amid the mature influences of home." It included instructions on cooking, cleaning, directing servants, and sewing, among other topics. It also included extensive information related to the need for adequate ventilation in houses to insure the health of the family. One chapter even described how to construct and operate an "earth closet," which was an early version of a composting toilet.

Dresser, Christopher. *Principles of Decorative Design*. New York: Cassell Pettey & Galpin, 1873.

Following the success of Eastlake's book, many other guides to interior design were published. This one included beautiful colored illustrations showing the rich pallet of Victorian design.

Godey's Lady's Book, 1870s to 1880s

One of the most popular magazines aimed at middle-class women of the time, *Godey's Lady's Book* included articles on fashion, instructions for creating "embellishments" for the home, recipes, and architectural drawings of houses, along with examples of current literature. Colorized lithographs showed interior designs for public spaces of Victorian homes.

Cook, Clarence. *The House Beautiful*. New York: Scribner, Armstrong, and Co., 1878.

Originally published as a series in *Scribner's Monthly*, *The House Beautiful* expounded on the idea of simple home furnishings. The author insisted that even on a strict budget one could buy nice things for the home, and that "it costs no more to get pretty things than those things that are in bad taste."

Wright, Mrs. Julia McNair. *The Complete Home*. Philadelphia: J.C. McCurdy & Co., 1879.

The Complete Home was like many books of the Victorian era that provided an all-encompassing look at

the challenges women faced in maintaining the home. Wright's piece was an important addition to the home library because it gave advice on almost every domestic topic, from handling money to etiquette to child-rearing. Wright addressed these matters using enjoyable and easy-to-read anecdotes, fiction, and illustrations.

Harrison, Constance Cary. *Woman's Handiwork in Modern Homes*. New York: Charles Scribner's Sons, 1881.

One of the tasks of the Victorian woman was to devote time to embellishing her home. This included creating all kinds of needlework, from embroidery to macramé, in addition to painting. This book provided instructions on all embellishment crafts, as well as instructions for how to display the items when completed. Victorian home décor emphasized layer upon layer of pattern, color, and texture. The more a woman could display, the more successful the family was perceived to be.

Holloway, Laura C. *The Hearthstone, or Life at Home*. Philadelphia: Bradley Garretson and Co., 1883.

Holloway's giant manual on the home instructed women on household chores, caring for children, and cooking. Most valuable was the section on home management. With duties that varied from buying the right furnishings to keeping the windows and floors spotless, Holloway's book offered strategies for dealing with the challenge of keeping a proper home.

Jones, Mrs. C.S. and Henry T. Williams. *Beautiful Homes and How to Make Them*. Rockford, IL: Rockford Publishing Co., 1885.

The type of furniture a family had indicated their economic status. The goal of *Beautiful Homes* was to provide hints on how to decorate tastefully, even within a budget.

Wharton, Edith and Ogden Codman, Jr. *The Decoration of Houses*. New York: Charles Scribner's Sons, 1897.

The well-established author Edith Wharton provided commentary on interior design. In it she criticized the "superficial graces of much modern decoration," and advocated for a return to "supreme excellence in simplicity" evident in many homes in Europe.

Sangster, Margaret. *The Art of Home-Making*. New York: The Christian Herald Bible House, 1898.

Margaret Sangster was a prominent writer and editor in the 19th century. Forced to begin writing after her husband disappeared, she went on to become editor of *Harper's Bazaar* in 1889. While she was an independent and modern woman, she opposed woman's suffrage until late in her career. The message in her books catered to the morality and social expectations of the decade.

ARCHITECTURAL PATTERN BOOKS

Sloan, Samuel. *The Model Architect: A Series of Original Designs for Cottages, Villas, Suburban Residences, Etc.* Philadelphia: S. Jones & Co., 1852. In two volumes.

Sloan's book contained beautifully detailed lithographs of completed homes and "cottages" (really just smaller versions of Gothic residences built in the countryside). Also included were floor plans, drawings of selected details, and estimates of the cost to construct the houses.

Fowler, O.S. *A Home for All, or the Gravel Wall and Octagon Mode of Building*. New York: Fowlers and Wells, 1854.

One of the more unusual architectural pattern books by O.S. Fowler, a proponent of phrenology. Phrenology was a 19th century idea that one could determine a person's character by reading the bumps on their head. In this book, Fowler advocated for octagon-shaped homes, which he believed were more economical to build and wasted less space. Many octagon-shaped homes were constructed according to Fowler's plan, especially in the northeast and Midwest.

Downing, A.J. *The Architecture of Country Houses*. New York: D. Appleton & Co., 1856.

Downing's book contained great detail about how to construct country residences, including construction techniques, paint colors, and estimates of cost. The Gothic elements of the buildings made for quaint residences that featured sharply pointed roofs and highly decorated gables. Downing even provided suggestions for furnishing the homes.

Downing, A.J. *A Treatise on the Theory and Practice of Landscape Gardening*. New York: Orange Judd & Co., 1859.

Downing's primary profession was as a horticulturalist and landscape gardener. This book focused on landscape gardening for the formal Victorian home. The garden designs showed the influence of Romanticism on 19th century landscaping, promoting a meandering yet manicured style.

Cummings, M.F., and C.C. Miller. *Architecture: Designs for Street Fronts, Suburban Homes, and Cottages*. Troy, NY: Young & Benson, Publishers, 1865.

One of the first pattern books aimed at builders, not architects, this volume included details of parts of buildings that were intended to help builders produce pleasant-looking buildings by guiding them to quality design elements. One of the authors was an architect from Toledo. The book also included suggested facades for suburban homes that combined the design elements detailed in the book. By mixing and matching these elements, builders could construct homes without the aid of architects. Builders could purchase

detailed drawings of the design elements from the book's authors.

Bricknell, A.J. *Detail, Cottage, and Constructive Architecture Containing 75 Large Lithographic Plates*. New York: A.J. Bricknell & Co., 1873.

As advertised, this large format book contained details of building elements, as well as examples of how the elements could be combined together.

Palliser Palliser & Co. *Palliser's American Cottage Homes*. New York: A.J. Bricknell & Co., 1878.

One of the most popular of the pattern books of the Victorian era, it is estimated that thousands of Palliser homes were built based on the plans that could be purchased directly from the architects. The Pallisers also published *Palliser's Model Homes* the same year. This book contained more building advice than architectural plans, and featured depictions of actual Palliser homes that had been constructed around the country.

Cooperative Building Plan Association. *How to Build, Furnish, and Decorate*. New York: The Cooperative Building Plan Association, 1882.

This plan book was unique in that instead of containing designs by one architect or one firm, it contained 650 illustrations by more than 20 architects.

Atwood, Daniel. *Atwood's Modern American Homesteads*. New York: A.J. Bricknell & Co., 1876.

This book contained designs for more modest homes, barns, and cottages, as well as large mansions.

Bricknell, A.J. *Specimen Book of One Hundred Architectural Designs*. New York: A.J. Bricknell & Co., 1879.

This volume included furniture designs intended for the public spaces of the home, including the parlor and dining room. Far simpler furniture was shown for bed chambers in the private spaces.

Gardner, E.C. *Homes, and How to Make Them*. Boston: James R. Osgood and Co., 1874.

Not a plan book, this volume instead was a compilation of friendly correspondence between an architect and prospective homebuilders. Through this exchange, Gardner offered advice on many aspects of homebuilding. Gardner also published *Illustrated Homes: Describing Real Houses and Real People* the following year.

Brunner, A.W., ed. *Cottages, or Hints on Economical Building*. New York: William T. Comstock, 1884.

The emphasis of this architectural plan book was on "economical" building, including smaller homes. While many of the plans were for houses of the high Gothic and Queen Anne styles, a few displayed elements of the

Craftsman style that would become popular at the turn of the 20th century.

King, David W. *Homes for Home-Builders*. New York: O. Judd Co., 1886.

An easy-to-read guide, King's book included designs and floor plans for cottages, barns, churches, and surrounding buildings. It also included a section titled "Hints on Building," which provided practical advice concerning site selection, heating, plumbing, and decoration.

Scott, Frank J. *The Art of Beautifying Suburban Home Grounds*. New York: John B. Alden, 1886.

Frank Scott, son of Jesup W. Scott, founder of The University of Toledo, was a nationally known landscape architect who studied under A.J. Downing. This book focused on landscaping for the suburban home. Such books promoted the gardening interests of women as the natural extension of the home and the woman's role as nurturer. It was Scott who promoted the idea of using landscaping to frame a house as if it was a picture.

Gibson, Louis H. *Convenient Homes with Fifty Plans for the Housekeeper*. New York: Thomas Y. Crowell & Co., 1889.

This plan book focused on practical advice for building a home, and also on advice for the woman of the house on how to maintain it. Since fewer and fewer women had access to servants, such practical advice was helpful. Six years later, Gibson wrote a follow-up book, *Beautiful Homes: A Study in House-Building* (New York: Thomas Y. Crowell & Co., 1895).

Some Selections from the Work of Coburn & Barnum, Architects. Cleveland, OH: 1897.

An advertisement for the work of a Cleveland architectural firm that designed many high-end residences around Cleveland, this booklet included advertisements for associated building suppliers who helped to construct the buildings. Included is a rendering for a palatial estate of W.H. Lawrence, a rags-to-riches industrialist who built the home on Lake Erie in what is today Bay Village. It was unusual in that it was built of stone in the Richardsonian Romanesque style, a style usually reserved for institutional buildings, not residences. The building was also unique for its history—Mr. Lawrence's son-in-law was implicated in a Chicago murder, Mr. Lawrence himself had a tragic accident in the home, and the home was eventually sold to the Sheppard family of Cleveland, which turned it into Bay View Osteopathic Hospital. One of the family members, Sam Sheppard, was infamously arrested on the grounds of the hospital in 1954 for the murder of his wife, Marilyn.

Chapter 2.

Home, Head, and Hand: The Arts and Crafts of Housing, 1900-1940

As the 19th century came to a close, the concepts that defined the middle-class home and family were changing. The industrial boom of the late 19th century greatly increased the number of families that wanted to and could afford to own a home. Immigrants who had served as cheap domestic servants found more lucrative employment in factories, and it became difficult and more expensive to hire replacements. Without servants, caring for large Victorian homes was difficult, and a smaller house became desirable. Declining birthrates also drove homebuyers away from large houses. Political developments of the Progressive era contributed to downsizing homes as women sought lives outside of their roles as wives and mothers, culminating in 1920 in the ratification of the Nineteenth Amendment granting them the right to vote. The “Cult of Domesticity” slowly came to an end.

