

An Analytical and Evaluative

Survey

of

Taney County Missouri

by

The Center for Ozarks Studies

Southwest Missouri State University

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Introduction

The Surveyors: Both surveyors meet the NPS professional qualifications for historians engaged in such work as described in 36 C F R 61 "Professional Qualification-History," in Secretary's Guidelines, September 29, 1983.

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Survey Research Design, Methodology, and Objectives:

The research design was part of a larger design for ongoing research of culture and landscape in the Ozarks region, within which the Taney County project was subsumed. Earlier Ozarks work included surveys in Miller, Iron, Greene, Washington, and Christian Counties. Subsequent surveys by Kalen and Morrow in Saline and Carroll Counties provided non-Ozarks comparative context for evaluation. In addition the surveyors have scanned many other Missouri Department of Natural Resources surveys of central and north Missouri counties, which are added to years of observation of the built environment of dozens of Ozarks counties in Missouri and Arkansas. So the Taney survey was conceived, performed, and evaluated in the context of thousands of rural domestic landscapes observed over the years. It was intended to be part of a larger whole, but to be a key element in that whole because of particular expectations of Taney findings. The survey is almost entirely rural; only a few town sites are included, and then to exhibit a particular building type. Many very important town houses are known to exist but are not included in the context of this survey. Other exclusions are Powersite Dam, an historically significant engineering work, and the tourist complex of old buildings at and near Shepherd of the Hills farm (including the John Ross house, "Old Matt's Cabin," NRHP).

The methodology was to utilize multiple data sources as follows:

1.) document study, including Center for Ozarks Studies photograph and map files, and historical sources published in Taney County, including the Ozark Mountaineer, the White River Valley Historical Quarterly, and publications of School of the Ozarks Press, especially Elmo Ingenthron, The Land of Taney. The papers of students at Forsyth high school resulting from family history and family homeplace surveys were also utilized and in some cases included as addenda to survey site sheets.

2.) local informants, utilized both to identify and especially to provide information about particular sites. Key informants were Douglas Mahnky, Lorene Mahnken, Theron and Gerald Gideon, John Hodge, Frank Hodges, and Elmo Ingenthron, as well as numerous residents of surveyed sites.

3.) windshield survey of the roadsides of all paved and most other improved roads of the county. The kinds of structures being sought were in general found by a visual "reading," which, based on the surveyors' experience, was able to discern traditional housetypes even when much altered. Selected sites were then surveyed by intensive on-the-ground examination, multiple view photographs, and dimension measurements (more than 75 structures and structural accoutrements such as fireplaces measured). Subsequent to collection of the above data, schematic plan drawings were made of all measured structures (as well as some not measured), and return trips were made to many sites.

4.) Assembly of data included an Historic Preservation Program survey site sheet, with site number, as a face sheet, and most of the relevant data on separate sheets. These include one primary 4" X 5" photograph, supplementary 35 mm. contact-print photos, the schematic plan drawings, and a large-scale county road map section showing the exact location of the site. In some cases supplementary documents complete the site data ensemble. (The site sheet format is not well-suited to this kind of survey).

5.) Categorization of sites is made on each site sheet by building function, i.e.

dwelling, barn, church, commercial, school, etc. For dwellings, further categorization is made for both types and styles.

Objectives of the survey:

1.) to seek out traditional, perhaps relict, structures, building practices, and entire rural domestic landscapes, believed to have survived extensively in Taney County.

2.) to seek out sites evincing high degrees of integrity from among many which have lost integrity.

3.) to seek confirmation of the hypothesis that the Ozarks has been a long perpetuated frontier resistive to rapid modernization and incorporation into the national society, and cleaving conservatively to regional, traditional taste and practice.

4.) to be alert to evidence of the ways in which national building styles, modern building practice, and modernity in general were received into Taney County.

5.) to survey seemingly anomalous, perhaps unique expressions for the various clues they may provide.

Boundary of area surveyed: The area surveyed is bounded by the boundaries of Taney County.

Particular kinds of properties looked for:

1.) Structures built of log.

2.) Structures built of stone, especially those evincing early twentieth century design characteristics.

3.) Structures appearing to be of traditional plan form, whatever the building material. Such structures were expected to be single and double pen. The incidence among double pens of dogtrot and saddlebag types was of particular interest.

4.) Evidences of primitive and/or folk design, conception, and practice in building.

Survey Description

(utilizes the proposed schema for survey analysis entitled "Cultural Environments for Building and Rebuilding Missouri: A Modular Approach to Interpreting the Landscape.")

