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An Overview and Survey of
Lake Taneycomo Beach Towns and Resorts
Phase I

for the

Historic Preservation Program
Missouri Department of Natural Resources
Jefferson City, Missouri

by the

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Preface: Approach to Method and Recommendations

The construction of Ozark Beach Dam, 1911-1913, created the first Ozarks, and Midwestern, reservoir adaptable to a tourist economy and an associated resort landscape. Promoters, business people, and local residents have continued to build clusters of resort properties on the lake, especially after World War II, that have severely impacted the historic resort landscape c. 1911-1950. The pre- and post-WWII commercial tourist and summer cottages represent a major thematic property type in Missouri. The rusticated bungalow landscape is plainly observable, though fading in the face of rapid, modern development and population increases.

This inventory surveyed shoreline properties west of Ozark Beach Dam on the north through Rockaway Beach and on the south through Taneycomo Highlands; thus, the survey was in general conducted in the east half of Lake Taneycomo. Our objectives beyond data collection were to establish historical and architectural contexts for tourism, c. 1911-1950; the narrative of these two contexts were written by Linda Myers-Phinney and David Quick respectively. Lynn Morrow provided a Selected Documentary Exhibit to complement both writings and the three together form the base for history, architecture, and documentary additions in Phase II of survey work for Lake Taneycomo.

Morrow and Myers-Phinney surveyed by car and foot every public road and lane in the survey area save a few posted entries on the south side of the lake. The survey exceeded the projected

150 sites and clusters of sites by some 12 sites; even this did not complete all the potentially eligible sites in the area. In particular, sites along Lakeside Drive in the Shepherd of the Hills Estates, Forsyth, and Taneycomo Highlands, subdivision #1, need surveyed in Phase II and Linda Myers-Phinney has included them in her Phase II scope of work. The survey did include the following resort placenames: Rockaway Beach, Cedar Point, Shepherd of the Hills Estates, Edgewater Beach, Ozark Beach, Electric Park, Ozark Beach Dam, old Forsyth and White Swan Camp, Powersite, Rustic Acres, Cedar Park, Long Beach, Oakwood resort, and Taneycomo Highlands, subdivision #2.

The principal repositories that yielded fundamental supporting documentary evidence included the Missouri Historic Preservation Program, DNR; the State Historical Society of Missouri; the Center for Ozarks Studies, SMSU; Evans Abstract Office, Forsyth; and the Kalen and Morrow public history collection, Forsyth. Research was enhanced by the previous research and writing background of all three investigators--Morrow, Myers-Phinney, and Quick--in the upper White River country, and their association with the White River Valley Historical Society as members.

The method of research in Phase II for the west half of Lake Taneycomo, centered between the mouth of Roark and Turkey creeks, needs to replicate that of Phase I with one lone exception--the Ozarkiana Room, Lyons Memorial Library at the College of the Ozarks contains extensive material on the Branson-Hollister area.

The survey restricted itself to a dominant landscape theme, i.e., tourism and resorts. Myers-Phinney explains the early

twentieth-century ideology of the Arcadian Myth and Quick relates that myth and its associated tourism with the rusticated bungalow landscape. As Quick concluded, "For all of the diversity it seemingly contains, the entire cultural landscape of the Taneycomo tourist area conforms to a single set of ordering principles involving the picturesque, the Craftsman Style and the rustic," a summary generally predicted in the original research design. The weaving of the Arcadian Myth and a late Craftsman movement created a distinct Ozarks vernacular interpretation in Missouri.

There appears to be extensive potential for National Register of Historic Places nominations along the Taneycomo shores. Following Phase II consideration should be given to a multiple resources nomination for a basic set of resort/tourism properties; then, of course, others may be added later as the context writings for Phase I and Phase II will be in place. Smaller multiple resource nominations of clusters might also be considered, e.g., Rockaway Beach, Shepherd of the Hills Estates, Powersite, etc.

Obvious properties from the Sites Listing that should be considered for nomination, due to their high artifactual integrity, are:

at Rockaway Beach: Taneywood (42); Merriam's Whylaway (43); Water's Edge Cottages (12); Kenny's Motor Court (31); Kerr's Kourt (35);

at Cedar Point: Cedar Point Resort (4); and the Weaver/Faulkner cabin;

at White Swan Camp area: Swan Creek bridge; Stallcup motel cabins;

at Shepherd of the Hills Estates: Taney Vista site (2); Allaman's court cottages (7); Montgomery cabin (11); and a series of the slab log cabins along the bluff, the number dependent upon a review of interiors and exteriors; along Lakeside Drive, Lohmeyer-Turville (23); Foster-Petries (24); and some of the fishing cabins in the block (26-30);

at Ozark Beach: Ozark Beach Dam, a state, if not nationally significant site (1); Ozark Beach Hotel (3); Ozark Beach post office/store (4); and all of the Empire buildings (5-10).

at Edgewater Beach: Edgewater Beach Resort; the stone bungalows (5 and 6); Newcomer cabin (10); Oak Haven Resort (12);

at Powersite: Coffelt/Hughes (2); Ambrest/Maggard (3); cabin (4); Lloyd/Edgar/Sanders (8); Kennedy/Tracy (9); and Harrison/Bellard;

at Cedar Park Resort, all of it as an historical archaeological complex;

at Rustic Acres Resort, the three oldest buildings;

at Long Beach area: cabin (1); log cabin/Freeland estate (4);

at Taneycomo Highlands, subdivision #2; and

at Oakwood Resort, the fishing cabins.

The following historical and architectural contexts provide the foundation for a multiple resource nomination of the east end of Lake Taneycomo.

The Taneycomo District:
Historical Context

by

Linda Myers-Phinney

Three events contributed to the development of tourism in Missouri's White River country. The first occurred in 1906 when engineers completed the White River Division of the St. Louis Iron Mountain and Southern Railway. Crossing southwest Missouri, it joined existing rail lines in Carthage, Missouri and Newport, Arkansas and provided the first easy access into an area which had been relatively isolated, partly due to its steeply divided terrain. Although a few hardy sportsmen had previously ventured into the area to hunt, float, and fish on the rivers, the railroad opened the area to travelers who desired a less strenuous, more pleasant trip. (See Cultural Resources Survey of Galena, Missouri.)

During the summer of 1905 Harold Bell Wright, a preacher-turned-author, camped in Taney County near the western county line. Here he began a novel which incorporated the local setting and people. Published in 1907, the Shepherd of the Hills was an immediate hit among readers of romantic, popular books. By 1910 people began coming by rail to find the country retreat of which Wright had written.

Plans for the area's biggest tourist attraction began in 1910. The Ambursen Hydraulic Construction Company began

inspecting sites on the White River for a power-generating dam to be built by the Ozark Power and Light Company. The location chosen lay two miles upstream from Forsyth in central Taney County. Construction began late in 1911, and Lake Taneycomo was impounded in the spring of 1913. Ozark Beach Dam, the completed structure, was notable for two things: it was at the time the largest hydroelectric dam west of the Mississippi River, and it created the Midwest's largest recreational impoundment. The Lake Taneycomo area became so popular with tourists that it was called "The Playground of the Middle West" in promotion and the "Taneycomo District" locally.

Resorting on the east end of Lake Taneycomo was concentrated at Rockaway Beach, on the lake's north shore. In 1914 Mr. and Mrs. Willard Merriam of Kansas City purchased the property on which the town is located and platted Rockaway Beach which they planned to develop as a resort town. As a member of a Kansas City realty firm, Merriam recognized the development possibilities adjacent to a newly-formed lake. His sales people promoted the resort throughout Missouri, Kansas and Oklahoma with rewarding results--between mid-September, 1914, and January, 1915, all lake front lots and some acreages were sold and twelve houses built (WRL, 5 June and 11 September 1914, and 1 January 1915). Around 1918 the Merriams built a summer home on Beach Boulevard facing the lake and erected the first of their summer rentals, the Brookside Bungalows. These small, hillside structures overlooked a drainage slough to the east and the lake to the south. They all featured the flaring, Japanesque eaves which characterized the Merriam's subsequent construction

projects (The architectural style was a design by Kansas City architect Frank Phillips. Roberts, 24). In 1919 they constructed a dance pavilion approximately twenty-five by forty feet long that sat out over the water at the east end of the bathing beach on the town's western end. A piano-drums duet provided dance music that first summer with vaudevillian Ted Nestell playing the drums (Burton, 17). Future Merriam building projects included the Hotel Taneycomo on the east end of town in the early 1920s, more sleeping cottages, and a second summer home in 1920, a spectacular cobblestone retreat.

Around 1924 a new dance pavilion replaced the 1919 structure. The new building was larger and more accessible, as it was situated on the lake front at the edge of Beach Boulevard, just south of the Brookside Bungalows. The new pavilion was managed, or possibly owned, by "Captain" Bill Roberts and George Bierig. This gave the area its first summer-long, public dance facility. On the pavilion's east end was The Inn, run by proprietors Roberts and Bierig, which served carry-out food (Burton, 18).

In addition to the Merriam's Hotel Taneycomo, which was commonly called the "brown hotel," the Crist family of Kansas City and Springfield built the Rockaway Beach Hotel around 1920 (Appendix, #28). This structure sported a white, pillared facade and was twin to another downriver at Ozark Beach which the Crists acquired in 1928 (App., #43). In late 1926 or early 1927 Mrs. Merriam, now widowed, purchased the Rockaway Beach Hotel from the Crists.

The Merriams contributed to the resort's growth by bringing other families to Rockaway Beach, families which sometimes figured largely in the town's development. In 1918 the Merriams persuaded the Jacob Muellers, Kansas City acquaintances, to make Rockaway Beach their home. The Muellers closed the Kansas City grocery store which they had operated since 1903 and moved to Rockaway. Mueller became the town's first postmaster and his wife assistant postmaster in 1919, posts they held for twenty years (Schneikart, 26; Burton, 16). They also operated the town's first store in a building which housed the post office as well, and operated eight Mueller Cottages for tourists (Burton, 17). Mueller's son Ernie, a member of Kansas City's Big 8 Club, had been coming to Rockaway Beach since 1915 to vacation in the club's bungalow (WRL, 16 July 1915). In 1926 Ernie and his brother Fred joined their parents in Rockaway Beach and expanded the family's interests to include transfer and livery service and sightseeing tours. In 1925 Mueller's automotive garage was built, complete with mechanics' pit (Roberts, 25; WRL, 13 February 1925).