Housing design adapted to these new realities. Smaller homes on smaller lots became the norm. There was no longer any need for formal entertaining areas, family areas, and servant areas. Music rooms, reception rooms,

conservatories, parlors, and butler pantries were dropped in favor of the “living room” and smaller kitchens. Coziness, comfort, functionality, and economical operation became important elements of homes of the early 20th century.

Also fueling the change in architectural design was the Arts and Crafts Movement, an aesthetic movement that celebrated simplicity. Tracing its roots back to William Morris and John Ruskin in England, the movement was concerned with the dehumanizing impact industrialization had on workers. If factory workers could stop making goods by machine and return to making them by hand, they would once again connect their head with their hands and exert control of their lives instead of being exploited as cheap labor. Aesthetically, over-the-top Victorian embellishment was replaced with an appreciation for simple, clean lines and natural, unadorned beauty and craftsmanship.

The Arts and Crafts Movement became popular in America through the efforts of two of its leaders: Elbert Hubbard and Gustav Stickley. Hubbard established the Roycroft Printing Shop in East Aurora, New York in 1895, which he modeled after William Morris’s Kelmscott Press. Hubbard expanded the print shop to become an entire artists’ community focused on handmade furniture, metalwork, rugs, picture frames, and lighting fixtures.

Gustav Stickley also founded a furniture company in New York, and in 1901, he started his own magazine, *The Craftsman*, to espouse the ideals of the Arts and Crafts Movement. He organized his furniture company along the lines of a medieval guild, seeking input from each worker. Usually made of oak, Stickley’s furniture developed a reputation for its simple designs that celebrated the natural beauty of the wood. In his magazine, he stated that he “stands firmly for the development in the country of a national arts and a style of architecture which shall be a true expression of the character and needs of the American people...”

Examples of the catalogs where one could purchase a complete kit to build a bungalow.



The Size
24ft. x 36ft.

Harris Home No. M-1028

Five Rooms and Bath

A NEW Harris Home upon which our architects have spent weeks of study—here is the result. Does it not seem to grow out of the ground? The foundation is a brick with brick veneer to the window sills and stucco above.

Note the inside stairway to the basement and also to the attic. The pantry addition can be furnished at a small additional cost. This neat trim home viewed from any angle has an air of substantiality with features of good taste and practical designing. Buildings of this type have come to stay, not only for their elegant exterior, but the general proportions permit all comfortable, practical room arrangements. Here is a splendid home built with big economy "The Harris Way." Nothing lacking anywhere.

Study the floor plan of this design—read our free blue print plan offers in the first pages of this book. What more could you wish for in comfort, convenience and arrangement? Everyone admires this Harris Home from every viewpoint.

FLOOR PLAN

S COMPANY, 326 and Iron Streets, CHICAGO, ILLINOIS



Design No. 2544-B

Size: Width, 34 feet 6 inches; Length, 35 feet 6 inches

Blue prints consist of cellar and foundation plan; roof plan; first and second floor plans; front, rear, two side elevations; wall sections and all necessary interior details. Specifications consist of twenty-two pages of typewritten matter.

PRICE
of Blue Prints, together with a complete set of typewritten specifications
ONLY
\$15.00

We mail Plans and Specifications the same day order is received.

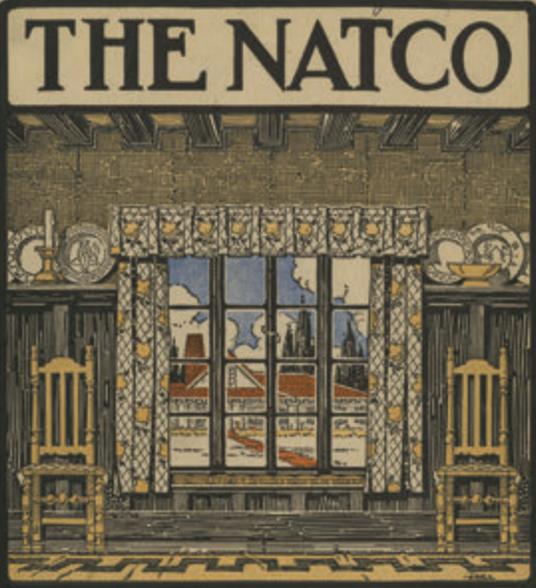


First Floor Plan



Second Floor Plan

135



THE NATCO

BUNGALOW

ARTS AND CRAFTS IN HOME ARCHITECTURE

The concepts of the Arts and Crafts Movement influenced domestic architecture, particularly a style of house called a bungalow. It quickly became the most popular home design as it was heavily promoted in magazines like *House Beautiful* and *Ladies' Home Journal*. Modeled after traditional homes in India and popularized in California, the bungalow was a low, compact house, often less than 1,000 square feet in size. It emphasized horizontal lines, overhanging roofs, simple porches, and bands of windows that brought the outside in. The design emphasized simplicity and functionality.

The expanding prewar economy led to an expanding middle class in the period between 1900 and 1917. Many people who lived in urban apartments sought to buy small, cheap homes, and the bungalow was marketed to these first-time homebuyers. The bungalow also seemed a perfect fit for America's democratic ideals. Anyone who wanted to could buy a house, a key element of the "American Dream."

Companies advertised either house blueprints or "reduced" home kits in popular magazines aimed at a female readership. They did not require hiring an architect. Beautiful color catalogs of home designs were mailed to prospective buyers. If purchased, kit homes were shipped via rail.

Radford's Artistic Bungalows, a book of home designs published by the Radford Architectural Company of Chicago, noted, "If any person intending to build a home is limited in his means, he cannot do any better than to build a bungalow." Some companies named their home designs with inspiring and uplifting names. The Aladdin Company of Bay City, Michigan was one of the largest sellers of home kits through catalogs. Its 1917 catalog included the "Sunshine," described as having "individuality portrayed in all its lines and it is distinctly American in its character." It sold for \$1,096.30. To encourage buyers

who were hesitant about buying a kit from a catalog for a house, the company offered the "Aladdin Famous Dollar a Knot Guaranty." For every knot found in the wood, the purchaser would be refunded one dollar. During its 77-year history, Aladdin sold more than 75,000 homes. Even traditional catalog companies like Sears and Roebuck and Montgomery Ward entered the home-kit business.

EFFICIENCY AND CONVENIENCE INSIDE THE HOME

Houses of the early 20th century not only looked different on the outside than the earlier Victorian home, they were also very different on the inside. With fewer and fewer households able to afford servants, women became "housewives," implying they were married to their homes. General housekeeping remained a difficult and time-consuming task, and often one task would take an entire day—Monday for washing clothes, Tuesday for ironing, etc.—and every day required the preparation of meals. Architects saw a direct relationship between house design and the needs of the housewife. As one stated, "The house which is economically planned is economical as to money, carpets, sweeping, and strength. The architect may do a great deal for housekeepers by keeping this thought in mind." Closets were placed near the front door for outside



Aladdin was one of the largest sellers of kit houses, including the "Sunshine" model.

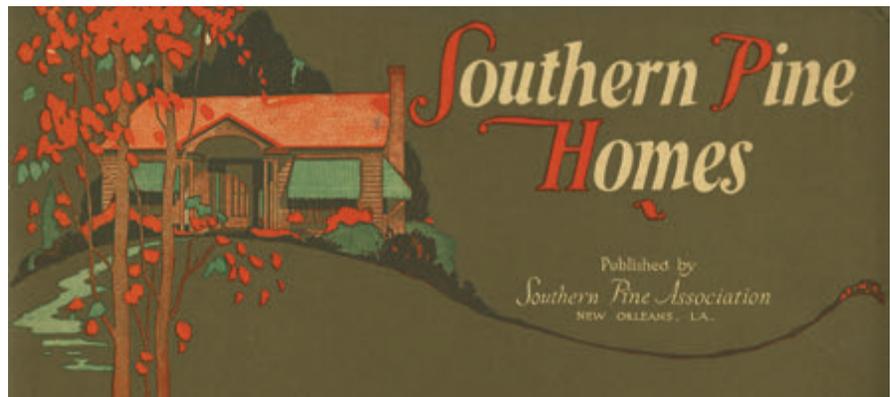
clothing. Bathrooms gathered all necessary personal hygiene functions into one room. Bungalows often included built-in furniture like bookcases, buffets, and inglenooks.

Perhaps the greatest impact of this economical and efficient planning was found in the kitchen, which was still the hub of family life. Dishwashing, which once utilized a tub, water bucket, and tea kettle to heat water, now benefitted from a sink with hot and cold water next to a counter. Laundry could also be done inside. Everything that one might need for cooking could be stored in a stand-alone unit called a Hoosier cupboard, named for the company that first popularized them. Ice boxes were built so that the ice man could easily deliver.

Electricity revolutionized home life. In the 1880s, a single light bulb cost one dollar—the equivalent of a half day’s wages—while a kilowatt hour of electricity cost 20 cents. By 1910, only 10 percent of American homes had electricity, and it was viewed as a luxury. More electrical lines made it more affordable, and by 1921, one million residences had electricity, and that number doubled by 1924. Electric lights were also safer and cleaner than gas lighting.

With the adoption of electricity, the household appliance industry was born. In an interview in *The Mother’s Magazine* in 1907, Thomas Edison stated, “Most labor-saving devices are blessings ... the devices that do away with drudgery, like sweeping, kneading bread, washing dishes, oil lamps, laundry, etc., giving womanhood opportunities unknown years ago for better and broader occupations. I admire a good housewife, but pity the woman who goes to her grave broken by household duties. No excuse now exists for such an end.” Appliance companies advertised in magazines aimed at women. The American Vacuum Company ads of 1900 asked, “Which do you do in your house? Pack dirt in, or lift it out?” The Lisk Manufacturing Company sold self-basting roasters that offered the cook “nothing to watch but the clock,” and the Monroe Refrigerator Company boasted of porcelain refrigerators that were more sanitary than ice boxes.