The Taney County survey consists of 103 survey site forms (including multiple sheets for most sites) and a supporting primary 4" X 5" photograph for each, together with 554 additional supporting photographs and 75-plus schematic plan drawings, most with measurements. In addition to the 103 primary survey sites/structures the data include some 51 related cultural structures and features, including eight additional dwellings. The site forms are organized by two taxonomic criteria: the presumed time period of building, and the type or style of the primary building at the site (the four surveyed cemeteries are excluded). Particular attention has been given to the type or style of dwellings, upon which analytic criteria the survey is primarily focused.

The plan-form typology in common usage in description of folk-traditional upland South houses is used here: single-and double-pen, saddlebag, and dogtrot. The majority of the surveyed houses of Taney County fall into and exemplify these typical categories. However, some occurrences suggest the utility of a restatement for clarity of the single-and double-pen typologies: they assume the incidence of rooms generally around a c. 16' square plan-form norm, as a single cell or two cells side-by-side, each with independent outside doors and windows. Such simple dwellings sometimes exhibit unusual interior or exterior manifestations that make them fall uneasily, if at all, into the typology, suggesting either idiosyncratic building practice or the presence of divergent custom streams.

Below is the index to the survey, including time-set, site number, site focal point, categorized by building set, and enumeration of additional supporting structures or landscape elements photographed at each site:

Time Set	Site #	Site focal point (dwelling unless noted otherwise)	Additional supporting structures landscape features with photos
111 1821-43	1	Log single pen	24 including 2 houses,
IV 1844-65	2	Log extended single pen	5 including smokehouse
	7	Log half saddlebag	10 including double crib barn
V 1866-93	3	Log double pen-chimney	5
	4	Log single pen-chimney	6 including outbuilding
	5	Frame single pen-flue	3
	6	Log single pen + chimney	13 including cellar
	8	Log single pen-flue(?)	6 including outbuilding
	9	Log single pen-chimney(?)	3
	10	Log single pen + ruins-flue	8
	11	Log single pen w/frame-flue	4
	12	Log single pen (ruins)	2
	13	Log single pen w/frame-flue	6 including barn
	14	Log single pen-chimney w/semi-gambrel roof	8 including barn, outbuildings
	15	Log single pen + chimney	6 including outbuildings
	16	Log single pen w/frame-chimney	6
	18	Log double pen-flue	3
	19	Frame double pen-flue	2
	31	Frame triple pen-chimney	6 including outbuilding smokehouse, outbuildings
	34	Log(?) saddlebag- chimney	6
	37	Log saddlebag-chimney	18
	38	Log dogtrot-chimney	6
	39	Log dogtrot-flue	8 including barn, cellar, well-house, outbuilding
	40	Log dogtrot-flue (chimney remaining from earlier house)	11 double crib barn, and cabin site
	41	Log dogtrot-chimney	8
	42	Log dogtrot-chimney	11
	43	Stone hall & chamber 2 chimneys	9 including barn, cellar
	48	Frame central passage- flues	7 including outbuilding
	68	Log single pen-barn	4 including outbuilding
	69	Log double crib barn	2
	70	Log double crib barn	6
	71	Log triple crib barn	3
	75	Log four crib barn	19 including house,

			cellar, smokehouse, cellar, fence, sorghum cooker & blacksmith shop
	91	Frame public bldg. (fraternity hall)	2
	99	Cemetery	4
	100	Cemetery	2
	101	Cemetery	1
	102	Cemetery	3
	103	Cemetery	
VI	17	Frame double pen-flue	3
1894-1910	20	Stone double pen -chimney (original house)	1
	23	Frame double pen-flue	1
	25	Frame double pen-flue	5
	27	Log double pen-flue	11
	29	Log (?) double pen- chimney	6
	33	Log (?) half saddle bag- chimney	3
	35	Frame double pen saddlebag-chimney	10
	36	Frame double pen saddlebag-chimney	7
	46	Frame hall & chamber- flue	11 including cellar, barn
	47	Frame hall & chamber- flue	4 including cellar
	49	Frame central passage- flue	5
	50	Frame anomalous-flue	4
	51	Frame central passage- flue	7 including cellar- smokehouse
	53	Log "Victorian" cottage-flue	8 including springhouse
	55	Frame "Victorian" cottage-flue	4
	59	Frame bungaloid- chimney and flue	5 including cellar- smokehouse
	62	Frame double pen variant (with ell)-flue	3
	65	Frame (?) double pen variant (with ell)- chimney & flue	7
	73	Frame tobacco barn	16 including house, outbuildings
	76	Frame "Victorian"	11 including cellar, 2 barns
	77	Frame public bldg.- (church)	1
	81	Frame public bldg.-(church)	3
	82	Frame public bldg.	2