Tourism in the Lake Taneycomo area increased throughout the teens decade. That the region was fast becoming the "Playground of the Middle West" was evident in the resorts which bore place names: Camp St. Louis, Camp St. Joe, Kansas City Club, Tulsa Club, and in Rockaway Beach, the Big 8 Club of Kansas City. Many visitors came to fish in the new lake and were amply rewarded; one angler in Rockaway Beach caught eighty-three fish in one day (WRL, 28 January 1916).

Increasing teens tourism created several trends in the

Taneycomo area. The amount of fish being taken from the lake sparked debate over the ethics of commercial fishing and conservation, an issue resolved by enactment of a fishing license bill by the Missouri legislature in 1919. Tourist promotion stressed the area's "country" image, emphasizing a rustic building style using native stone and cedar which became increasingly popular. (In Rockaway Beach this style was evident in the Merriam's second home, Mueller's store and summer cottages.) Residents also became concerned with providing good roads in order to keep tourists coming and with economic opportunities for recreation presented by their growing numbers. Vacationers required amusement, and the excursion business, both land and water, responded to increasing demands. The Sammy Lane Boat Line, the main artery of communication and transportation between the rail line and resort developments on Taneycomo's east end, enjoyed considerable growth after its inception in 1913. In 1916 the line built a new excursion boat and in 1919 added a dance barge to its fleet (WRL, 21 April 1916, and 29 May 1919). This dance barge started what was to be one of the area's most popular forms of recreation--dancing on the lake--continuing the nation's dance craze of the teens and twenties.

The 1920s were benchmark years for tourism, noteworthy for the development they spurred. In 1925 Mrs. Merriam had electric lines strung from Ozark Beach Dam upriver to Rockaway Beach, at a cost of close to \$10,000 (Burton, 18). The power thus provided replaced privately-owned generating systems, and lighted buildings, streetlights, and the bathing beach and diving tower

on the island south of Water's Edge Resort (WRL, 13 February and 13 August 1925). In preparation for the 1925 tourist season Mrs. Merriam added sixteen new rooms to her Hotel Taneycomo and erected several new guest cottages (WRL, 13 February and 6 March 1925).

Roberts and Bierig, already proprietors of The Inn on the waterfront, in 1925 opened their own hostelry. Roberts had acquired one of the original Brookside Bungalows, which Harold Smith had purchased in 1923 after Willard Merriam's death. Roberts' bungalow faced Beach Boulevard across from the second dance pavilion. After enlarging and improving the bungalow, Bierig and Roberts opened it in 1925 as Captain Bill's Sportsmen Hotel and Restaurant, featuring the B and R Dining Hall and two electric pianos. This was the first restaurant on the Rockaway lake front ("Harry D. Harding," 22; Burton, 18; WRL, 6 March 1925).

At its conclusion the 1925 tourist season was deemed a record-breaker. Mrs. Merriam reported that her business had doubled, causing her to turn away half of those who inquired about her various accommodations. N. T. Crist, co-owner of the Rockaway Beach Hotel, likewise thought that 1925 had been the best tourist season in his experience (WRL 3 September 1925). Anticipating a similar trend the following year, Merriam again enlarged her accommodations, adding eighteen bedrooms to the Hotel Taneycomo, building two new sleeping cottages, enlarging the Hotel's dining room and kitchen, and remodeling the dance pavilion. Captain Bill also improved his hotel. These expectations proved justified; at the summer's end 1926 local

newspapers recorded it as the "most successful tourist season in the history of Missouri resort country" (WRL, 16 September 1926).

The resort success was evident in the construction of new privately-owned summer residences in 1926. Several were built in Rockaway Beach that year, including one for George Olendorf, prominent Springfield, Missouri democrat (WRL, 20 May 1926). At this substantial bungalow complex including guest cottages, located on a five-acre estate at the junction of Bull Creek and Lake Taneycomo, Olendorf hosted notable politicians, including Missouri governor-elect Guy Park in 1932 (WRL, 20 May 1926 and 29 December 1932).

By the mid-1920s the railroad's passenger business had begun to decline due to the increasing use of automobiles, but thousands of people still entered the area by rail. Those destined for the east Taneycomo area disembarked at the Branson railway depot, then boarded passenger boats for the final leg of the trip. Passenger and excursion traffic on the lake in the 1920s between Branson and Rockaway Beach became so heavy that it warranted a second Sammy Lane Boat Line dock, in Rockaway. This boat line, the area's oldest and largest continuing marine business, operated more than ten boats in the 1920s, and had headquarters in Branson, but by 1925 ran four scheduled daily boats between Branson and Ozark Beach Dam, with Rockaway Beach a regular stop. The "Virginia May," a double-decker, sixteen by sixty-foot dance boat, ran moonlight excursions down the lake to Rockaway Beach several times each week. Its passengers sometimes got off to spend the evening at the Rockaway dance pavilion

before dancing their way back to Branson. On other evenings Rockaway's dancers would reverse that procedure, dancing to Branson to spend the evening at the Sammy Lane pavilion there (WRL, 30 July 1925; TCR, 7 May 1987; Cummings, 8; and Burton, 19).

Although the Depression effected tourism in the Lake Taneycomo region during the 1930s, "hard times" did not bring resorting to a standstill. The Sammy Lane Boat Line still operated several boats, with a total capacity of 680 persons, and made regular runs to Rockaway Beach and on down the lake, and operated a dance pavilion in Branson, manned in 1933 by an eleven-piece orchestra from Tulsa, Oklahoma (WRL, 16 February and 29 June 1933). The opening of the Rockaway Beach pavilion, as always, marked the general opening of the town's resort season, with 1933 dance music provided by the Dartmouth College Orchestra (WRL, 15 June 1933).

A new form of recreation began on Lake Taneycomo in the 1930s--speedboating. This was presaged in the late 1920s by the appearance of custom-built motorboats for fishing. Local boat builder Herbert Lowmiller and others built several sixteen-foot steel fishing boats, powered by Elto motors. These were constructed in the lake area for out-of-towners who spent weekends and/or summers at the lake (WRL, 20 and 27 March and 1 May 1925). For example, Lowmiller built one of his boats for Sam Herrick of Springfield, who in the 1930s graduated to speedboats.

Speedboat races drew large crowds throughout the thirties decade. Competition featured both inboard and outboard motor boats, raced by competitors from the Springfield area such as

Harry Wilhoit, a boat builder, Sam Herrick, Jr., Dr. Robert Smith, Dr. Mitchell of Republic, and nationally-known musical comedy personalities, the Weaver Brothers (WRL, 6 July 1933). Racers, some of whom competed in Olathe, Kansas, also came from the Kansas City area (WRL, 11 May 1933). Lake Taneycomo received nationwide attention in 1939 when races sanctioned by the National Outboard Motors Association were held in Taney County. Two hundred fifty racers competed for prize money, cheered on by an estimated 15,000 spectators (TCR, 10 August 1989). Boaters continued to have a voice on the lake. For example, members of the Springfield Yacht Club met with Corps of Engineers representatives in Branson to discuss the cleaning of the riverbed to make it navigable for the larger vessels owned by Yacht Club members (TCR, 19 January 1989).

Resort cabin construction continued in Rockaway Beach during the 1930s, some of it accomplished by those with show business connections--often retirees from the languishing vaudeville world. Ted and Edythe Nestell of the Ted Nestell Shows, a traveling vaudeville troupe, saw a newspaper ad in 1914 for Rockaway Beach. Visiting that year, they decided to make the town their home between shows, purchasing five lots and building a five room bungalow (WRL, 23 April 1915). The following year, 1915, the Nestells convinced her parents, the H. L. Dutchers of Ohio, to move to Rockaway. Mr. and Mrs. Nestell also persuaded Mr. and Mrs. Steve Burton, members of their troupe to visit the resort. The Burtons subsequently purchased a home, intending to do as the Nestells did and use it between shows. Both Mrs.

Nestell (widowed and remarried) and the Burtons later retired to their summer homes, the Burtons in 1936 to operate Burton's Cottages for tourists ("Mrs. Edythe Conover," 21, and "Mr. and Mrs. Steve Burton," 20). The Burtons, in turn, brought Mr. and Mrs. Willis of Vandalia, Illinois, with them to the resort in the late 1920s. Willis, also employed in show business, vacationed in Rockaway several years and in 1954 he and his wife made it their permanent home, purchasing half interest in Burton's Cottages (Willis Interview). Other cabin complexes originating during the Depression were Myers' Cottages and Call's Cottages, and by 1939 there were twenty-five Brookside Bungalows.

Tourist motor courts also appeared during the Depression. In response to an American public on the move in automobiles, the housekeeping units of motor courts were usually grouped around a central court and/or a central, private driveway. This differed from older cabin configurations in which individual units all accessed the street; motor courts generally provided customer parking off the street. (This reflected a change in the prevailing modes of transportation in Rockaway Beach, and the nation. Earlier, when most visitors traveled by train and boat parking was irrelevant. But the 1920s were a transitional period for lake area transportation, a time when more and more people arrived in automobiles. During the Depression numbers of boat docks appeared on the beach and by the late 1930s most resorters drove cars.) The Deluxe Camp No. 2, built in Rockaway Beach c. 1938, exemplified standard motor court arrangements, with cabins situated in a U-shape circling the central court.

In the late 1930s motor courts were the latest innovation in

tourism/resort accommodations. Many articles and whole publications were devoted to building the most attractive, most efficient, and least expensive tourist court (App. #80-84). The changing trend toward motor courts was further evident in the 1940s when two courts began in Rockaway Beach that were to become premier operations. Both Kenny's Motor Court and Michel's Motor Lodge had the private parking characteristic of motor courts, and both exhibited the motor court architecture which differed from previous Rockaway resort cottage designs. Earlier cottages were generally of a rustic style which featured eave entries and summer porches facing the lake. The new style motor court often displayed gable entry cottages of a standard design which faced the driveway or central court rather than a lake vista.

But Rockaway Beach was not the only early resort development on the east end of Lake Taneycomo. Downstream from Rockaway on the southern bluff above Ozark Beach Dam was the Cliff House Hotel and the town of Powersite. R. W. Wilson, sales manager for the Stuart Truck Company in Kansas, was one of the first to grasp the commercial potential of the lake; between August, 1912 and March, 1913, as the dam neared completion, Wilson built the Cliff House Hotel. In 1914 Wilson filed a plat which revealed his vision for the future--a thriving village called Powersite with picturesque streets, several parks, a scenic esplanade along the bluff, a hotel complex featuring tennis and croquet courts, and an electric elevator down to the waterfront below (App. #17). He set about to make all this a reality, displaying a fervor which caused him to be described in 1919 as a man who "has done more to

popularize the lake with resorters than any other man on the lake" (WRL, 20 February 1919).