Floor plans for homes changed with the adoption of electricity. They could be more open since lighting was readily available to illuminate every room. The color palettes



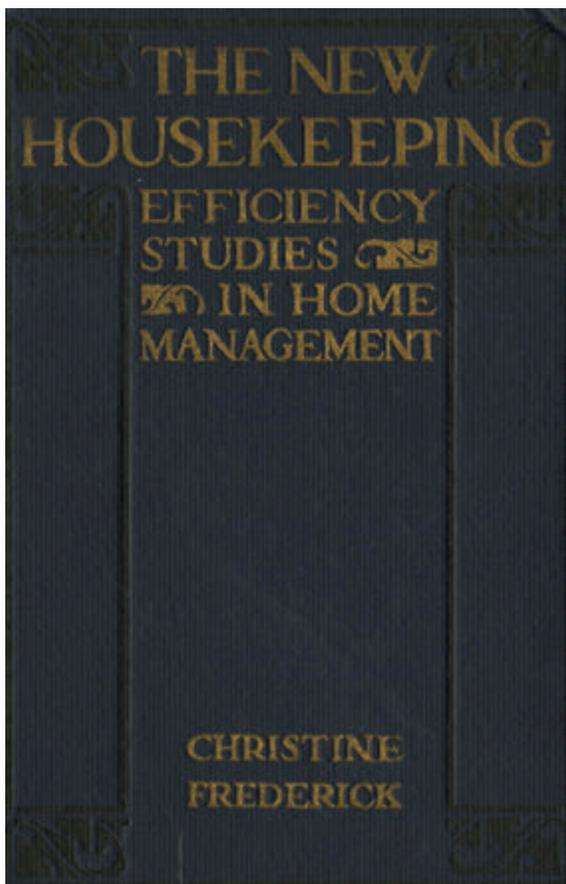
Southern Pine Homes featured more rustic examples of the popular bungalow.

used in interior design also changed to be lighter since there was not the problem of soot from fireplaces and gas or oil lamps to make walls dirty. The fireplace that had once been essential for heating became a largely decorative luxury.

The Home of a Hundred Comforts, published by the General Electric Company in 1920, exemplifies the role of electricity in shaping the homes of the decade. “You measure the comfort of your home by its convenience,” the book begins—convenience, of course, referring to electricity and all the devices it powered.

The demand for labor-saving devices and the appliance industry’s success in meeting that demand simplified domestic chores, as did the many handbooks that provided advice to the homemaker on efficiency. Christine Frederick’s 1912 *The New Housekeeping: Efficiency Studies in Home Management* was typical. It was born out of her own experiences with household work and the positive responses she received to four articles she wrote on “efficiency science” for *Ladies’ Home Journal*. Other guides suggested *How To Be Your Own Decorator*, a 1926 book that stated, “To make a home an attractive and comfortable place in which to live is a woman’s job. To some women, it comes very easily; to others, though they have the same desire, it is difficult to accomplish.” Many books and magazines provided the necessary guidance.

The small size and simple design of bungalows, along with their heavy promotion and sales through catalogs and in kits, contributed to a rapidly expanding housing market, with nearly a million new homes built in 1925 alone. Other



With no servants to help run their homes, housewives turned to advice books for improving efficiency in household management.

boom industries also expanded rapidly. In 1925, Willys-Overland, an automobile company in Toledo, had a payroll of \$27 million, employed 23,000 workers, and built more than 300,000 cars. Many saw an opportunity to make money without even working by investing in the stock market. You did not need any cash up front to do so; you could borrow against future returns to purchase stock. The result was an overheated economy that was unsustainable, and a crash was probably inevitable.

THE GREAT DEPRESSION

The Great Depression was the longest and most severe economic crisis in modern times. Started by a crash in the price of stocks in October 1929, it soon engulfed all economic sectors. Willys-Overland, which had been the second largest automobile company in the country in 1929, was bankrupt by 1936. New housing construction ground to a halt. Banks closed, leaving depositors without access to their savings after thousands panicked and tried to withdraw their money at once. People who had borrowed to

buy stocks found they could not repay the loans and their investments were worthless.

By 1933, over 1.5 million homes were in default or foreclosure, and the need for affordable housing was critical. Some who could afford nothing constructed “Hoovervilles,” temporary squatter communities named after the president who seemed unwilling to help them. After the election of Franklin Roosevelt, the federal government took a much greater interest in helping to provide affordable housing for the dispossessed. The Federal Housing Act of 1934 brought the promotion of housing into the realm of government by allowing for the purchase of homes with little down payment and 22-year mortgages. Roosevelt’s New Deal also created the first permanent, federally funded public housing project in Atlanta, Georgia in 1936. Such public housing was originally intended to meet the needs of the white middle class that had become temporarily unemployed during the Depression, although the passage of the United States Housing Act of 1937 produced public housing for more permanent low-income families. The goal of the act was “... to alleviate present and recurring unemployment and to remedy the unsafe and unsanitary housing conditions and the acute shortage of decent, safe, and sanitary dwelling for families of low income....”

For many, poor housing was a reflection of not just poverty, but also race. According to a report of the Federal Housing Administration published in 1934 titled *The Structure and Growth of Residential Neighborhoods in American Cities*, there was a high correlation between poor quality housing, poverty, and race. In minority neighborhoods, over 50 percent of homes lacked modern amenities and were in physical disrepair.

For those who were lucky enough to afford to own their own homes, financial constraints were a driving force in home design during the Depression. Home design books and magazines from the period frequently referenced homeowners’ budgetary concerns. Even a product like paint could be purchased on a payment plan. Sherwin-Williams’ *The Home Decorator and Color Guide of 1939* promoted simple, comfortable furniture against walls painted with clean, light colors that could bring “joy” to the home. In addition, “Sherwin-Williams offers you a Budget Payment

Plan that makes it possible for you to paint now and pay for the whole thing, labor included, in either 12 or 18 easy monthly payments.” Pittsburgh Plate Glass Company emphasized similar economical home design in its *Practical Suggestions for the Interesting Use of Glass and Paint in Your Home* in 1938, which stated, “In the building of the new home or the remodeling of the old one, ideas play just as important a part as money.” Not surprisingly, PPG suggested larger windows, which the company said would be an asset for both the home’s budget and aesthetics.

Guide books for the efficient management of the home continued to be published in the 1930s. As with home design, the emphasis was on not only efficiency, but also affordability. A report by the Committee on Household Management, published in 1932, estimated the average woman spent 45 to 51 hours a week on household chores. Domestic manuals such as *Everywoman’s Complete Guide to Homemaking* (1938) and *Food Purchasing for the Home* (1930) advised women on

tips for economically running a household to make the best use of these hours. Such guidebooks reinforced the latest scientific theories, especially in regards to buying perishable food and maintaining a sanitary home while avoiding waste. Emily Post’s *The Personality of a House*, published in 1939, contained a chapter on decorating a charming home “at the least expense.”

ARCHITECTURAL STYLES OF THE 1930S

The clean, simple lines of the Arts and Crafts Movement evolved into Modern, an architectural style that utilized materials such as concrete and glass. One of the proponents of this style was the Owens-Illinois Company, which developed a new building product called Insulux Glass Block. The blocks were used in the same way masonry bricks were used, but their hollow middle provided greater insulation and they allowed in light, which regular bricks

could not. Owens-Illinois showed off its new product at the Chicago World’s Fair in 1933, constructing an entire building of glass block. The design fit well with the fair’s theme of “A Century of Progress.” Insulux catalogs from the 1930s promoted the style, economy, and practicality of glass block in both residential and commercial construction. In addition, the company touted that glass block would modernize the home with simple, clean styling, improve health and safety by blocking out impure air and outside noises, maintain consistent temperature and humidity, and provide protection against intruders. Because of its style, endurance, and affordability, glass block has remained a popular building product for decades since its development.

Another product that emphasized the sleek, modern look was Vitrolite. It was a colored structural glass that could be used on the outside of buildings (generally commercial structures like theatres and diners) and inside in bathrooms and kitchens, where it was easy to clean.

Bungalow kits included the latest in design and technology advancements, including the components for sleek bathrooms where all personal care functions could be done in one room.

Bennett Homes
Better-Built Ready-Cut

MODERN EQUIPMENT FOR YOUR HOME

Bennett Plumbing Fixtures
A BATHROOM LIKE THIS WILL BE A CREDIT TO YOUR HOME.
The Home Equipment Book offers a variety of high grade, attractive fixtures to choose from.
Be sure to get this book.

Bennett Pipeless Furnace
Cold weather comfort and convenience. Costs little more than a stove.
Heats the entire house with one register. Warm air is forced to all rooms and cold air is drawn off the floor.
Requires little attention. Burns any kind of fuel. Hard or soft coal, coke or wood.
Easy to install. A man and a boy can set it up in a single day.
No need to cut up your floor and walls.
Economical in fuel. Heats up quickly.
No heat wasted in the basement. Keeps cellar cool for fruits and vegetables.
For sizes and prices see HOME EQUIPMENT BOOK.

HOME EQUIPMENT BOOK
A Guide For the Home Owner. It Will Help You Equip Your New Home With Modern Conveniences at a Saving.
Send For Your Copy Today.

RAY H. BENNETT LUMBER CO., INC.
71

Selected Item Descriptions

BUNGALOWS AND KIT HOUSES

Price, William L. *Model Houses for Little Money*. New York: Doubleday and McClure Company, 1898.

The plan book included articles to assist builders in erecting small homes, featuring plans that appeared in *The Ladies' Home Journal*. The author asserted that providing such assistance was valuable due to the fact that over 500 houses were built from the included plans in a year's time.

Hodgson, Fred T. *Hodgson's Low Cost American Homes*. Chicago, IL: Frederick J. Drake and Company, 1904.

This plan book pulled together the results of the demands of the working class for affordable housing with architectural merit.

National Fire Proofing Company. *A Book of House Designs: Attractive, Economical, Durable, Fireproof*. Pittsburgh, PA: National Fire Proofing Company, 1910.

In many ways a throwback to the pattern books of the Victorian era, this book included drawings of many larger homes, although a few were smaller with elements of a bungalow design. All were built using a fireproof building block.