	(school)		
83	Frame public bldg. (church)	8	including cemetery, privy
84	Frame public bldg. (church-school)	2	
85	Frame public bldg. (church)	3	
87	Frame public bldg. (school)	2	
88	Frame public bldg. (school)	1	
89	Frame public bldg.	4	
93	Frame commercial bldg. (hotel)	2	
94	Log commercial bldg.	4	
95	Frame commercial bldg.		
98	Frame commercial bldg.	1	

*Typal variant — see "Building Sets" and "Culture Sets" below.

VII 1911-45	21	Frame double pen-flue	5 including workstands, wood lot
	22	Frame double pen-flue	6 including barn
	24	Frame double pen-flue	3 including barn
	26	Frame double pen-flue	3
	28	Frame double pen-chimney	4
	30	Frame double pen-flue	1
	44	Log single pen-flue	6
	45	Frame double pen-flue	5 including outbuilding
	52	Frame 20th century eclectic-chimney + flue	2 including outbuilding
	54	Frame "Victorian"-flue	5
	56	Stone Bungalow (rustic)- flues	6 including watertower, privy, flues, guest-house
	57	Frame with stone, bungalow-(rustic)	3 including arched entry
	58	Frame with stone, bungalow	5 including garage, fence
	60	Frame with stone, bungalow	8 including add. house, outbuilding
	61	Log anomalous	8
	64	Frame double pen	2
	66	Frame double pen	6 including barn
	67	Log half double crib barn	3
	72	Log barn & farm complex	10 including house, barn, shed, smokehouse
	74	Frame barn & farm complex	5 including Vict. house, barn
	78	Frame public bldg. (church)	1
	79	Log public bldg. (church)	6
	80	Frame public bldg. (church)	7

	86	Frame public bldg. (school)	2
	90	Concrete block public bldg. (school)	2
	92	Concrete block commercial bldg.	1
	96	Frame commercial bldg.	1
	97	Frame with rock commercial bldg.	1
VII-IX 1946—	63	Anomalous	5 including sidewalk

The incidence of sites occurring in each time set is as follows:

I, II	- 0
III	- 1
IV	- 2
V	- 37
VI	- 35
VII	- 27
VIII-IX	- 1

Survey Analysis (utilizes proposed cultural environment schema)

A. Time Sets:

The earliest sites in set III and IV are few, but are surely representative of the pioneering generation in Taney County, and are rare survivals. Especially the Jimmy Cook pioneer house (site #1) is a site of state-level significance in Missouri. Seventy-two sites, (70%) are attributed to the 45 years following the Civil War, generations both of rebuilding following the devastation of war and new building for the rapidly expanding population of natural increase and major immigration. The 27 sites in set VII are the most variegated, not surprisingly, and exemplify many ways in which modernity and other "outside" influences were modified, incorporated, and given an Ozarks cast in Taney County. The one post-World War II site is an idiosyncratic construction for a neo-provincial Chicago expatriate, representing a significant new immigration wave into the Ozarks.

The assignment of surveyed structures and sites to period is in a majority of cases

based on inference, assumption, or conjecture. Especially is this true in the case of hewn log structures. No sites are attributed to the period before 1820, (sets I and II).

B. Space Sets:

The rationale for a county survey begins with conventionality and convenience, including the availability of highly detailed county road maps which locate extant buildings. Moreover in the Ozarks the county is the manifestation of discrete and distinctive historic societies much of whose substance survives to the present. Taney County is also the key locus in a larger geographical context. It was the nexus for trade in the Great Bend of White River, where the north-south trade routes to Arkansas from Springfield and, beyond, from Booneville and St. Louis, intersected the White. It was and is centered in the White River Hills sub-region of the Ozarks, of which the soils, topography, and unique glade lands so desirable for stock grazing are exemplary.