With a post office established at Powersite in 1913, Wilson formed the Wilson Realty Company to bring the new town to life. In 1914 he made arrangements with George Mack, a Kansas City caterer, to run the camp that summer. Mack planned to erect fifty twelve-by-fourteen-foot tents, each furnished with a camp stove and cots, and to manage a dining hall (WRL, 24 April 1914). Wilson was busy meanwhile improving and promoting his resort property. In spring, 1914, he completed a roadway from the boat landing on the lake to the hotel and camp on the bluff at Powersite (WRL, 15 May 1914). His promotional efforts quickly bore fruit; by late summer, 1914, a journalist from the Kansas City Star visited Powersite to gather information for an article, and Mrs. Mary Long of Texas was building a six-room bungalow atop the bluff (WRL, 18 and 28 August 1914). In 1915 the Cliff House Club incorporated, and a promotional brochure of that year showed the hotel backed by a row of rustic screen and canvas-walled summer cabins and the completed boat dock on the lake below (App. #17 and 18).

Besides the casual tourists and speculators who became part of Wilson's growing concern, his contacts with Kansas City people interested many of them in the Cliff House development. Early Cliff House members included Dr. Burris Jenkins, prominent pastor of Kansas City's Linwood Christian Church and internationally known speaker and writer; J. F. Lauck, Kansas City architect; and Dick Smith, manager and editor of the Kansas City Post (WRL, 27 February and 16 July 1925). Among Cliff House devotees were

outdoorsmen and naturalists, including Dr. Jenkins, who was president of Kansas City's Izaak Walton League, and Dr. A. H. Cordier of Kansas City. A specialist on birds and the author of various books and articles on the subject, Cordier identified thirty-two species during one week at the Cliff House. He left planning a return trip the following month to take motion pictures of the feathered fauna (WRL, 22 April 1926). The Rev. Paul Settle, an instructor at William Jewell College northeast of Kansas City, also visited the Cliff House with an appreciation for its outdoor environment; while there he discussed with Wilson the possibility of establishing a bird sanctuary and a Woodcraft League of America boys' camp (WRL, 13 May 1926).

Wilson continued to upgrade his showplace. A 1926 Ozark Playgrounds Association promotional brochure boasted of the Cliff House's excellent tennis courts, private dances with orchestral music, and dining room service that compared "favorably to that of any high class country club" (The Ozarks, 19). Influenced, no doubt, by the local and national good roads movement, and also by the record-breaking tourist seasons of 1925 and 1926, Wilson took action to make Powersite accessible by road from Branson. Until this time, guests were required to travel from Branson down the lake by boat to the Cliff House dock. But in 1926 Wilson bought land southward and deeded a forty-foot right-of-way through it to the county. By doing so he spurred the county to build a road connecting Powersite with the Branson-to-Forsyth road. Wilson's road is now county highway VV from east 76 to Powersite.

That visitors to Wilson's development generally found it amenable was evident in the return trips many made. The Missouri Writers Guild first held their annual meeting at the Cliff House in 1922. Their tenth annual outing in 1926 was also spent there, with a float trip and an art exhibit arranged for their entertainment. Others established their seasonal presence in a more permanent way by building summer homes. An early one was built in 1918 by J. Scott Harrison of Kansas City, brother of President Benjamin Harrison. Other homes were built in the 1920s and 1930s, surely encouraged by Wilson's new road leading to the town. In 1923 a stone bungalow was constructed by Dr. Coffelt (newly refinished by his grandson), a Springfield physician who discovered the Cliff House resort while attending a convention in Rockaway Beach. Kansas City textile merchants built three summer homes in the mid-twenties and early thirties--one by the Kennedy family in 1925; by the Chases, "The Cedars" in 1932 (currently under restoration); and by the Lloyds in 1932. All the above properties remain in good condition.

Undoubtedly prompted by interest such as this, and by a 300-strong membership which included lieutenant governor Phil Bennett, Courtney Riley Cooper of the Saturday Evening Post, and members in New York, Chicago, Memphis, Springfield and Joplin, Missouri, and Pittsburg and Topeka, Kansas, Wilson started work on a new \$50,000 club house in late 1926 (WRL, 11 November 1926). Chicago attorney Clarence Darrow, Burris Jenkins, and Harold T. Lincoln, Greene County, Missouri prosecutor, were involved with Wilson in these plans (SCNO, 15 September 1926). The famous bust in Florida land sales, however, the first sign of impending

depression, caused crucial financing to be withdrawn from this ambitious plan.

The 1930s were a time of continued activity at the Cliff House Club, but Powersite never became the thriving town envisioned by Wilson. By the 1940s the Cliff House had fallen into disrepair and was subsequently razed (Edgar and Morrow, 34).

Approximately one mile upriver from the Cliff House was Cedar Park, another early resort. Cedar Park encompassed three to four hundred acres on a bluff above the lake's southern shore. In spring, 1914, H. Baird and the McMillen family of Kansas City, who were ultimately involved in several other lake-related enterprises, purchased the land and quickly began building for tourism (WRL, 23 April 1915). A promotional brochure published around 1915 advertised twenty-five furnished cottages and many amenities (App. #26). The camp offered bridle paths, tennis courts, a dance pavilion with a polished maple floor that doubled as a dining hall overlooking a spectacular lake panorama, showers, electricity, running water (fed from camp reservoirs), a commissary, and the Cedar Park farm which supplied fresh food. The cabins at Cedar Park ranged from small affairs with screen and canvas walls to slab log buildings to hewed log summer homes with grand stone chimneys.

Cedar Park guests who looked north across the lake could see the spit of land encircled by the lake behind the dam, and could watch goings-on at the resorts spread over the peninsula and nearby shoreline. Unlike the southern bluff upon which the Cliff House and Cedar Park perched, the northern shore was a broad,

rolling expanse which sloped gently toward the lake. During the construction of Ozark Beach Dam this had been the site of Camp Ozark, where the dam's more than 1,000 construction workers lived. Camp Ozark had consisted of tents, small cabins, a commissary and a school, and the more permanent bungalows which housed power company supervisory personnel.

After construction was finished the Camp Ozark name gradually gave way as resort planning began for "Ozark Beach." This placename described approximately the eastern two-thirds of the peninsula and shoreline immediately above Ozark Beach Dam. The strip of lakefront directly behind the dam and south of the road along the lake's shore was promoted as "Electric Park," acknowledging the purpose of the dam. Along the shore at Electric Park a dance pavilion where Branson excursion boats regularly docked jutted out over the water, and a hotel and rental cottages welcomed tourists. In addition to being the end of the line for excursion boats such as the Sammy Lane, Ozark Beach and Electric Park were stopping places for float fishermen from Branson who did not wish to portage around the dam for a longer trip to Forsyth, and downriver.

North of Electric Park lay the area promoted under the name Ozark Beach. In 1916 Walter Slusher and Dale Hartman, two Kansas Citians, bought forty acres at Ozark Beach and built a twenty-room hotel and rental cottages (WRL, 21 April 1916). In 1919 the Ozark Beach Post Office was established, soon incorporating a store and restaurant, and the following years were marked by the growth which characterized the rest of the lake area. In 1928 the Crist family, who eight years earlier had built the Rockaway

Beach Hotel, bought the Ozark Beach Hotel (App. #43). They continued to expand the resort, building the Crist Cottages on the knoll west of the hotel. By the 1930s the Ozark Beach Hotel advertised saddle horses, shuffleboard, archery, and a swimming pool. Contributing to the hotel's success was the Ozark Boat Line, owned by Drury McMillen of Cedar Park. The line operated row boats, motor boats, an excursion boat, and the dance pavilion on the lake.

Just west of Ozark Beach on the western one third of the resort shoreline lay Edgewater Beach. Along this lake shore was a cluster of early resort bungalows which incorporated the rustic esthetic of stone and cedar typical of Lake Taneycomo resort buildings (the boom in the White River regional cedar timber harvest, c. 1903-20, created readily available cedar). Oak Haven Resort, a 1930s complex further from shore, exemplified motor court design with its gable entry cabins and central circle drive. Edgewater Beach accommodations, combining cottages and motor court layout at Edgewater Beach Resort, expanded in the 1940s to include Willi Oaks Resort, a slab log lodge and associated cabins.

Promotion of Edgewater Beach during the 1930s was aided by formation of the Edgewater Beach Sportsman's Club and by Drury McMillen. The Sportsman's Club was headed by Taney County entrepreneur and float guide Jim Owen and was formed to protect wildlife and promote recreational activities. Drury McMillen added Edgewater property that became the McMillen subdivision to his growing list of lake-area assets and interests, thereby

becoming involved in Depression-era promotion.

Upstream from Edgewater Beach, on the northernmost curve of the White River, was another first-generation resort. Long Beach Resort lay on the lake's southern shore, situated on a broad point of land which rolled gently toward the lake. Seen from the imposing bluff on the opposite shore, Long Beach was part of Taney Vista, the area's most photographed scenic view and the region's first "scenic site" on modern highways.

Long Beach Resort began in 1913, the year of the lake's impoundment. In November plans were underway for the resort to be built at what was known locally as McKinney Bend (WRL, 21 November 1913). In 1914 surveyors platted Long Beach, put lots on the market, and several bungalows were built (WRL, 1 January 1915). In 1915 the resort continued to grow; owners drilled four wells and a novel hotel opened--The Stag, for men only (WRL, 11 June and 2 July 1915). Only a few weeks later the hotel sold to A. B. Thomas of Joplin and opened the following year as the Long Beach Hotel, under the proprietorship of Mrs. C. F. Kelly (WRL, 23 July 1915 and 21 April 1916).

Building in the Long Beach area continued at least on into the 1930s and included some nice bungalows. The Long Beach Resort itself, although it grew to include several resort cabins, seems not to have been promoted as successfully as some of the other early teens resorts. Perhaps it was eclipsed by the second generation of Lake Taneycomo resorts, those of the twenties. Several of these also occupied the stretch of land which crested at Long Beach.