The Book of Little Houses. Countryside Manuals. New York: The MacMillan Company, 1914.

This small manual consisted of a series of articles that originally appeared in *The Countryside Magazine* and *Suburban Life* describing homes that have demonstrated the effectiveness of the small house. It was compiled into book form and joined a series of other domestic manuals that created the Countryside Manuals line, published jointly by MacMillan Company and the Suburban Press.

Holst, H.V. *Modern American Homes*. Chicago: American Technical Society, 1914.

A history of the architecture of "modern homes," this book included examples of the bungalow, including many in the author's hometown of Chicago.

Hodgson, Fred T. *Practical Bungalows and Cottages for Town and Country*. Chicago, IL: Frederick J. Drake and Company, 1916.

Hodgson was a prolific writer who produced more than 40 manuals ranging from architecture to carpentry. This plan book emphasized the cost effectiveness of small houses, as demonstrated in the popular California bungalow, and encouraged architects of larger and "more pretentious" houses to learn from them.

Radford Architectural Books. Chicago, IL: Radford Architectural Company, 1902-1909.

The Radford Architectural Company operated out of Riverside, Illinois, and published over 20 plan books from 1903 into the 1920s. Staff and architects created hundreds of plans of a variety of sizes and affordability. Plans could be purchased for \$5 a set, and building costs ranged from \$400 to \$4200. Their plans appeared not only in their own publications but also in magazines like *American Builder*. With adjectives like "artistic" and "ideal" to describe their designs, they were popular with home buyers.

Aladdin Home Catalogs. Bay City, MI: The Aladdin Company, 1917-1919.

The Aladdin Company of Bay City, Michigan, was a leader in the pre-cut mail-order home industry. Founded in 1906 by the Sovereign brothers, Aladdin's first products were boat houses, garages, and summer cottages, but by 1915 they were one of the largest manufacturers of kit homes. They sold more than 75,000 homes to individuals and corporations, both in America and abroad. Their catalogs included houses with names like the Villa, the Dresden, the Gretna, the Pomona, and the Cadillac, and featured colorful foldouts. Houses like the Gretna were sold for \$450, whereas the Worthington was \$5,002. Aladdin continued to operate until 1981.

Kit Home Catalogs. Various Publishers, 1909-1926.

Perhaps not as prolific as Radford or Aladdin, other architectural and building firms got in on the mail-order home craze. Enterprises like the Coles Construction Company of Seattle, De Luxe Building Company of Los Angeles, and Henry "The Bungalow Man" Wilson of Chicago also put out specifications of homes of "exceptional merit" that were "pleasing but unpretentious" and "simple [but] dignified."

Bagby Furniture Company Spring 1916 Catalogue No. 53. Baltimore, MD: Bagby Furniture Company.

This catalog featured mainly oak furniture, much of it in the simplified arts and crafts design that was popular in furnishing bungalows.

White, Charles E. Jr. *The Bungalow Book*. New York: MacMillan Company, 1923.

This book not only provided advice on how to construct a well-built bungalow, but also included a history of the housing design.

HOME EFFICIENCY AND CONVENIENCES

Gibson, Louis H. *Convenient Homes with Fifty Plans for the Housekeeper*. New York: Thomas Y. Crowell & Co., 1889.

This plan book focused on practical advice for building a home, but also on advice for the woman of the house on how to maintain it. Since fewer and fewer women had access to servants, such practical advice was helpful. Six years later, Gibson wrote a follow-up book, *Beautiful Homes: A Study in House-Building* (New York: Thomas Y. Crowell & Co., 1895). The Canaday Center's copy is signed by the author.

Cleveland, H.I. "Use of Electricity in the Home." *The Mother's Magazine*. Elgin, Illinois: David C. Cook Publishing, June 1907.

Magazines flourished in the 1890s, growing from a subscription service for the lucky few who had leisure time to a mass-market vehicle for emerging manufacturers. Advertisements started to fill the pages, as demonstrated in weekly publications like *Colliers* and *The Homemaker*. In addition, specialty publications, like *The Mother's Magazine* aimed their efforts at the demographic they saw in greatest need of their assistance, like women tasked with not only the raising of children, but also maintaining the home.

Frederick, Christine. *The New Housekeeping: Efficiency Studies in Home Management*. New York: Doubleday, Page and Company, 1918.

This guide book attempted to lessen the drudgery of housework by applying "efficiency science" through standardization, scheduling, and the use of time-saving devices. It was an example of the "Taylorism" approach Mrs. Frederick took with home economics, following Frederick Taylor's management style of analyzing and synthesizing workflows. She founded the Applecroft Home Experiment Station where she analyzed more than 1800 home products and was attributed with establishing the standard height of kitchen counters.

Collier-Barnett Company. *"Bilt-Well" Mill Work for the Interior and Exterior of Every Home of Comfort*. Toledo, OH: Collier-Barnett Co., 1919.

This catalog of pre-made millwork that could be purchased for installation in homes included many built-in elements popular in bungalows, such as bookcases, buffets, and breakfast nooks.

General Electric Company. *The Home of a Hundred Comforts*. Bridgeport, CT: General Electric Company, Merchandise Division, 1920.

Written as electricity was becoming more widely adopted, this book contained both wiring diagrams and design tips for electricity in the home. The book emphasized the comfort and convenience that can be achieved through electrical wiring—

electric lights, heaters, vacuums, ovens, and myriad kitchen appliances—to give the homeowner a more comfortable life with less labor.

Nienburg, Bertha M. *The Woman Home-Maker in the City: A Study of Statistics Relating to Married Women in the City of Rochester, N.Y. at the Census of 1920*. Washington, D.C.: Department of Commerce, 1920.

Homemaking as an occupation was not measured in the census of 1920. In an effort to quantify the contribution of women to the overall economy of the country, Rochester, New York was used as an experiment to see what sort of statistical information might be gained if it was included in future censuses. As the report stated, "That the work done by the mother and housekeeper is of great economic value to the community no one doubts. If the planning and managing of the household and the cooking, cleaning, sewing, and nursing for the family were done by paid service, the nation's bill for caring for its people would be increased by billions."

Pittsburgh Plate Glass Company. *Glass Paints, Varnishes and Brushes: Their History, Manufacture, and Use*. Pittsburgh, PA: Pittsburgh Plate Glass, 1923.

In addition to a history of the manufacturing of paints created using elements of glass, this book also included examples of color selections popular at the time. Color samples emphasized brighter interior colors that better reflected light from electrical lamps, as well as examples of paint choices popular on the exterior of bungalows.

The Home. Chicago: Magazine Circulation Company, 1924.

This supplement to *Women's Weekly* magazine covered designs and floorplans for the home, focusing on efficiency and reducing labor. It included guides on new, modern appliances like electric heaters, refrigerators, vacuums, and radios, as well as interior design and color scheme tips, all meant to produce harmony and efficiency.

Common Brick Manufacturers' Association of America. *The Heart of the Home*. Cleveland, OH: Common Brick Manufacturers' Association of America, 1927.

As the fireplace was no longer necessary to heat the home, it became a largely decorative item. Those who built fireplaces began to market them as such.

Marcellus Lumber Company. *Better Homes at Lower Cost: A Collection of Modern Homes, Standardized as to Dimensions*. Washington, D.C.: Standard Homes Company, 1928.

This book of blueprints praised the home as the font of virtue, education, and refinement. It advertised its housing plans with colorful summaries that extol the character-building properties of the home. It also included modern electrical conveniences like refrigerators and ranges in its plans.

HOUSING AND THE DEPRESSION

Insulux Glass Block product catalogs. Owens-Illinois Company, Toledo, Ohio. 1930s.

These product catalogs produced by Owens-Illinois advertised both the practicality and beauty of glass block as a building material. Insulux Glass Block was ideal for small homes, the catalogs emphasized, because of its durability and cost benefits. Owens-Illinois also praised the clean, modern look of glass block.

Vitrolite salesman's sample, ca. 1930.

These samples of Vitrolite were used to sell homeowners on the beauty and practicality of the product.

Kent, Rockwell. *The Home Decorator*. Sherwin-Williams Paints, 1936.

This paint product guide, produced by Sherwin-Williams Paints, highlighted the bright, light color schemes of the Progressive Era. Designs in the book emphasized clean, simple stylings and the practicality of furniture and décor. Sherwin-Williams also advertised the budget-friendly prices of paint—affordability being a priority for consumers during the Depression.

Greer, Carlotta. *Foods and Homemaking*. Boston: Allyn and Bacon, 1938.

Covering topics such as nutrition and the role of bacteria in preserving food, this book presented the scientific principles behind homemaking. It also featured discussions on efficient kitchen designs that save time, and steps and tips on maintaining modern appliances such as electric fridges and electric ovens.

Pittsburgh Plate Glass Company. *Practical Suggestions for the Interesting Use of Glass and Paint in Your Home*. Pittsburgh: Pittsburgh Plate Glass Company, 1938.

As its title suggests, this product guide for the Pittsburgh Plate Glass Company advertised the affordability and practicality of glass and paint. Plate glass, according to the catalog, provided privacy, reduced heating costs, and gave the home a sleek, modern look. Watercolor illustrations accompanied the design tips and demonstrated the light color palette popular during the period.

Hoyt, Homer. *The Structure and Growth of Residential Neighborhoods in American Cities*. Washington, D.C.: United States Government Printing Office, 1939.

This report by the Federal Housing Administration based on data from 1934 gave valuable insight into American housing trends during the Depression. It provided statistics on land use, population distribution, and city organization, and also discussed the effects of immigration and poverty in influencing the layout of American neighborhoods.

Post, Emily. *The Personality of a House: The Blue Book of Home Design and Decoration*. New York: Funk & Wagnalls, 1939.