Within the county itself are space sets significant to the survey and to the incidence of the sites selected. The western and eastern thirds of Taney are rough, deeply dissected areas of poor soils, steep slopes, and narrow stream bottoms offering poor settlement opportunities for other than primarily subsistence hunter-herder ruralists. Important caveats to this generalization must be made, however. The finest arable in the county, and perhaps the finest in the Ozarks, was the bottoms of White River itself, meandering through the county from west to east. The finest farms were before the 1950s always based in the bottom and terrace lands of White River. The second best alluvial soils were in the main tributaries of White River: from west to east Long, Roark, Bull, Swan, Beaver, Shoal, and Big Creeks. All were important settlement areas, but the narrow, attenuated character of the soil deposition and their relative isolation were limiting factors. The most advantageously located were Swan and Beaver Creeks, adjacent to the county's central upland. Brown Branch Valley in the extreme northeast, a tributary valley of upper Beaver Creek, is flanked by glade, grazing and hay

lands, and became a cattle and dairy center. The central portion of Taney County is largely an upland, relatively flat to gently rolling, which has provided the setting for most of the county's "middling" farmers over time, including the German immigrants of the late nineteenth century. Mid-county is the site of the county seat, Forsyth, the chief trade center and river port. The central upland also contains the majority of the county's villages and hamlets: Taneyville, Kirbyville, Swan, Mincy, Dickens, Kisse Mills, and Mildred (exceptions are Bradleyville, upper Beaver-Brown Branch, the old river town of Protom, the newer town of Branson, and the railroad town of Hollister). Also in the central upland were the important north-south trade routes, which were for the interior Ozarks even before the Civil War extraordinary — and extraordinarily busy — highways of commerce. In the central upland adjacent to those routes are located concentrations of surveyed sites.

The impoundment of White River by Powersite Dam (1912), Bull Shoals Dam (1952) and Table Rock Dam (1957) has entirely and forever buried its valley and the lower valleys of its tributaries under water. The built environment that was irrevocably lost can be studied only by other means. The best remaining examples of the traditional-relict buildings which were a primary object of this survey were found just above the impoundment on what remains of very early settlement areas, those on Swan, Beaver, and Big Creeks (the analagous pioneer area along Bull Creek has few surviving old buildings).

The siting of houses on the survey demonstrates the care with which builders located their structures, and that siting was not done haphazardly or foolishly. Sites are relatively level places in valley bottoms, often terraces, or on rolling uplands. Houses are not located on steep slopes.

Houses surveyed are near and oriented to past or present roads. Although the survey was conducted by driving the roads, thus producing a set of roadside sites, yet houses at a distance could be observed; and when they were examined they were found in

most cases to have been on or near a former road. In some cases the road had been shifted so that whereas the front of the house had formerly faced the road, subsequently the back faced the rerouted road. An example is VI#35, a double pen mirror-image house facing the old road. The view from the present road reveals the old back porch to have now become the "front" porch. Another example is house VI#49, at the corner of two intersecting roads. Its typical central passage facade faces one road, while the full-porched facade of its two-story rear ell faces the second road with equal formality and symmetry.

Although fragmentary and inconclusive, these survey data suggest that the stereotypical expectation for Ozarks rural houses to be sited far from roads, hidden in some sequestered place, is probably inaccurate. Two noteworthy houses, the Jimmy Cook house, III #1, and the Jacob Ingenthron house, V #42, are not on modern roads. The Cook house was surely on the very early Swan Creek road however; and the Ingenthron place, while far back, faced squarely and was clearly visible to the road.

C. Building Sets:

Incidence of various building materials: The primary structures surveyed include 60 of log, 49 of frame, and four of frame with stone. The majority of secondary structures photographed at the various sites were of log. The survey probably comprises the great majority of the surviving dwellings and outbuildings built of log in Taney County not in advanced states of delapidation. That any public or commercial log buildings survive unchanged from the nineteenth century is highly improbable. Of significance is the complete absence of old brick dwellings, or for that matter of brick buildings of any kind built before the railroad arrived at White River in 1904.

Incidence of various building types: Structures and sites are categorized by function, by folk-vernacular plan-form type, and by style. Incidence in functional categories including some secondary structures, is as follows:

dwellings	72	churches	6
barns	22	schools	8
farm complexes	2	cemeteries	7
buildings and		other public bldgs.	2
other structures	c.55	commercial	7

The incidence of dwellings in generalized categories by type and style are as follows:

single pen	15	hall and chamber	3
double pen		"Victorian"	4
(includes several		vernacular	
variants)	31	bungaloid	5
triple pen	1	eclectic	1
central passage	3	anomalous	2

The folk-traditional typologies in Taney County:

Perhaps the most striking finding is the very high incidence of single and double pen houses, the regularity and consistency of their basic form, and the low incidence of other types. So characteristic are they in general appearance that the surveyors after years of experience could usually "read" them and forecast their typicality and variance from typicality by looking at them from the outside.