Located just over two miles downstream from Branson and

southwest of Long Beach, Taneycomo Highlands was a concentration of hillside summer homes which began in the 1920s. The majority of these cabins looked rustic--they were constructed of peeled logs with pier foundations (some later covered with fieldstone-veneer or "skirt rock" foundations), stone chimneys, and screened, wide-view porches. The arrangement of homes was more that of a subdivision than a resort, with buildings lying along three streets which ran roughly parallel to the lake on the west. This meant that some of these homes did not have a view of the lake, thereby differing from most resort areas where cabins were arranged along the lake's periphery or on slopes which afforded a lake view. Occupants did, however, have a distant vista view toward the western setting sun and horizon as the bluff location is high tableland. Taneycomo Highlands also had access to the lake below. A road wound down around the south end of the resort and ended on a flat, sheltered beach that was well suited to fishing, swimming, and boating.

The largest and most prominent structure in Taneycomo Highlands was the Kansas City Club. Built around 1930, this structure, like few others in the group, was of native stone. A wide resort-style porch spanned the building's west side, allowing a view of the lake in both directions. The Club hosted Kansas City democrats, including Sen. Harry Truman, during the 1930s. In the early 1930s the club's owners tried to get a road extended downriver from Branson and a bridge built across the lake to provide easier access to the club. This never materialized and the complex remained isolated from the main flow

of automobile traffic.

One half mile further downstream from Taneycomo Highlands was the Oakwood resort, which also had origins in the 1920s and, not surprisingly, ties with Kansas City people. In the mid-twenties the resort was owned by Mr. and Mrs. E. J. Dickie of Kansas City. In 1925 the Dickies leased the property to E. J. Wallace of Boonville, a guide, sportsman, and Izaak Waltonian (WRL, 13 and 27 March 1925). Izaak Walton members from Boonville, Kansas City, and Sedalia subsequently visited Oakwood, perhaps staying in one of the small cedar stick, gable entry, screen and canvas cabins which survive on the bluff overlooking the lake.

A 1920s boater traveling further downstream would soon pass the Sunset Inn, another new project on the east side, then Rockaway Beach on the north shore, and little more than a mile further, the Cedar Point Resort.

The Cedar Point land was offered for sale by Willard Merriam, Rockaway Beach developer, and was purchased in 1919 by Charley Stone, a retired decorator from Kansas City (Everett, 30). Stone developed the area in the fashion of other resorts: sited along the lake shore of a narrow, sheltered cove, he built a lodge in 1922 and surrounded it with rental cottages, while he sold other lakeside lots and property up the hill from the lake front for private homes.

Because of its location on a rocky hillside glade, Cedar Point lent itself to rustic-style building. Many of its structures were of native stone, while hillside development utilized rock retaining walls and steps cut into ground rock.

During the mid-1920s the Weaver family of "Weaver Brothers and Elviry" fame purchased dozens of the small, narrow lots. On their property at the top of the bluff they constructed a private lodge and bathhouse of rustic stone surrounded by native rock landscaping. Several cabins added to the lakefront area during the Depression extended over a rock retaining wall, with their screened porches supported by stilts.

When Lake Taneycomo was formed in 1913 it submerged a tract of land just below Cedar Point which had not been cleared of trees. This became known as the "Sunken Forest" and was reputed to be an excellent fishing spot. For guests interested in angling, Cedar Point offered a boat dock with rental boats; for others, a swimming pool.

Cedar Point was located on a historic transportation nexus. Before the lake's impoundment two wagon roads from the north and east met there, then separated to ford the river into McKinney Bend or follow the north shore on west (Everett, 15). After Stone built the resort it became part of another transportation pathway--it was a regular stop on the Sammy Lane Boat Line run from Branson down the lake.

Beyond the eastern terminus of that boat route was the White Swan Camp, another tourist spot with roots in the 1920s. Situated at the mouth of Swan Creek, the camp for a quarter of a century was the outfitting and departure point for White River float trips going south to Moore's Ferry or on to Cotter, Arkansas.

The broad, level area on the eastern side of Swan Creek's

mouth had long been historically important. A site of archaeological significance in the area's ancient history, it had been the location of a William Gilliss Indian trading post a century before White Swan Camp located there. The town Forsyth, which shared the area with the camp, was one of Taney County's earliest settlements and the county seat.

After crossing the Swan Creek bridge from the west, Forsyth lay immediately to the left and the White Swan Camp to the right. It was also called Shadow Rock Camp because of the large bluff which overshadowed the mouth of Swan Creek on the west. The camp stretched along the gently curving White River shore line, a location so well-suited to camping that it remains today a popular campground administered by the Corps of Engineers.

The camp was begun by a five-member partnership from Forsyth, Kansas City, and Webb City. In 1926 member Oliver Cook bought all interest in what was then called the Shadow Rock Camp, Fishing Lodge and Basket Shop. The camp expanded in the mid-twenties boom, and by 1931 advertised twenty housekeeping cottages as well as a tent area. The ice house to the north on Swan Creek's bank contributed to the camp's success by providing ice for tourist cabins and float parties. It also became, after Prohibition, a popular tavern for campers and locals alike. The White Swan Camp operated in its original location until 1950, when the White River below Ozark Beach Dam was impounded as Bull Shoals Lake. That necessitated vacating both Forsyth and the camp sites. Forsyth relocated west to higher ground and five of the camp cabins were moved south to form the White Swan Motel, a motor court.

The spot where Forsyth relocated in 1950 had been the location of another development conceived in the flush of the Roaring Twenties. In 1925 a group of professional men purchased land atop the hill west of Shadow Rock bluff. In 1926 they filed a plat for a major subdivision encompassing 377 acres, called Shepherd of the Hills Estates. The plat, which covered roughly the area of present day Forsyth, was bounded on the west by Lake Taneycomo and on the east by Shadow Rock Bluff overlooking Swan Creek. Plans called for a three-story hotel on the bluff containing 75 to 100 rooms, a nine-hole golf course, thirty-foot wide streets bordered by 1,500 cottages equipped with water and electric lights, and a boat house and boat landing (WRL, 11 March 1926). The Estates was envisioned not as a summer resort, but as a town development which would offer year-round rentals and accommodations.

Work began in March, 1926, with construction of the golf course, cottages, and Shadowrock Drive, the main east-west street that intersected the north-south 76 highway (modern highway 160). The following month around 3,000 attended the grand opening barbeque, coming from Springfield, Joplin, Webb City, and Kansas City, Missouri; others came from Atchison, Fort Scott, Gerard, Lamar, and Pittsburg, Kansas (WRL, 15 April 1926). Some, such as the group from Fort Scott and Pittsburg, came on a bus (SCNO, 28 April 1926). Representatives of Pathe' News attended and filmed the grand opening.

Rex Allaman, son of one of the investors, came from St. Joseph to manage the Estates. An office, hotel, filling station

and restaurant, the El Bonita Inn, were constructed along the highway under his management. More rental cottages were built, and unimproved lots were sold to individuals through Allaman's realty company. Many of the cottages constructed in the Estates were pattern-book bungalows, but they represented a hodge podge of rustic exterior and motor court styles. Allaman's commercial buildings, for example, frequently sported white stucco exteriors while several small cabins along Shadowrock Drive resembled those in Taneycomo Highlands because of their slab log exteriors. In these buildings stone was utilized only for skirt rock foundations and chimneys. Some cabins in that part of the Estates lacked resort-style porches; others were of standard gable entry motor court design. Along Lakeshore Drive, the main avenue west of the highway, lake view lots were sold to several prominent Springfieldians who had summer homes built in the Thirties. Those belonging to the Lohmeyer family of Lohmeyer Funeral Home, and to Ralph Foster of radio station KWTO, may have been built by W. H. Johnson, who played such a large role in the creation of the resort town Hollister. The Lohmeyer home was notable as a resort home for its native stone exterior on the lower stories including the basement walls. Two lots north, the home of Mr. Pearson, one of Foster's KWTO announcers, was entirely covered with stone. Between the Lohmeyer and Pearson homes, Foster built a large slab log summer home, locally famous as a part-time resort for numerous entertainment personalities, such as Bing Crosby. Standing on the porch of the Foster home, a guest could look upriver at the Weaver family's lodge perched on Cedar Point bluff.

Another eastern Lake Taneycomo resort grew out of the continuing development of the mid-1930s. Rustic Acres, true to its name, was comprised of buildings with rustic appearance of slab log and stone. Though they were rustic, this resort had buildings which had a more permanent look than many other Taneycomo structures. The main lodge, on a high point just east of Cedar Park Resort, looked across the lake to Edgewater Beach and Ozark Beach. The Rustic Acres lodge was fairly large, with a screened veranda facing the lake and a rustic-styled interior of fine, polished wood. At the center of the lodge is a massive stone fireplace. The cabins that ultimately surrounded the lodge were arranged in motor court configuration, along a central drive. In addition to an early caretaker's cabin and a stone bungalow, owners built many frame cabins during the early 1960s.

Rustic Acres has survived the decades and remains in operation. Though situated on a bluff, it now has its own dock and lake access. It is a short two miles straight north of Highway 76 and is not so remote from main traffic routes. It is managed by local people for absentee owners and for many years it was the home for Dr. Alice Nightingale, renowned School of the Ozarks botanist.

An examination of tourism and resorting on eastern Lake Taneycomo revealed three distinct generations of development. The initial phase occurred between 1913, when Ozark Beach Dam impounded the lake, and roughly 1924. Resorts begun in these early years included Rockaway Beach, the largest concentration; the Cliff House Club and Powersite; Electric Park, Ozark Beach,

and Edgewater Beach, immediately upriver from the dam; the McMillen's Cedar Park Resort; and Long Beach.

Tourism enjoyed immense prosperity in the mid-1920s, bringing record dollars into the area and causing a scramble of enthusiastic development which anticipated an ever brighter future. Out of these expectations grew the second generation of resorts: Taneycomo Highlands, Oakwood, Cedar Point, the White Swan Camp, Shepherd of the Hills Estates, and a few camps without remaining structures. This was also a period of expansion for established enterprises such as the Cliff House, Rockaway Beach, and operations at Ozark Beach supervised by the Crist and McMillen families.

None of these investors could foresee, of course, that the stock market crash of 1929 and ensuing Depression would interfere with their plans. Surprisingly, though, while tourism and resort development certainly slowed during the Thirties, it did not cease. Retiring show business personalities moved to the area and began new businesses, the great Rustic Acres lodge was built, and motor courts, a new genre of accommodations geared to a motoring nation, appeared.