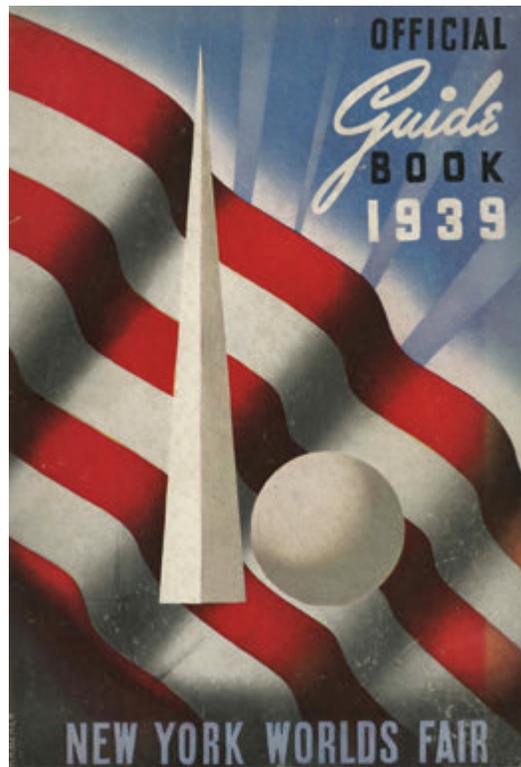
Emily Post was famous for her books on etiquette and decorum. In *The Personality of a House*, she provided suggestions for interior decorating, as well as a historical overview of domestic architecture and furniture styles. She concluded the book with a summary of the “modern” style of the time, which emphasized clean lines.

Chapter 3.

Home and Happiness: Modern Architecture and Modern Living, 1940-1970

After decades of steady growth, the Great Depression had a devastating impact on the housing industry in the United States. Between 1890 and 1930, the percentage of Americans owning their own home had increased from 37 percent to 46 percent. But the Depression abruptly ended this upward trend. New housing construction declined from 937,000 units in 1925 to 93,000 in 1933, and over 1.5 million homes went into foreclosure that year.

The New York World's Fair of 1939, with the theme "Building the World of Tomorrow," was intended to focus America's attention away from the Depression and onto the bright future that was clearly on the horizon. The fair celebrated all things modern. One attraction was the "Town of Tomorrow" which featured demonstration homes meant to show off the latest in domestic architectural design. But the biggest attraction at the fair was General Motors' "Futurama," a three dimensional diorama that showed what the United States was expected to look like in 1960. The landscape consisted of cities, farms—and most importantly, suburbs—that were linked through a system of highways that provided easy travel in private cars. The exhibit displayed 500,000 miniature homes, and 50,000 automobiles.



The 1939 New York World's Fair offered visitors a glimpse into the future where technology would improve the standard of living for all.

THE HOMEFRONT

But before Americans could realize the dreams of the "Town of Tomorrow" or "Futurama," war intruded. On September 1, 1939, Adolph Hitler and the German army invaded Poland, and World War II began. After avoiding direct involvement in the conflict, the United States had no choice but to enter the war after the bombing of Pearl Harbor on December 7, 1941. The sudden need for military supplies revitalized the economy and brought the Depression to an end. The nation's gross domestic product measure grew from \$88.6 billion in 1939 to \$135 billion in 1944 thanks to wartime manufacturing.

With many men enlisting or drafted into the war, women filled the employment gaps in wartime factories. The nation's civilian unemployment rate dropped to an all-time low, and by war's end, 19 million women worked outside the home. Many were employed in traditional female occupations as clerks and secretaries, but many others stepped into jobs usually filled by men. Typified by the iconic "Rosie the Riveter" as pictured in government propaganda, women were expected to fill dual roles as both war industry worker and housewife.

Maintaining the home was made more difficult by product shortages that resulted from filling war needs first. In January 1942, the Emergency Price Control Act established wartime rationing. Food staples such as sugar, coffee, milk, and cheese could only be purchased with ration coupons. Women adapted by changing recipes to fit their rations. "Victory cakes" were made with less sugar and fewer eggs. "Victory gardens" were planted for fresh produce. By 1943, the Department of Agriculture estimated there were 18 million victory gardens in the United States that produced up to one-third of all vegetables grown during the war.

Despite the economic upturn during the war, the American housing market fared poorly. The construction industry repurposed itself for wartime demands. Limited construction supplies and labor shortages meant fewer private homes were built. By 1944, the construction of new homes was down to 120,000 a year—in stark contrast to the 1920s' peak. By war's end, 3.6 million families lacked housing.

When the war finally ended in 1945 with Allied victories in Europe and the Pacific, it had cost 400,000 American lives.



The New York World's Fair exhibit sponsored by America's glass manufacturers featured many new products for the home, including insulation and glass block.

WHAT DESIGNERS FORESEE FOR *Tomorrow's Better Living...*

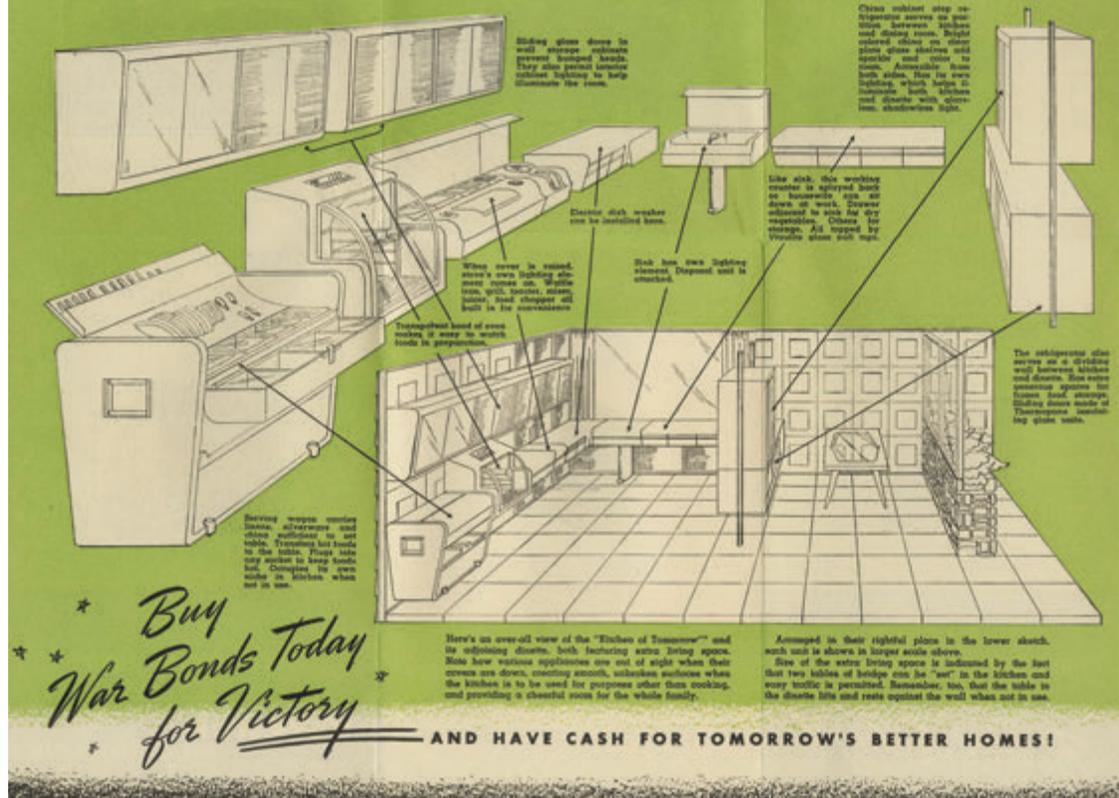
Cheer . . . convenience . . . extra living space. They are the ingredients of the recipe for better living.

That's why Libbey-Owens-Ford Glass Company, in its long range planning, created the Kitchen of Tomorrow . . . to help stimulate thinking about some of the possibilities in the design of "Things to Come" that will make for more enjoyable, more convenient, more truly comfortable living.

Whether the Kitchen of Tomorrow* becomes a reality depends in large measure upon what you want, and upon

how much of the interest already shown by manufacturers—who are interested in what you want—is transferred to peace-time production lines.

Meantime, we hope you enjoy a close-up peek at the Kitchen of Tomorrow* and its various revolutionary ideas, presented in the illustration below in a manner that will help you decide whether you like the kitchen as a whole or whether you favor certain of its suggestions more than others. How do you vote?



Buy War Bonds Today for Victory

AND HAVE CASH FOR TOMORROW'S BETTER HOMES!

Libbey-Owens-Ford promoted the "Kitchen of Tomorrow," where technology would be effectively applied to make cooking for your family easier.

POST-WAR PLANNING

Even before the war ended, Toledo government officials began to plan for a post-war economy. In 1944, the Toledo and Lucas County Plan Commissions published *What About Our Future?*, a plan for growth once the war was finally won. City leaders were concerned that the end of lucrative wartime production contracts (especially the contract to build Jeeps) would spell a downward trend in the economy of the city. "Now the war has curtailed construction and raised the specter of unemployment after it is won. Plans are urgently needed," stated the publication's introduction. The report included ideas for developing neighborhoods, streets, recreation, and transportation. One concern was that too many suburbs were being planned for areas outside the city limits.

The end of the war was celebrated by an exhibit that imagined Toledo as it would look at some unspecified time in the future. Underwritten by Paul Block, Jr., publisher of the *Toledo Blade*, "Toledo Tomorrow" was designed by Norman Bel Geddes, the same person who designed "Futurama" at the New York World's Fair. Bel Geddes had a connection to Toledo, having been born in the area and married to a Toledoan. He had also previously worked on a major project for Toledo Scale to design a new headquarters. "Toledo Tomorrow" opened on July 3, 1945, in the Toledo Zoo's museum. It was 61 feet in diameter, and was a three-dimensional model of what the city would look like at some unspecified time in the future when its population had doubled in size. It included 5,000 buildings and roads, and purported to show the entire horizontal scale of the

Greater Toledo area. Visitors walked up a ramp to view the diorama from above, and the lights could be lowered to show the city at night. Planning experts from many specialty areas were consulted in planning the model. It envisioned the nation's first terminal to combine air, rail, and bus transportation. A system of highways would lead in and out of the city. No fewer than five airports were included.