Throughout these decades certain factors were a consistent part of resort development. First, nearly all developments were conceived on a two-fold plan which involved providing accommodations to a paying public and selling real estate to speculators and home builders. Second, the rustic esthetic was evident in the cultural landscape which ranged from flimsy screen and canvas cabins to three-story cliffside bungalows. Though it was generally absent or watered-down, the new generation of motor

courts introduced their own versions of rusticity, especially in skirt-rock and stucco veneers. The look of resorting embraced stone and log exteriors and often included screened resort porches facing the lake or other pleasing vistas. Rusticity was appropriate because it fit the outdoors environment of Arcadian imaginations, which was perceived and promoted as "country and natural." It was appropriate because it fit the intellectual notion that getting "back to nature" in an area such as Taneycomo District was beneficial for anyone's well-being.

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Taneycomo District:
Architectural and Landscape Context

by

David Quick

He who looks on nature with a "loving eye," cannot move from his dwelling without the salutation of beauty; even in the city the deep blue sky and the drifting clouds appeal to him. And if to escape its turmoil--if only to obtain a free horizon, land and water in the play of light and shadow yields delight--let him be transported to those favored regions, where the features of the earth are more varied, or yet add the sunset, that wreath of glory daily bound around the world, and he, indeed, drinks from pleasures purest cup. The delight such a man experiences is not merely sensual, or selfish, that passes with the occasion leaving no trace behind; but in gazing on the pure creations of the Almighty, he feels a calm religious tone steal through his mind, and when he has turned to mingle with his fellow men, the chords which have been struck in the sweet communion cease not to vibrate. (Thomas Cole, "Essay on American Scenery," 1835-36 in Spencer, p. 83).

This club looks out over one of the most beautiful lakes in America. The view is softer than any in the Rockies because of the greenery and because of the blue mist that hangs over the Ozarks. Sunrises and sunsets, unimpeded, spread upon the heavens for the delighted eye....This is paradise to the holiday maker and the sportsman. How one could feel anything but happy, which means good--good and happy--at Cliff House, is inconceivable. (Burriss Jenkins, in the Cliff House Club Brochure, c.1915)

Tourism is an activity of choice. We don't need to reach particular destinations in leisure travel in the same sense we need sleep or shelter, although we need places to eat and sleep when we are touring. The places and activities tourists choose have to do with belief, what they believe will be pleasant, good or elevating. Therefore, whatever the tourist chooses is an expression of a pre-conception, an idea or an ideology, no matter how trivial the choice may seem. In the tourist business the first visit is the most important one: you need to make someone go somewhere they have not been before. (If the first timer is to

be attracted, the appeal must be to a predetermined ideology, to a belief that the person already has.) For the promoter, or the business person the problem is to attract the tourist through ideology or mythology in order to profit from their presence by providing them with necessities. (See John A. Jakle, The Tourist, for an excellent study of tourism and its types and phases.)

In an examination of the cultural landscape of a tourist area, we can expect to find evidence of two sorts of development: that which provides the connection with a popular pre-conception, the attraction, and that which provides the necessities of life. To these there needs to be added a third if the tourist is to be caused to return and that is the provision of confirmation which demonstrates that a pre-conception has been met. Confirmation might be in tangible form such as objects often as simple as postcards, or in activities such as boating or fishing.

The Taneycomo area is interesting in that here the basis of all three elements--ideological preconception, provision of necessity, and confirmation--have been to a greater or lesser degree manufactured. This is interesting because though the ideological basis of the attraction is a concept of nature, there is no "natural wonder" like Niagara Falls or Longs Peak to function as a concentrating attraction.

In the Taneycomo area the attraction revolves around a closely related set of pre-conceptions which have a long history in the popular ideology of the United States. For the sake of simplicity I shall group the visual aspects of this set of pre-conceptions under the heading the picturesque aesthetic and the

physical aspects of it under the dream of the Arcadian life. These two come together in the domestic artifacts of built environment almost entirely in terms of the "craftsman" or "bungalow style" defined broadly to often include decidedly "rustic" elements. In dealing with the Taneycomo area, however, it is important to understand that the built environment includes much more than just the buildings on the land. Landscape always involves more than just land, it is a configuration of land which conforms to some sort of human concept. In the Taneycomo lake area people took land and created landscape in a very tangible manner such that the built environment must be understood in some sense to include that constructed landscape as well as simply built forms upon the landscape--buildings and aggregates of buildings.

Picturesque literally means picture like, but in the visual arts and architecture it takes the meaning of a pleasing poetic irregularity. It involves all aspects of a type of composition applied to nature, or a scene from nature, which exploit asymmetry of organization and variety in colors, textures, rhythms and light. It does not involve enormous grandeur of scale or power which can be frightening, and which are termed "sublime." Nor does the picturesque normally include those sorts of regularity we associate with the classical.

Having established the picturesque as the ordering principle for the visual landscape of the Taneycomo area a hierarchy was established for the location of developments and structures, a hierarchy which sorted these both by social status and by function. In the broadest sense this hierarchy assigned the

highest ground with the best view to the highest status for both resort development and for private ownership. While of course there is not a complete correspondence between social position and a site overlooking the lake still the resort cottages and residences on the bluffs at what is now Forsyth, Shepherd of the Hills Estates, and Lakeside Drive, and at Powersite with its view down the lake from over the dam, and finally those higher areas on the south of the lake at Rustic Acres and Taneycomo Highlands are the largest and most finely built. These also were the places where prominent individuals from Springfield, Kansas city and other further places located their cottages. It was also on the high ground where the most pretentious resorts were located as for instance the Cliff House at Powersite.

The fundamental artifact of importance is the lake itself. It was the lake which transformed a scenic river valley in the Ozarks into the attraction. The lake of course depended on the dam which itself was a focus of interest as the first such project in the area. The dam and related structures as well as the lake, of course, are also an enormously important historical landmark in terms of rural industry. This is because, besides being the cause of the basis of the lake as a visual landscape, it is a very early example of a large scale hydro electric project which still functions. The project retains its original power house, and the working generators as well as most of the rest of the equipment date from the 1920's and before.

The importance of the dam as an attraction and a landmark was recognized by Empire Electric Company from the first. The

more gently sloping land on the north side of the dam to the west along the beginning of the impoundment area was developed as Ozark Beach with a long spit of land out to a dance pavilion and the pier for the passenger boats that brought tourists to the resort area which developed at Ozark beach. Today the private and rental cottage development has been removed from the lower beach area just to the north and west of the dam, and the company maintains the area as a park open to the public. Private Ozark Beach development remains to the west of this "Electric Park" area. Within the Electric Park area the company has been careful in its construction. The two buildings which have been retained in the park on the beach side of the road are the Dam Office building and the former Store Post Office building, both fine examples of the rustic use of Local "white" stone. To the north of the road in the park area, the company retains a number of carefully maintained frame bungalows for visiting company people and a particularly fine frame bungalow for the on site manager.

Once the dam created the impoundment, the river valley went from scenic to at least potentially picturesque, that is, it came to correspond with a standard pictorial concept of desirable nature which by the early 20th century had been established in the popular mind. The area, dam, lake and surrounding hills and those bottoms which were not flooded, had ceased to be just land and had become a landscape. To think about land as landscape even in the pictorial sense is to impose a kind of mental order which establishes a hierarchy for the location of object within the landscape. In this case the predominant ordering concept was the picturesque. It was the picturesque that determined locations of

certain class distinguishable structures and functionally distinguishable structures. It was also a part of the determinant of the materials chosen for the structures and influenced some of their basic forms.

Nearly as important as the creation of the potentially picturesque Lake Taneycomo was the manner in which it was displayed, both to the visitor and through promotional pictures and literature. We know a "picture" is a picture by reason of the fact that it is framed. The picturesque is "picture like" and also requires the directing, focusing of attention, and limiting of the view. Initially this organization of the vista was done by the selection of locations for development. The high ground mostly along the southern shore of the impoundment with the most characteristically picturesque vistas was claimed for development which catered to those of more elite status, as, for instance, the Cliff House development at Powersite and the Shepherd of the Hills estates. The less elite rental resort and fishing camp development tended to be located at lower elevations closer to the water. The visual hierarchy established by picturesque composition was translated into a social hierarchy of development: the studied irregularity of meandering streets, esplanades and park areas in the initial development plans for those resort developments which catered to the more well-to-do clientele. These developments included Shepherd of the Hills Estates at what is now Forsyth, and R. W. Wilson's plan for the development of Powersite, indicating the picturesque aesthetic dominated that scale of development as well. The meandering

sequence of the Brookside Bungalows along a ravine leading back from the lake, the first rental development at Rockaway, also indicate that the picturesque concept of planning was important at least for initial development. Simple additive location with a predominant lake directed orientation dominated the distribution of the buildings at the lake side rental resorts and resort communities.

Once the developments were located they tended to define the point of view from which promotional photographs were taken and from which visual descriptions were written. View, vista and scenery were emphasized in the literature intended for the upscale visitor and potential cottage builder while photos of things like boats and activities like fishing tended to dominate promotional literature for the less elite resorts.

One of the most interesting and telling instances of the making of the land into "landscape" came with the development of highway 76 to Forsyth in the 1920s. In the building of highways the state highway department made an effort to gain the support of the tourist traveler by clearing back the area adjacent to the roadway to develop vista's. Taney Vista, a turn off along the highway approaching Forsyth, provided the viewpoint for numerous promotional photographs for both the area and for the highway program. This vista, both as treated in photograph and as an actual view, combines a high view from a prominence over a substantial curving body of water and wooded hills, all framed by trees. These elements have characterized a fundamental pictorial concept of landscape from the beginning Hudson River School of painting in the United states during the first half of the 19th

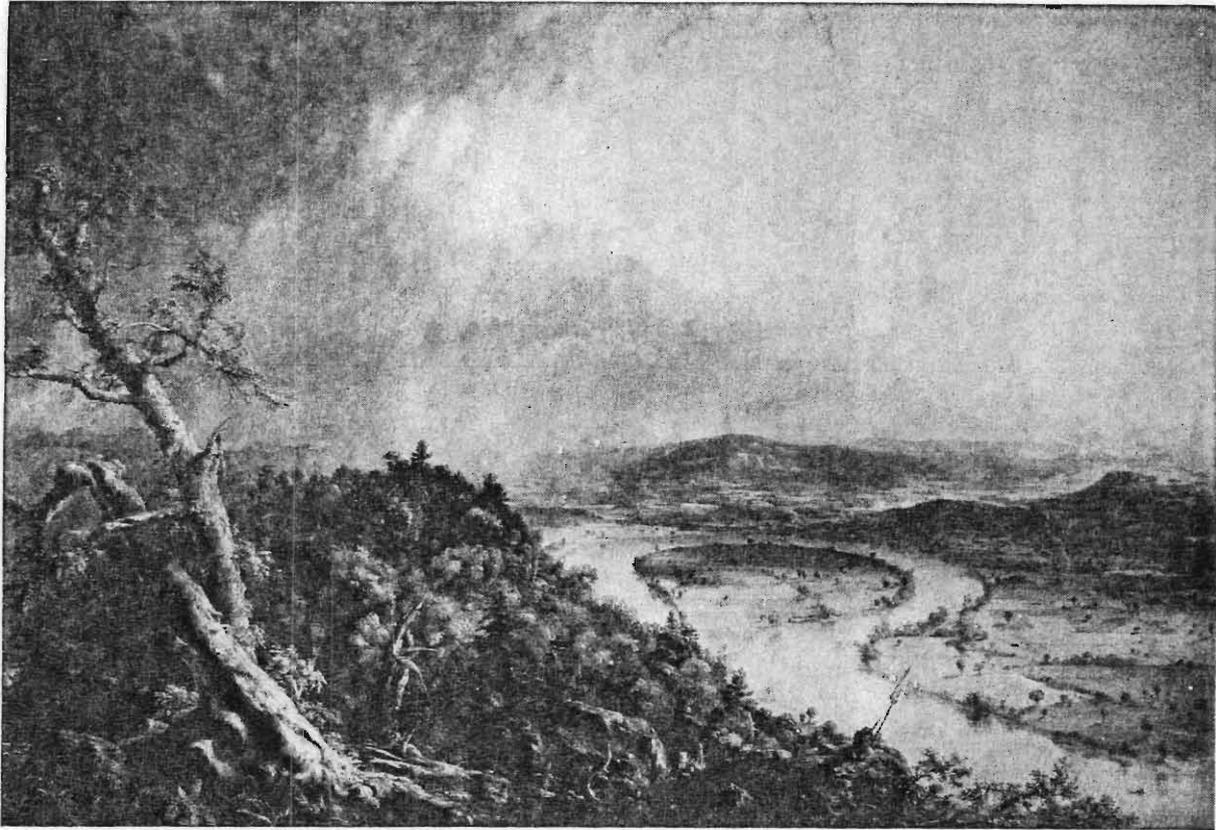
century. We can see this by a comparison of Taney Vista with Thomas Cole's famous painting "The Oxbow". In fact some of the essentials of the picturesque aesthetic predate the Hudson River school and derive from English sources in the late 18th Century. Of course, the basis of the philosophical concept of the picturesque can be traced back to the "sacred idyllic" landscape paintings of the Roman's and the Arcadian dream they represented.

It is clear that people from different social strata have somewhat different concepts of arcadian resort life. The elite seem to have been content with the proximity of the view rather than the water itself and the resorts which catered to them tended to suggest the skill oriented social sports of tennis and golf while even today the lake side rental properties emphasize fishing though members from the elite certainly were not immune to angling. The one activity which seems to have brought together people from all social strata during the twenties was dancing; there were dance pavilions which were carefully located to exploit a romantic proximity to the water at Ozark Beach, Rockaway and Cedar Park Resort. Dance barges plied the lake, and undoubtedly other lodges and clubs had dance floors. The quality of the live performance of dance music was prominently featured in promotional literature.

ROCKAWAY BEACH

Within this whole concept the special case is Rockaway Beach, although it is a necessary part of the whole idea of attraction. While Rockaway may have started as a place for

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Thomas Cole, *The Oxbow*

Metropolitan Museum of Art, New York City

Mount Holyoke to the oxbow of the lazy Connecticut at Northampton, and re-created its rich and sunny fertility.

Europe had made Cole more American, and in that same year he read his Lyceum essay on American scenery. Men in Europe, he said, had molded and tamed nature, but here she was still undefiled. He described a landscape he had seen here which is much like his *Oxbow*: enameled meadows and lingering stream, rural dwellings shaded by elms and garlanded by flowers, the village spire above the dark mass of foliage. "You see no ruined tower to tell of outrage, no gorgeous temple to speak of ostentation," but only "the abodes of plenty, virtue and refinement."

The moral Cole was bound in the end to submerge the naturalistic Cole. Did he study on one of his trips abroad the works of Caspar David Friedrich at Dresden—the turbid and blood-colored clouds, the tormented oak trees, and the cliffs like a giant's decayed teeth? Certainly he knew John Martin's theatrical paintings; and in the years between 1836 and 1848, when Cole's mind was turning to mysticism, he created strange worlds of his own in *The Course of Empire*, *The Voyage of Life*, and *The Cross and the World*. Luman Reed

five large canvases for four years after his return from abroad. Sitting among the ruins of Rome he had conceived the idea of recording the cycle of civilization. He was probably familiar with Volney's *Ruins*, whose author had meditated like himself among the ashes of a great age:

These walls where now a mournful stillness reigns, once echoed to the fame of artists and the gay shouts of festivals. These fragments of marble once formed noble palaces, these prone columns were once the ornaments of majestic temples. And now . . . The palaces of Kings are the lair of wild animals; and lizards usurp the holy places of the gods! Thus perish the works of mankind, thus vanish empires and nations!

Cole believed that colors affected the mind like sound, and he intended the color atmosphere of each picture to yield the appropriate emotion. He put to work the hours of the day, the seasons, and the weather to tell man's history, inventing a topography and maintaining it throughout the series with expressive variations—a harbor surrounded by forests with an oddly shaped cliff rising beyond it. In the first painting purple mists rise from somber thickets where primitive man hunts and builds shelters around a fire. The pastoral age is clear and calm, with fresh green meadows where sheen graze

people to be, it became a place where they went to do. It was a resort community not just a resort. That is, instead of the individual and more private activities of resort life with which people are generally all acquainted, at Rockaway people were involved in public sorts of entertainments, activities, etc. This created a distinctly different spatial order and hierarchy in the area.

Resort visitors feel uncomfortable until they have been involved in some action which makes them "belong"; in a public place like Rockaway, everyone feels accepted there without checking in. The feelings of "private" and "public" are very important in defining the nature of tourist places.

The resort town of Rockaway Beach presents an interesting document of the forces which impinged on the development of the tourist industry in the first half of the twentieth century. The town today creates the initial impression of a kind of charming chaos. The 1933 town plan, which continues to represent the street pattern and shows a number of early buildings still in existence, contains a curious mixture of forms. The apparent confusion disappears, however, when we consider a few factors which were in operation at the time the town originated, and a few changes which have taken place since.

Rockaway began as a resort development in the later teens which was to have both private and rental cottages. At first it was reached almost entirely by water; people took the train to Branson and one of several boats from there to Rockaway. Hence, it was originally an almost completely pedestrian community.

Lake Taneycomo was originally a warm water lake which

encouraged swimming in the hot summers, rather than the cold water one it is today. The change in water temperature was the result of the creation of Table Rock lake to the west in the mid-1950's. The water in Taneycomo comes from the lowest levels of the later lake. For the greater part of the town's history the entire area between Beach Boulevard and the lake was not cluttered with construction as it now is; even the boat docks are fairly late additions. Except for the dance pavilion and restaurant just to the west of the creek valley, the entire lake front of the town would have been a grassy beach, one of the original appealing aspects of the town involving interaction with the water.

During the early twenties the beach area of Rockaway had two poles. One was the Merriam development at the south end of town; Brookside bungalows at the creek and later, just to the east they built the "Brown Hotel". Likely there was a private landing for guests to disembark at this east end of town as well. At the west end of the Boulevard was the store-postoffice and the Crist hotel and the public landing. Originally the dance pavilion was over the water on a spit of land extending out from the west end of the beach; later, it was to move to the beach side of the east end of the boulevard where its building still stands. The Brookside Bungalows were built along a wooded ravine which began at the lake at the east end of the beach and which meander up the fairly steep hillside towards in a northwesterly direction to a point which was close the present summit of Benton Avenue. The other end of Benton Avenue is the west end of the Beach Boulevard

near the original store and postoffice. The beach and Beach Boulevard, the meandering line of the Brookside Bungalows, and Benton Avenue form a triangle which would have been the original community exclusive of the Merriam hotel, and the Merriam cottages which were built past the ravine, and the lake front development to the west of the end of the Boulevard.

The current streets within this triangle reflect and are likely a formalization of the normal pathways pedestrians took bringing supplies and luggage up to the Brookside Bungalows and other cottages, moving directly down the hill to the beach or over to the store and postoffice. The area within this triangle thus represents early or pedestrian Rockaway. Aside from the Brookside Bungalows which orient toward the ravine and the motor courts which were built into this area later, the cottages in this original area tend to relate to the beach and the lake in terms of windows and porches although their entrances face the roadways. The scaling within this area is very small; the exterior distances and setbacks are very small, as are the lot sizes. The screen front on a normal single lot in the area is about 25'. All this indicates that Rockaway was originally a pedestrian resort community and the area still largely retains that feeling.

To the west of Benton Avenue the average block is much larger and the streets are laid out in a modified grid. While the cottages and homes are not necessarily larger and the lots are still narrow, the houses now orient to the roads and the setbacks are much greater. This is the later automobile section of the town. Automobile access to Rockaway as a practical matter

for the motoring tourist developed during the second half of the 20's although rail to Branson and boat access to Rockaway continued to be important for some time. The dates of the buildings in the two parts of Rockaway reflect these two periods of access. Except for the motor courts and recent building, most of the dates of buildings within the triangular area are from the earlier 20's or before. Except for the areas immediately adjacent to the lake which developed early, most of the buildings in the western section of town date to the 30's 40,s and 50,s.

Three major factors were involved in the design of the resort cottages remaining in Rockaway--cost of construction, an openness to nature and air and a picturesque aesthetic. The factor which unites the cottage plans was the presence of screen porches. Almost inevitably there was one porch and often there were two large screen sleeping porches, although today most of these have been closed in usually with windows. The basic cottage plan was conceived as a single gable-ended rectangular block with a porch in gable end of the block, or a porch on one or both eave sides attached to the block. Usually these eave side porches have roofs which slope more gently than the central roof. The plan of the central block might have been a single room and/or porch or the interior space might be subdivided in various ways dependent upon the location of the entrance, the size of the block or other factors. Of course, the plans of many of these cottages were often changed through time because of the addition of bathrooms and other features.