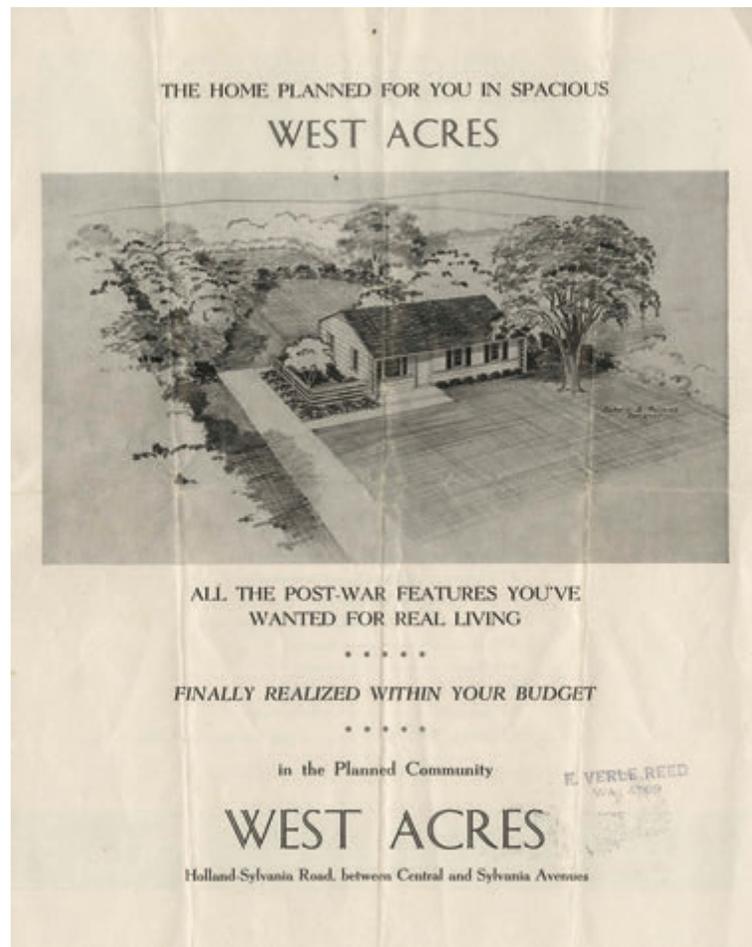
For neighborhoods, "Toledo Tomorrow" suggested cul-de-sacs that would restrict car traffic. This model would also promote park-like living areas. The publication emphasized seclusion and safety: "Within these communities of houses can be located shopping centers, churches, schools, playgrounds—most of the needs of a little city itself—protected from the noises and dangers of traffic which can move by direct routes over streets which do enter the community."

In the end, little of "Toledo Tomorrow" was ever realized. One aspect that was built was an interstate highway system that cut through the city. But rather than encourage housing development within Toledo, this system actually promoted development of suburbs that would drain the city of many residents.

POST-WAR SUBURBAN HOUSING

The post-war development of Toledo reflected trends that were occurring all across the country. The desperate need for housing after the war was exacerbated by the Serviceman's Readjustment Act, which provided low-cost housing loans backed by the Veterans Administration for those returning from service in the war. A baby boom, which would continue for the next 25 years, also added to the challenge of housing.

To meet this challenge, home builders and suburban developers looked for ways to streamline construction. At the national level, the developers who first addressed the need for rapid housing construction were the brothers William and Alfred Levitt. Levittown was a planned housing community built in a field on Long Island, New York, beginning in 1946. Houses were built on concrete



A sales brochure promoting the West Acres subdivision in west Toledo. Options included four different designs that sold for less than \$9000.

slabs using assembly-line techniques similar to those employed by Henry Ford to build cars, and they were constructed using prefabricated components. At its peak, Levitt and Sons was completing 30 houses each day. The houses were nearly identical. They sold for around \$8,000, and veterans could finance the cost at \$56 a month. The community included schools and recreational areas that included swimming pools.

The need for the rapid construction of housing was also facilitated by a new style of architecture known as the International Style. It emphasized the low, sleek, simple lines of a ranch house—a far cry from the fancy gingerbread embellishments of the Queen Anne of a century before. Materials developed during the war were utilized in the post-war home, including aluminum, plastic, linoleum, and fiberglass. These products were convenient because they were easy to clean. By the 1950s, central heating and air conditioning were widespread, and natural gas powered the furnace, eliminating the need to shovel coal, and making the air in homes cleaner.

A major component of the International Style as translated into domestic architecture was the “picture window,” one of the defining characteristics of the middle class mid-century home. While the picture window was incorporated into millions of homes built in the 1950s and 1960s, it required decades of technological innovation to create the windows. Plate glass was difficult to produce. In the early part of the 20th century, plate glass was made by pouring molten glass onto a large mold and then grinding and polishing it until it was of even thickness and clarity. This was the technique used at the Ford Plate Glass Company in Rossford, Ohio, since the company’s founding in 1898. In 1912, Michael Owens and the Toledo Glass Company worked on perfecting a new plate glass production method that drew molten glass between a series of rollers in a method that mimicked the way paper was produced. While the concept seemed simple, Owens spent over \$1 million to perfect it.

Owens and his partner Edward Drummond Libbey formed a new company to exploit the new production method called the Libbey-Owens Sheet Glass Company. In 1929, that company merged with the Ford Plate Glass Company to form Libbey-Owens-Ford.

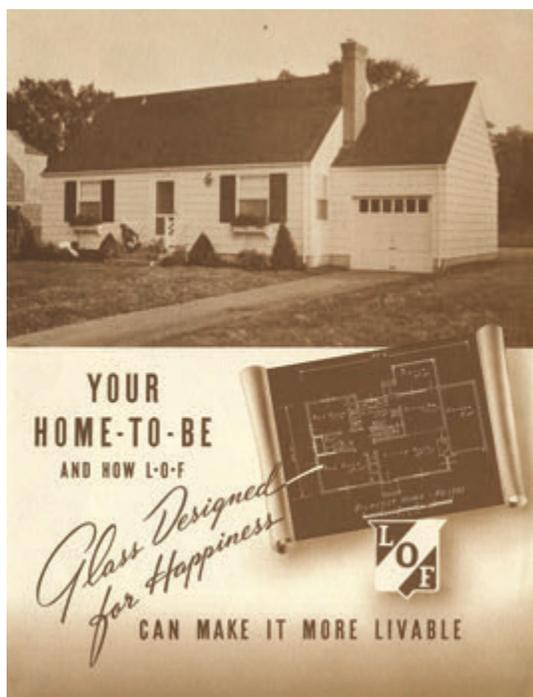
L-O-F saw the possibility for incorporating large windows in homes built in the International Style, especially the smaller houses being constructed in the 1950s by the thousands in large suburban housing tracts. The windows

were built using a new product developed by L-O-F called Thermopane. Thermopane consisted of two pieces of glass separated by dehydrated air space and hermetically sealed. These properties resulted in glass with a warmer interior-facing side. In addition to their insulating properties, L-O-F touted Thermopane’s other benefits: increasing the amount of useable floor space by eliminating drafts near windows, and reducing outside noise. The intent of the picture window was to provide a sense of spaciousness within the small house. They allowed for an unobstructed view of the outdoors, and they also provided a frame meant to enhance the picture of the happy family that lived within the home. Thermopane glass was so popular in post-war homes that in 1946, L-O-F opened a factory in Rossford to manufacture it exclusively.

Libbey-Owens-Ford was without equal in promoting picture windows. They even appear to have been the first to use the name “picture window” in an advertising campaign. The company marketed the windows directly to the real estate developers and builders who were building large suburban housing developments. In addition to picture windows, Libbey-Owens-Ford also marketed new ways to use other glass products in homes in a campaign of the period called “Designed for Happiness.” The company teamed with the Federal Housing Administration to produce a short film featuring a young couple who bought their first home. The film was shown to 12 million people in 5,000 theatres nationwide.

It was not just L-O-F that found a market for its product in the modern suburban home. Owens-Corning Fiberglas, another Toledo company, struggled to find a market in the post-war economy for its products that had been used so successfully by the military. It found it could sell insulation to homebuilders as a way to reduce heating and cooling costs. In 1957, the company began an advertising campaign to promote the “Comfort Conditioned Home Program,” which featured a house that could be heated and cooled for less than \$10 a month. A booklet the company produced to market the campaign included testimonials from families living in homes fully insulated with Owens-Corning Fiberglas. Owens-Corning Fiberglas’s home insulation made possible the expansion of suburban tract developments into places that previously were not easily habitable, like southern California, New Mexico, and Arizona.

And if the houses’ picture windows allowed in too much cold or heat, Owens-Corning also developed insulating curtains made of Fiberglas. The curtains allowed in natural light, but were flame resistant, and did not stretch, sag,



Libbey-Owens-Ford promoted their products that were “designed for happiness.”

shrink, or rot, did not need to be ironed, and did not require frequent cleaning. The brightly-patterned curtains came in various colors and were a fixture in most post-war homes. Fiberglas was also used as insulation in ovens, refrigerators, boilers, and hot water heaters, all of which increased the energy efficiency in these products.

There is no doubt that suburban housing developments characterized by small, cheaply built houses that looked similar to one another vastly expanded home ownership. They were the perfect solution to the baby boom and the post-war economic boom. The economic expansion of the 1950s and 1960s and relatively cheap housing produced real prosperity for the middle class. Good schools and safe living conditions in the suburbs meant the next generation prospered as well.

A NEW CONSUMER MARKET—WOMEN

As with other housing styles, the suburban tract house and its interior design elements were marketed directly to women. The suburban location away from cities and the



The picture window became the most ubiquitous symbol of the post-war ranch-style house.

large number of children typical of the family of the time meant that women were kept in the home for most of the day. They were expected to create the type of family life that emphasized comfort and happiness for their husband and children. A new entertainment device, the television, helped to keep the family at home and happy. Televisions were first shown to Americans at the 1939 New York World's Fair, and by the end of the 1950s, they were in 90 percent of living rooms.

The post-war house also emphasized the kitchen and the woman's place within that room. Kitchens moved from the back of the house to the front. Libbey-Owens-Ford devoted much effort to marketing a futuristic, efficient kitchen. H. Creston Doner, head of the company's design division, envisioned a Kitchen of Tomorrow that utilized many wartime innovations for post-war civilian life. It was, of course, a showcase for the company's products, including glass-top ovens (which included a motor-driven rotisserie) and glass-front cabinets. Doner's vision was for a kitchen that required no servants and featured appliances that would ease the monotonous activities of daily life. The sink had no faucet handles that could possibly damage fragile dishes and glasses, but instead had foot pedals. Many small appliances were built in, including the toaster, waffle iron, and a combination mixer/juicer/meat grinder. The Kitchen of Tomorrow opened up into the dining room, creating a unified work space. Everything was designed with convenience in mind, including a comfortable counter height and even a vegetable drawer located next to the sink that opened at a downward angle, allowing needed items to roll forward. When not in use, the sink and the cooktops were hidden from view by uniform covers.