Exceptions to these plan types in earlier Rockaway are the

Brookside Bungalows, the first of the Merriam tourist buildings which as already indicated were arranged in a meandering line along the ravine on the eastern edge of town. These small structures, as all Merriam buildings in Rockaway, had eaves which flared upwards on the corners of hipped roofs and screened vent hoods on the peaks of the roofs, such eaves resulted in a type of building in which the screened area was necessarily contained within the central block rather than attached as a lean-to. These details gave the Merriam buildings a decidedly Oriental flavor and were the idea of the Kansas City architect Frank Phillips. While such Oriental references were a common part of Craftsman Style design, one is led to speculate that Phillips was aware of the Chinese and Japanese delight in the idea of retiring to a picturesque natural setting for meditation and escape. I am reminded of the countless Oriental scrolls with scenes of huts very like these arranged along streams and rivers among hills and trees as for instance the "Scenic Dwelling at Chu-ch'u," by Wang Meng from the Yuan Dynasty.

While a certain picturesqueness is suggested in the configuration of the individual cottages with their contracted solid and screened parts, and their different roof slopes, the picturesque aesthetic, however, is more strongly apparent in the way the buildings are sited, and the choice of details and materials. In this, the exterior wall and base or foundation treatments are almost equally important. Board and batten was sometimes used in the earliest construction, notably on the Brookside Bungalows, but various forms and widths of horizontal siding is more common and more appropriate to the simple stud



Colorplate 40. Scenic Dwelling at Chu-ch'u. By Wang Meng (c. A.D. 1309-1385). Hanging scroll, ink and color on paper, height 27 $\frac{7}{16}$ ". Yuan Dynasty. National Palace Museum, Formosa

frames. These vary from very narrow double shingles and grooved shiplap on what are likely earlier examples to various greater widths. Of course many if not most of these cottages have been resided or stuccoed.

The base material is very important for the picturesque as it relates the building to the ground. Many of the rental cabins were originally set on posts and many still retain this form of foundation which becomes distinctive in the many cases where the building is built on a steep slope with the veranda or sleeping porch on the south lake side of the cottage quite high in the air. These posts were often screened with lattice sometimes under the porch and sometimes under the whole structure. A distinctive treatment of this visual base for the structures are the flared lattice bases of some of the lake side cottages which also otherwise show high integrity.

Rubble stone and slab rock foundations are other common picturesque treatments of the visual base for these structures. Some of these were undoubtedly early replacements of posts and in other cases these were the original foundations. During the thirties and forties the skirt rock variation of the slab rock base either as a foundation or as a veneer became so common that it appears to be local motif.

Though surprising, the fact is that the more strongly rustic or "Ozark" treatments of log or log-like construction are not present in Rockaway cottages, although this more extreme aesthetic was once represented by the Brown Hotel and the veranda posts and others of the original details of the

postoffice store. Still the Crist Hotel, now gone but to be seen in many photos of Rockaway and the duplicate of a building still standing at Ozark Beach, was fronted by a colonaded veranda more classic than rustic in character; and Rockaway, in general, while still picturesque has the character of a coastal beach town and indeed it was compared to Atlantic City.

With the introduction of automobiles in large numbers to Rockaway came the motor court around which the cottages orient to the private parking court in the center rather than to the lake. While the motor court cottages were often similar in type to those of the earlier rental cottages they were sometimes simple rectangular structures with no screen porch although they were also sometimes adorned (possibly at some time later than the time they were constructed) with intentionally "cute" detailing and the more recent examples might be simple concrete block buildings. However, one additional motor court aesthetic idea is noteworthy, the tendency to make the motor court cottage appear to be a miniature version of a fashionable house type of the time. Delux Camp #2 now Duck Harbor Cottages from c. 1938 is an excellent example of this.

Besides the private and rental cottages at Rockaway there are numbers of larger summer residences and homes. The majority of these prior to 1940 conform to bungalow types and are consistent with the overall resort theme; indeed in the early bungalow literature it was discussed as a summer or retreat residence type (Stickley). At Rockaway two of these larger homes deserve special mention. The Merriam summer home "Whylaway" now Gott's Landing on the eastern end of Beach Boulevard past the

ravine is a rambling structure with the characteristic flared eaves that mark Merriam construction. The walls of this home are constructed in a rubble stone manner of the porous local "cotton rock," and it is a fine example of craftsman style building. Taneywood (the Olendorf house) at the extreme west end of town is more conventional bungalow, but it is a particularly fine and large example for the area which was constructed in a manner to use the warm colors and textures of a variety of materials.

The cottage and motor court areas of Rockaway still retain much of the feeling of the pedestrian resort and early motor court periods of this resort town. More has changed along Merriam Boulevard, the highway entrance to town, and along Beach Boulevard, the town's principle commercial street. The beach no longer dominates the lake side of the Street. Although the spit of land upon which the first dance pavilion was located is still there, at the west end of the beach, now with a raised frame structure upon which people sit and fish and the east end of the beach area is still dominated by the buildings which were once the dance pavilion and restaurant and which still have their flared eaves. These two east end buildings have been enclosed and remodeled for other purposes although on the interior of the pavilion the fine large trusses which support the roof are still visible.

The beach area is now cluttered with boat docks which were introduced during the boat racing days of the thirties and other amusements intended to replace bathing which had been a major activity until the impoundment of Table Rock Lake which resulted

in the lowering of the temperature of Taneycomo Lake below what was comfortable for swimming. Although a number of the buildings from the north side of Beach Boulevard retain some of their qualities from the earlier history of Rockaway including the building which once contained Captain Bill's Restaurant on the east end just south of the Brookside Bungalows, and the building which contained the first store and post office at the west end, most have been lost or transformed. Still there remain some reminders of the entertainments of an earlier resort period including an open bumper car pavilion open for business with its cars still functional.

Although changes continue to be made, in many ways the evolution of Rockaway Beach stopped in the nineteen fifties with the opening of larger impoundments both up stream and down stream and the drop in the temperature of the lake. The town presents a rare picture of resorting during the first half of the twentieth century, rare because of the normally ephemeral nature of most associated resort structures.

LOG AND ROCK

An important part of the picturesque approach to building involves exploiting the coloristic and textural qualities of materials. In the Taneycomo area the rustic use of log and native stone both play an important part in the resort area architecture.

The log cottage has important picturesque associations and, of course, the log house has an old Ozarks tradition. While the use of native stone had an important place in traditional

building in the area as well, the introduction of portland cement allowed the development of inexpensive methods of building with native rock as for instance the slab rock technique which became important in the twenties.

While the log or the log appearing structure are common in the developments of the Taneycomo area and range from full round log cabins to siding cut to appear log-like, with the "slab-log" structures of the Forsyth area occupying a position in between, it is interesting to note that almost none of the log or log-like structures reflect the characteristic Ozark hewn log house. This is another clear indication that the tourist responds to a pre-conception which, of course, in most cases would not include the Ozark log house, whatever its picturesque qualities, because the tourist or resort patron would not have known of this form of log construction and even here would not have had much exposure to it. Rather than responding to the vernacular tradition in the area, the log resort cabin was the result of the ideology of the Craftsman Movement, and ultimately a northern European tradition.

The log of the typical Ozark log house was hewn on both vertical sides and was normally joined with half dovetail notches. In this tradition wide spaces were left between the logs to be filled with a solid chinking originally most normally with small pieces of wood and mud. The log resort cabin used fully round logs which project beyond V or saddle notches, the most recent prototypes to be found in sources like the Craftsman Magazine. In the Northern European prototypes of this form and the examples from the northern U.S. the underside of the log is

scribed with the profile of the log below in the wall and hewn to fit tightly against it; what little space that remains is filled with a fibrous chinking such as oakum which swells to seal out the drafts.

Most of the true log structures which were found within the survey area were of the round log type and did not conform to traditional Ozark building plans. They were clearly intended as picturesque and were responding to the craftsman tradition. Only one, however, had the extremely tight and narrow joints between the logs that suggest the northern type with its fiber chinking. This was a log residence in Forsyth (site 3) in the Shepherd of the Hills Estates area. The remainder of the true round log structures were similar to the traditional Ozark log structures, or at least the more recent methods used with regard to them, in that these other round log structures incorporate fairly wide bands of solid (cement) chinking. In all other ways they appear to be of the craftsman log, not the Ozark log type. While they occur on other sites as well, there is a whole group of such rustic Craftsman style influenced log resort structures at Taneycomo Highlands and another good, apparently early, example at Edgewater Beach Resort as well.

Many structures in the survey area were made to appear as if they were round log structures; and of these the most impressive are the numerous "slab log" structures of the Shepherd of the Hills Estates and Lakeside Drive areas of Branson. In these structures, curved slabs which appear to be sawn quarters of the total circle of the log are used together with cement chinking over a frame. The result is both the appearance and the relief

of a round log structure, but it is actually a framed building. These slab log structures are also strongly within the craftsman tradition with regard to plan and outline.

Finally, there are the log siding covered frame structures, normally the most modest of the log or log-like types. These are simple frame cottages sided with a form of ship lap siding which is sawn to suggest the curvature of a round log in low relief. The modest rental cottages at Willi Oaks Resort at Edgewater Beach are typical.

Other than the solid (cement) chinking the only suggestion of an Ozark log tradition was found in the ruins of the cabins of Cedar Park. Here, judging from the remains, at least some of the cabins used hewn (not round logs). The notching was of the simple square notch or the saddle notch of the more recent log tradition in the Ozarks not the earlier traditional half dovetail type. And here again the plans were not of the traditional vernacular. One gets the sense that local people were employed to create a feeling of the local tradition as cheaply as possible. At Cedar Park the traditional elements were combined with other rustic elements such as fine rubble stone masonry which were not traditional.

Native stone was also used by various means for a wide range of structures; although when stone was used for the entirety of the principle exterior walls, it was usually in one of the more upscale resort homes, and therefore we find it most used in those more elevated resort communities. For instance, the community of Powersite located on the bluff adjacent to the south

end of the dam has two fine bungalows of White River shelf rock, the Tracy estate (c. 1925 & 1940) and the Dr. Coffelt House (1923). The Coffelt House still retains its stone privy attached to the garage and its water tower. It also has one of the most commanding vistas on the lake. Stone was also used in the Powersite store-postoffice with a boom-town facade in stone laid vertically as slab rock.