L-O-F built three models of the Kitchen of Tomorrow to travel around the country from 1943 to 1944, and over one million people viewed them. Paramount Pictures also produced a short film about the kitchen which was shown in movie theatres, and it appeared in newspaper and magazine advertisements. In the years that followed, many other manufacturers produced designs for futuristic kitchens. In 1957, Frigidaire introduced its Design for Dreaming the Kitchen of the Future that included an oven that not only baked the cake, but also frosted it and put candles on it. The kitchen was automated in every aspect, to the point that the housewife needed only to set a few controls and walk away. RCA/Whirpool's 1959 Miracle Kitchen boasted of baking a cake in three minutes, cooking a steak in two minutes, and appliances activated with the wave of a hand.



Owens-Corning Fiberglas sold many products used in suburban home construction, including insulation that reduced the cost of heating and cooling.

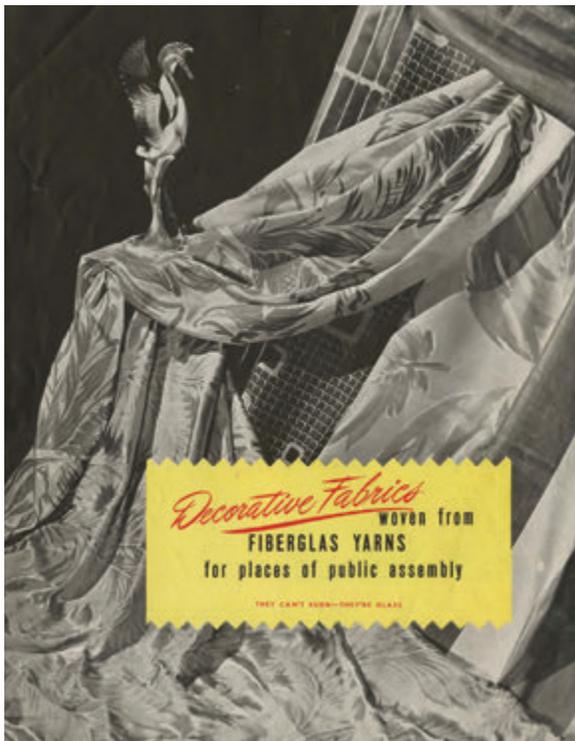
The futuristic kitchens were not practical, however, and seemed only to confirm society’s expected domestic role for women as “housewife.” The L-O-F Kitchen of Tomorrow was installed in only a few homes (including a company executive’s home in Toledo). It was a dream not quite ready to be realized.

WOMEN SEEK A ROLE OUTSIDE THE HOME

The fact that suburban houses looked like every other house in the neighborhood directly or indirectly instilled a sense of conformity on behaviors, especially among women. Advertisements for houses showed a beautiful wife next to a handsome husband and lovely children. The woman’s social life was focused on her neighborhood and other women who were living under similar conditions in similar houses with similar lives. The picture window, which was intended to frame the outside as an inviting, beautiful landscape instead looked out on rows and rows of the same. The picture window came to epitomize not a window into the world, but a symbol of the confinement of suburban living.

In a sense, the 1950s and 1960s were a return to the “Cult of Domesticity” of Victorian times. The women who had served their country as “Rosie the Riveters” were suddenly declared too delicate to devote themselves to anything other than the hearth and home. Married with children was seen as the ideal life. Few dared to contradict this role, although the popular *LIFE* magazine published articles hinting at women’s discontent in 1947, 1949, and 1956. The isolation, frustration, and depression that plagued many housewives was explored in Simone de Beauvoir’s book *The Second Sex*, published in the United States in 1953, and Betty Friedan’s 1963 *The Feminine Mystique*, both of which influenced the start of what became known as the women’s liberation movement.

The conformity and confinement of post-war lives could not last. Activism of the 1960s—especially opposition to the war in Vietnam—brought the social order into question. The first generation of women born after World War II grew up consciously rejecting the ideals of marriage, motherhood, and homemaking. These women saw how the Cult of Domesticity stunted their mother’s ambitions, and were



Owens-Corning also sold Fiberglas draperies that helped to insulate the picture windows of ranch houses.

determined to avoid the same fate. In 1960, the Food and Drug Administration approved the oral contraceptive, and women's lives changed forever. "The pill" provided a safe, convenient way to plan for the number of children a woman would have, a revolutionary idea.



Vitrolite was a glass product marketed to simplify cleaning areas such as kitchens and bathrooms.

Feminism called into question the second-class status of women. While many women continued to stay at home in their suburban dwelling, thousands of others began to demand educational opportunities and careers outside the home. New laws were enacted to protect against discrimination based on gender. A new organization formed in 1966 called the National Organization for Women, and it became a vehicle for women to focus on issues unique to them. Even the suburban house came under criticism—the row upon row of “ticky-tacky little boxes” of look-alike houses were criticized for their lack of imagination in a popular song of the day.

The upheaval of the late 1960s and early 1970s did not kill the suburb, but it did much to kill the prefabricated mid-century house with the large picture window. Also causing the downfall of many of these developments was the poor quality of construction, which meant the houses did not retain their value. Those who could sold their mid-century suburban box for larger suburban homes even farther from the city. These second-generation suburbs featured Colonial Revival or Tudor Revival architectural styles, or more unique and less cookie-cutter International styles. Living in suburbs did not mean that everyone looked alike, or even acted alike. Society could embrace differences and dissent.

For women, the gains of the 1970s were celebrated on one hand by the producers of consumer products and advertisers, but also resisted by them on the other. While women were

allowed to work outside the home, inside the home they were still expected to provide a happy environment for their husbands and children. New consumer goods that would allow women to “have it all” were sold as time- and family-savers like the microwave oven, the frost-free refrigerator, the coffee maker, and a whole host of pre-made packaged food items.

Selected Item Descriptions

HOUSE, HOME, AND THE WAR

Myers, Janet D. *2002 Household Helps*. Cleveland, OH: The World Publishing Company, 1941.

Published on the eve of the United States' entrance into World War II, this book provided information on how to carry out most aspects of household management.

Federal Home Loan Bank Board. *Federal Home Loan Bank Review*. National Housing Agency, 1944-1946.

This journal, published by the Federal Home Loan Bank Board in the 1930s and 1940s, provided guidance on federal home loans and mortgages as well as statistics on new home construction and costs. Its World War II-era articles also discussed the predicted post-war housing needs of returning veterans.

Kitchen Klatter magazine. Shenandoah, IA: Leanna Field Driftmier, 1943-1946.

Kitchen Klatter magazine was a long-running, Iowa-based newsletter covering household tips and recipes. It served as the print complement to a radio show by the same name hosted by Leanna Field Driftmier and circulated from 1936 to 1986, reaching a maximum of 150,000 subscribers. Articles from the World War II years of the magazine included recipes adapted for war rationing such as victory cakes and meatless main dishes, in addition to tips for growing victory gardens.

POST-WAR PLANNING

Toledo and Lucas County Plan Commissions. *What About our Future? A Preview of Planning for Toledo and Lucas County*. Toledo, OH: Toledo and Lucas County Plan Commissions, 1944.

Toledo's first attempt at city planning dated back to 1916, and another more detailed plan was introduced in 1925. This 1944 plan was the first to address post-war development. The commissioners saw it not so much as a master plan but a plan for a master plan. Among its concerns were decentralization and the high number of plotted communities planned for outside the Toledo city limits. As the commissioner stated, "Like a doughnut, [development] has swelled outward, and in recent years the 'hole' in the center has become a real social and economic problem."

Toledo Chamber of Commerce, Metropolitan Planning Committee. *Toward a Master Plan*. Toledo, OH: Toledo Chamber of Commerce, 1946.

Much more detailed than the document *What About our Future?*, this plan presented the vision of the major business group in the city. The Chamber of Commerce agreed that much ill-conceived work had gone toward

plotting subdivisions outside the city. It called for more regulation of subdivision development along with design standards.

Toledo-Lucas County Plan Commissions. *Neighborhoods: Planned for Good Living. Subdivisions, Standards, and Regulations*. Toledo, OH: Toledo-Lucas County Plan Commissions, 1946.

In part a response to the call from the Toledo Chamber of Commerce, the commissioners issued this report in 1946 intended to "help the subdivider achieve a high standard of excellence in the planning of his subdivision; and to inform all subdividers as to the minimum standards and requirements on which the city and county will insist." The regulations urged development along a cul-de-sac scheme which, while bounded by thoroughfares, would not have traffic moving through the neighborhoods.

Norman Bel Geddes and Associates. *Toledo Tomorrow*. Toledo Blade, 1945.

This pamphlet outlines the goals of the Toledo Tomorrow exhibition underwritten by *Toledo Blade* publisher Paul Block, Jr. and designed by a team of urban planners led by Norman Bel Geddes. The exhibit showed what Toledo might look like if it doubled in population and undertook development based on experts' guidelines. It included plans for five airports, several of which were to be located downtown. While little of the plan ever saw its way to fruition, one idea that was embraced was an interstate highway system crossing through the city. Ironically, this system helped to fuel development of more suburbs outside the city limit and hastened decay of the central city. The *Toledo Tomorrow* exhibit brought national attention to the city.

WORLD'S FAIRS

Official Guide Book, 1939 New York World's Fair. New York: Exposition Publications, 1939.

The book included a chapter on the theme and purpose of the fair: "Here are the materials, ideas, and forces at work in our world. Here are the best tools that are available to you; they are tools that are available to you; they are tools with which you and your fellow men can build the World of Tomorrow. You are the builders; we have done our best to persuade you that these tools will result in a better World of Tomorrow; yours is the choice."

The Miracle of Glass: Its Glorious Past, Its Thrilling Present, Its Miraculous Future as Presented at the New York World's Fair. Place of Publication Unknown: Glass Incorporated, 1939. MSS-200, Owens-Illinois Glass Company Records.

With the focus on the future, the major glass manufacturers came together at the 1939 World's Fair to present glass as the miracle product of that future. Several new products by Toledo glass companies were featured at the exhibit that would have applications for the post-war housing industry, including glass block and Fiberglas. The Fiberglas exhibit featured men and women dressed as scientists who produced the glass threads as visitors watched.

Photographs and souvenirs from the Glass Center, 1939
New York World's Fair, MSS-200.

Because Owens-Corning Fiberglas had been incorporated as a separate company just the year before the fair, much of the company's exhibit space in the Glass Center featured how this new product would impact the future. Included were examples of textiles and various uses of Fiberglas insulation in appliances like modern refrigerators, stoves, and hot water heaters. Popular souvenirs that could be purchased included samples of Fiberglas. The Glass Center cost over \$1 million to construct.

Official Souvenir Book, New York World's Fair, 1964/1965.
New York: Time-Life Books, 1964.

The 1964 World's Fair included an updated "Futurama" exhibit by General Motors, and a "City of Tomorrow" by Disney.

Owens-Corning Fiberglas. "This Is Fiberglas." Toledo, OH:
Owens-Corning Fiberglas, 1964, MSS-222.

The 1964 New York World's Fair was in many ways the sequel to the 1939 fair. By 1964, Owens-Corning Fiberglas had become one of the country's most successful corporations, with many of its products aimed at the housing industry. This pamphlet, distributed at the fair, showed a happy suburban family literally surrounded by Fiberglas, all of which helped to make their home a happy place.

POST-WAR HOUSING DEVELOPMENT

Bel Geddes, Norman. *Horizons*. Boston: Little, Brown, and Company, 1932.

Even before his fame as the designer of "Futurama" and "Toledo Tomorrow," Bel Geddes was already promoting a modernistic style for many common items. In this book, he showed the efficiency of a sleek gas stove compared to the traditional look of a gas stove of the time. He also advocated for built-in furniture as a space-saving concept.

Agan, Tessie. *The House: A Text for a College Course on the House*. New York: J.B. Lippincott Company, 1939.

Clearly aimed at women taking courses in home economics, this book included chapters on all aspects

of creating a safe home that promoted a happy family life. The book suggested that housing subdivisions shift from a grid pattern of streets to a curving, cul-de-sac pattern to allow for more pleasant spaces, as was typical of post-war developments. It also included an example of how insulation could be utilized in homes to improve temperature control, including the use of "rock wool," a predecessor of Fiberglas.

Libbey-Owens Ford. *Your Solar House*. New York: Simon and Schuster, 1947.

This book was produced by Libbey-Owens-Ford in an effort to promote housing designs that utilized the sun. Working with the Illinois Institute of Technology, the company had been experimenting with its Thermopane windows to figure out the best use of the glass to take advantage of the sun and reduce energy bills. In 1947, the company sought to have a solar house built in every state, and it even purchased a device that could show where the sun would be over any location at any given time to help designers with the project. Unfortunately, the cheap cost of fuel meant few people were interested in saving money on their heating bills.

West Acres sales brochure, ca. 1950.

West Acres is a subdivision in west Toledo that typified the tract housing popular in post-war construction. Buyers could choose from four similar designs (the only difference being the front entrance) and either two or three bedrooms. The homes sold for between \$8,350 and \$9,400, and no down payment was required for veterans. To keep prices low, the houses were built using prefabricated components. The brochure boasted: "To make all of this come true, we have applied some of industry's mass-production methods in precision building. Using top-notch materials, master craftsmen have constructed parts of your house on an assembly-line, with no guess-work."

Wright, Frank Lloyd. *The Natural House*. New York: Horizon Press Inc., 1954.

The concept of the modern house owes much of its existence to the forward-looking ideas of architect Frank Lloyd Wright. In this book, he described some of his ideas for post-war housing, including the Usonian House, which he envisioned as a moderately priced, prefabricated home that would sell from \$4,500. Wright stated, "But I think a cultured American, we say Usonian, housewife will look well in it."

Owens-Corning Fiberglas. "Housing America: Response to Crisis." Toledo, OH: Owens-Corning Fiberglas, ca. 1970, MSS-222.

In the late 1960s, Americans became concerned about the lack of quality housing in intercity areas. Owens-Corning published this brochure to promote new ideas for addressing the shortage in quality housing.

HOME TECHNOLOGY AND INNOVATION

Owens-Corning Fiberglas, Model House, ca. 1940, MSS-222.

Desperate to create a market for its products, Owens-Corning Fiberglas showed how insulation could be incorporated into new home construction with this model of a house.

Owens-Corning Fiberglas, "Of Course, You Can Sew Fiberglas." Toledo, OH: Owens-Corning Fiberglas, ca. 1948, MSS-222.

This small booklet described the advantages of Fiberglas fabric and also included instructions for repairing it. Fiberglas curtains that could help to insulate large picture windows were commonplace in post-war homes.

Owens-Corning Fiberglas. "Decorative Fabrics Woven from Fiberglas Yarns." Toledo, OH: ca. 1950, MSS-222.

Fiberglas curtains were marketed not only as attractive but also for their insulating, acoustical, and fireproof properties.

Libbey-Owens-Ford. Vitrolite promotional materials. Toledo, OH: Libbey-Owens-Ford, 1951, MSS-066.

Vitrolite, a product popularized in the 1930s, was purchased by L-O-F in the 1940s, and its popularity continued into the 1950s. In these marketing materials, it was sold as a way for busy housewives to keep kitchens and bathrooms clean.

Owens-Corning Fiberglas. *Textile Products Division Sample and Data Book*. Toledo, OH: 1952, MSS-222.

Owens-Corning marketed its new Fiberglas textiles for many uses. This sample book showed many of these products.

Owens-Corning Fiberglas. "Choosing the Right Home for Your Family." Toledo, OH: Owens-Corning Fiberglas, 1958, MSS-222.

In addition to insulation, Owens-Corning Fiberglas developed many other products that could be incorporated into the suburban home. This brochure marketed all of them, from curtains and drapes to acoustical ceiling tiles and Fiberglas translucent screens. The brochure was clearly aimed at women, as it stated, "A woman's dream is of creating a better home, a place of beauty, a happy background for herself and her family.... This book will show you how to look for such a home, with the built-in comfort that releases your energies for creating the surroundings you want ... with the convenience that give you easy day-to-day care without servants."

Advertisement for Owens-Corning Screens. Toledo, OH: Owens-Corning Fiberglas, ca. 1955, MSS-222.

While intended to market its outdoor screens, this ad also included information on other Fiberglas home products including insulation, swimming pools, insulated food serving products, and draperies.

Owens-Corning Fiberglas. "A Houseful of Young Ideas in Fiberglas-reinforced Paneling." Toledo, OH: Owens-Corning Fiberglas, ca. 1958, MSS-222.

Aimed at the do-it-yourself market, this brochure advertised all of the places in the home where Fiberglas panels could be used, from the entryway to the bedroom and even the carport.

Owens-Corning Fiberglas. "Comfort Conditioning." Toledo, OH: Owens-Corning Fiberglas, 1960, MSS-222.

Owens-Corning pushed the housing industry to use more insulation in home construction. The company developed a home that could be heated and cooled for less than \$10 a month and included not only wall insulation but also insulation on ductwork, ceiling tiles, and furnace filters. In 1958, 625 builders participated in the "Comfort Conditioning" program, and 40,000 homes were built with Owens-Corning insulation. The expansion of the use of insulation in the housing industry made possible the development of housing divisions in places previously uninhabitable.

Libbey-Owens-Ford. Advertisements for Thermopane, 1960s. Libbey-Owens-Ford Company Records, MSS-066.

These colorful booklets described L-O-F's Thermopane glass and the many benefits it provided to homeowners.

Libbey-Owens-Ford. "Glass in Your New Home." Toledo, OH: Libbey-Owens-Ford, n.d., MSS-066.

This booklet promoted how homeowners could improve their homes using the many products produced by Libbey-Owens-Ford.

Libbey-Owens-Ford. "Glass Designed for Happiness: Your Home-to-Be and How L-O-F Can Make it More Livable." Toledo, OH: Libbey-Owens-Ford, n.d., MSS-066.

Post-war trends in architecture presented opportunities for glass manufacturers like L-O-F to promote their products for use in the home. This brochure advertised the convenience of glass-fronted kitchen cabinets, the practicality of Vitrolite wainscoting, and the usefulness of mirrors. "Convenience" and "practicality" were used often in the promotion.

Libbey-Owens-Ford. "Sliding Glass Doors: The Newest Look in Living Freedom." Toledo, OH: Libbey-Owens-Ford, 1961, MSS-066.

Glass doors that opened onto the outside were important elements of the post-war ranch house, bringing in more natural light.

KITCHEN TECHNOLOGY AND INNOVATION

“Postwar Living: Kitchens of Tomorrow May Look Like This.”
LIFE Magazine, August 9, 1943.

Responding to a challenge issued by *National Geographic* in 1942, L-O-F’s H. Creston Doner, head of the Department of Design, created a model kitchen with technological ideals not yet seen in everyday use. The L-O-F Kitchen of Tomorrow was built in a company executive’s Toledo home, and three models traveled the nation. Promotions appeared in numerous popular magazines, including this issue of *LIFE*.

Libbey-Owens-Ford. “Let’s See What’s Cooking in the World-Famous Libbey-Owens-Ford Kitchen of Tomorrow.”
Toledo, OH: Libbey-Owens-Ford, ca. 1945, MSS-066.

This brochure touted the convenience and additional living space of the Kitchen of Tomorrow. The refrigerator served as a wall partition with the dining room, a cart made serving dinner a cinch, the sliding cabinet doors were easy to use, and stove and sink had their own lighting. The Kitchen of Tomorrow promoted L-O-F’s concept of “better living.”

Schaible Company. “Eureka! Here it is! All work eliminated in latest Kitchen of Tomorrow.” Cincinnati, OH: Schaible Company, n.d., MSS-066.

The Schaible Company, a Cincinnati plumbing and heating company, designed a futuristic kitchen that knew no limits. The space-age kitchen was a spoof on the designs of L-O-F and others, and in a humorous way, stressed the need for practicality in design.

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