Stone bungalows occur at other locations apart from Powersite as well. For instance, there are two fine stone bungalows in the Edgewater area--a small bungalow which retains its original rustic cedar log pillared porch, and the Pride house which exhibits particularly careful patterning in the stone work. Both these bungalows date from the twenties and apparently one or both were built by Empire Electric for management personnel.

A type of rock construction which is characteristic of the Ozarks and which is common in the Taneycomo area that certainly reflects a craftsman picturesque aesthetic is "slab rock." In this method of construction thin naturally broken slabs of stone are laid up with cement mortar against a frame and tied to it in the manner of a normal masonry veneer. Or, alternatively and less expensively, these slabs form the exterior of concrete walls built up against interior forms which are then removed (Quick and Morrow, "Slab Rock"). In both instances the result is a boldly patterned rock wall which may be treated in a variety of ways.

Again the conclusion is that the developers were interested in a picturesque idea of the simple the rural the rustic and the traditional, but it was a picturesque idea, not one based in the actual local tradition.

OTHER STRUCTURES

The majority of rental cottages in the southern Taneycomo area conform to the types already discussed in the "Rockaway Beach" section of this essay. The resort types themselves have also been discussed and it only needs to be added that once automobile access became easy the motor court arrangement was constructed in other locations as well as at Rockaway. A couple of rental cottage types and resorts do still need to be mentioned for the way they contribute to the overall themes that are recognizable in the Taneycomo area.

Oak Haven Resort in the Edgewater Beach area, a small additively organized rental resort, has an early cabin type which is as basic as any mentioned thus far. These cottages are simple unadorned gable entry, most likely originally single room structures on piles. Each has a lean-to screen porch across the entire entry end of the structure thus differing from the type where the screened area is within the gable end of the buildings central block.

White Swan Camp once stood where the White River was joined by Swan Creek below Powersite dam in the Shadow Rock Park area which has been periodically flooded since the impoundment of Bull Shoals lake in about 1950. The Swan Camp cottages were moved across the lake and partway up the hill along Highway 76. In their new location they were arranged in an arch to form a motor court and became the Stallcup Motel. These eave entry cottages with both single and double entrances are among the few resort

cottages in the area that suggest, what we think of as, typical early Ozark vernacular building types. The cottages with narrow siding may also be among the early resort cottages to survive in good condition.

Some of the early resort camps along the White River and Taneycomo Lake used tents; and, at first, resorts such as Cedar Park used a simple rectangular lightly built cottage type which only had screen, not glass, windows. Often these cottages were provided with canvas awnings in order to control the weather. The cottage type was really all porch and no doubt was justified by the fresh air mania of the time. Two of these early and particularly ephemeral types still survive at Oakwood Resort along the south side of Lake Taneycomo, although they are in poor condition. These represent an interesting and inexpensive form of construction as well. The walls are constructed of fairly thin round cedar "sticks" parallel to each other and attached to perpendicular two by fours at the ends to form wall panels. This form of wall construction was used sometimes at Cedar Park as well, but there the cedar sticks were stuccoed over.

Once constructed the Missouri State Highway System was of great importance for the Taneycomo area. During the period of the "Good Roads Movement" in the twenties and thirties the Missouri Highway Department was particularly proud of its open spandrel arched concrete bridges. The Department often used photos of these bridges in its promotional literature shown as parts of picturesque landscapes (Morrow and Quick, "Y Bridge"). Although there are a number of bridges in the area there is one such concrete bridge over Swan Creek in the Shadow Rock Area.

CONCLUSION

For all of the diversity it seemingly contains, the entire cultural landscape of the Taneycomo tourist area conforms to a single set of ordering principles involving the picturesque, the Craftsman Style and the rustic. Furthermore the forms of that landscape, from lake at one end of a scale of development to the materials chosen for a stone wall or stone lined ditch at the other, all were given order by the efforts of human beings.

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SITES LISTING

Lake Taneycomo Beach Towns and Resort Inventory

Phase I

"Be Good to Tourists"

Be good to the tourist. It is good morals. It is good business. And what is good for morals in the long run is good for business."

Dr. William E. Burton
White River Leader 3-13-1925

Rockaway Beach

Rockaway Beach documentary and pictorial introduction

Along Beach Blvd.

1. Pavilion site/island park
2. cafe site
3. Pavilion site/flea market
4. The Inn/Elks Lodge
5. Capt. Bill's
6. Brookside Cottages
7. Keithley's Motel
8. "Whylaway" (#1)/Eden Rock Motel
9. Jacob Mueller's store & post office/
George's General Store/The Lighthouse
10. Mueller's garage
11. Schneikart's apartment
12. Dr. Knowles/Water's Edge Cottages
13. Bell Motel
14. Mayse Court
15. Duck Harbor
16. Delux Camp/Duck Harbor Cottages
17. Call Hotel site/Green Mountain Lodge
18. _____ Modern Cottages
19. Stevens Cottages
20. Gladstone Cottages
21. Longview Motel

South below Merriam Blvd.

22. housestore/Maxine's Gift Shop & Flea Market
23. stone veneer
24. cabin
25. cabin
26. cabin
27. cabin

North above Beach Blvd.

28. Holiday Court
29. _____, vacant court
30. Va-Ka-Shun Court
31. Kenny's Motor Court
32. Andrews' Shady Acre Court
33. Harrison's Hillside Court
34. Michel's Motor Lodge
35. Kerr's Kourt
36. Reed's Roost
37. Hospitality Hill cabins
38. Burton's Cottages
39. Call's Cottages
40. B & J Cabins
41. Hickory Haven
42. Olendorf-Alkire, "Taneywood"
43. Merriam's "Whylaway" (#2)-Gott's Landing

Miscellaneous Detached Sites

44. school/community building
45. cabin
46. cabin/houses
47. bungaloid stucco
48. house
49. cabin
50. cabin/plus
51. stone bungalow
52. Hewitt house
53. Trammell house
54. Hodges rock house
55. Krebs house
56. rock house
57. Wallace stone house
58. cabin
59. Seligman (?) cabin/house
60. Biddle/Holman cabin/house
61. rock house
62. house
63. cabin/house
64. rock/to wood veneer house
65. house
66. Dietz house, "Violan"
67. resort cabin/house
68. cabin/house
69. Long cabin/house
- 69a. garage/cabins
70. stone cabin
71. cabin/house
72. Barde's Cottages
73. house
74. resort cabin/house
75. Reynolds Roost
76. Woelfel cabin/house
77. rock house

Cedar Point

1. Jesse house
2. Weaver family resort/Adams house
3. Stewart/-----
4. Cedar Point Resort
5. Weaver/Faulkner
6. Weaver/Jones

White Swan Camp area

1. ice house site
2. White Swan Camp/Shadow Rock Park
3. Swan Creek bridge
4. Stallcup motel
5. Cold Spring camp/mill site

Shepherd of the Hills Estates

1. curio shop/Scenic View Dental
2. Taney Vista site
3. log
4. slab log/Wishing Well Antiques
5. El Bonita Inn/Chamber of Commerce
6. Allaman's office/golf course
7. Allaman's court cottages
8. bungalow
9. rock cabin
10. slab log cabin ruins
11. Montgomery cabin
12. cabin/Ragsdale-Linkous house
13. slab log
14. Baumeyer slab log
15. slab log, stucco
16. Brodhacker bungalow
17. slab log
18. slab log/Lorain's Hideaway
19. stucco/rental
20. cabins/rental
21. slab log, vacant
22. slab log, restored

Shepherd of the Hills Estates-Lakeside Drive

23. Lohmeyer-Turville
24. Foster/Petries
25. Pearson/Bartlett
26. cabin
27. cabin
28. cabin/Lakeside Cottages
29. cabin
30. Kalen cabin

Ozark Beach

1. Ozark Beach Dam
2. Ozark Beach pavilion-cabins-park area
3. Ozark Beach Hotel/Plantation Hills
4. Ozark Beach post office/store
5. Empire resort house
6. Empire house
7. Empire/Lawrence house
8. Empire/Snyder house
9. Empire house
10. Empire house/storage

Crist Cottages

Edgewater Beach Resort

Edgewater resort area

1. resort cabin/house
2. resort cabin/house
3. Hastings log house
4. cabin/house
5. stone bungalow
6. Pride stone bungalow
7. Barnett cabin
8. cabin
9. cabin ruins
10. H. C. Newcomer cabin
11. cabin/house
12. Oak Haven Resort
13. Willi Oaks Resort

South Side of Lake Taneycomo

Powersite

1. Cliff House site/Pierce house
2. Coffelt/Hughes stone bungalow
3. Ambrest/Maggard house
4. cabin/house
5. Powersite post office/store
6. cabin
7. Lloyd/Edgar/Sanders
8. "The Cedars"/Sanders
9. Kennedy/Tracy
10. Harrison/Belland

Cedar Park Resort ruins

Rustic Acres Resort/Nightengale-Kelly place

Long Beach area

1. cabin/Long Beach Land Co.
2. cabin, vacant
3. cabin
4. log cabin/Freeland estate

Taneycomo Highlands Resort
sites C, K, M subdivision #2

Oakwood Resort/Barker place

Taneycomo Woods Resort

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10. Empire house/storage

Crist Cottages

Edgewater Beach Resort

Edgewater resort area

1. resort cabin/house
2. resort cabin/house
3. Hastings log house
4. cabin/house
5. stone bungalow
6. Pride stone bungalow
7. Barnett cabin
8. cabin
9. cabin ruins
10. H. C. Newcomer cabin
11. cabin/house
12. Oak Haven Resort
13. Willi Oaks Resort

South Side of Lake Taneycomo

Powersite

1. Cliff House site/Pierce house
2. Coffelt/Hughes stone bungalow
3. Ambrest/Maggard house
4. cabin/house
5. Powersite post office/store
6. cabin
7. Lloyd/Edgar/Sanders
8. "The Cedars"/Sanders
9. Kennedy/Tracy
10. Harrison/Belland

Cedar Park Resort ruins

Rustic Acres Resort/Nightengale-Kelly place

Long Beach area

1. cabin/Long Beach Land Co.
2. cabin, vacant
3. cabin
4. log cabin/Freeland estate

Taneycomo Highlands Resort
sites C, K, M subdivision #2

Oakwood Resort/Barker place

Taneycomo Woods Resort