Single Pen: The normative plan form of the single pen is a square to slightly rectangular room with walls plus or minus 16'. When rectangular, the doors are always on the longer walls. The doors and windows in the earlier and/or more traditional dwellings are always on the side wall and the exterior chimneys are always on the gable ends. Gable end windows are innovative and are evidence of new and recent influences. Especially are these generalities true of log single pen dwellings, but they hold for frame as well. No example of a full "stack," i.e. single pen two story, house occurs in the Taney survey in contradistinction to their common occurrence in the Miller County survey and the relative frequency with which they are observed elsewhere in the northern and eastern Ozarks border counties. In Taney the typical arrangement is a loft above the ground

floor and under the roof, sometimes with loft floor at the eave of the side wall, and sometimes with the eave two or three feet above the loft floor. A simple but prototypical example in frame is site V #5. An example in log with elegant dormered gambrel roof, is V #14. The loft is typically gained via a steep boxed-in staircase in a corner. The prime occurrence is the oldest, #III1, the Jimmy Cook house.

Double Pen: The double pen is two single pens side by side, characteristically built so that each is complete in doors and windows and fully independent of the other. The double pen-as-dogtrot is of the necessity of its form two separate pens joined only at the roof. An excellent example is the Jacob Ingenthron house, V #42, photographed during restoration when the roof was not joined. One pen has door-and-window side wall piercing, whereas the other has door only. Probably the double pen form originated as pen added on to pen. However the Taney survey well illustrates the extent to which the double pen became a highly conventionalized form in its own right. Typically each pen of the pair in a given double pen house is identical (save that a chimney may be omitted in one), the house appearing to have been built as a single whole. As built in frame, the double pen became conventionalized as a cottage sometimes with variations of more or less Victorian vernacular detailing.

Mirror-Image: The double pen cottage acquired as an essential characteristic of its conventionality a carefully arranged symmetrical facade which Robert Flanders has named the double pen "mirror-image" so called because each half of its facade exactly replicates the other in reverse; and no central door or other feature centers the ensemble or serves visually as a central fulcrum. Prototypical examples are VII #21, 24, 26, and 45. Observation and photo documentation of scores, perhaps hundreds, of examples of the double pen form and the mirror-image facade convention lead to the conclusion that it demonstrates a very widespread acceptance of the academic idea of facade symmetry at the simplest level of vernacular building. Nor would it seem a grudging acceptance. The two door mirror-image convention appears all over Missouri not only on double pen

dwelling but on four room pyramid roofed houses, and even on bungaloids. In southern Indiana at least, it appears on a 1970's brick "Georgian Colonial" (three car garage manifestation), where each of the paired side-by-side front doors has its own scroll-and-urn broken pediment! Reflection upon the rural vernacular dwellings in Missouri brings the surmise that the double pen mirror-image may be the most prevalent single folk-vernacular housetype extant. The double pen, it would seem, was the house which occupants of single pen houses, and their descendants after them in many cases, desired to build in order not only to gain more space, but to "move up" in comfort, style, and status.

The most common pattern of wall piercing in the mirror-image is window-door-door-window, placing the visually weightier doors flanking the center axis. Other manifestations in mirror-image occur in Taney County in noteworthy variety. Number V 18 places doors outside and windows inside the ensemble. Number V 19 has six bays, i.e. window-door-window, window-door-window (a replication of a late-occurring single pen innovation). Number V 3 is a five bay facade, window-door-window-door-window, with porch posts so arranged as to divide the shed porch opening into five equal bays to match. This arrangement must necessarily abandon the equal-pen rooms in favor of a centered front window, a bow to the importance attached to the appearance of the facade. Another variant of the double pen facade arrangement is the VII#22, the parallel-image of door-window-door-window. A final, radical variant of the family of facade-conscious double pens is V #31, a triple pen. The center room is 14' X 16', flanked by two 12' X 16' side rooms. The symmetrical facade clearly reveals the rooms behind with three doors and an arrangement of window-door, window-door-window, door-window. The five-bay shed porch does not quite match the tripartite arrangement that it shelters.

Of the 65 dwellings in the survey (primary structures only counted) 31 are double pen and 15 are single pen. Thus do they dominate the landscape of extant historic

houses. Equally striking is the incidence of only three hall and chamber and three central passage houses, the other traditional and vernacular plan forms apparently most common in rural Missouri.

Hall and Chamber: Each of the three hall and chamber houses is distinctly different. Number VI 47 is an altogether typical and ubiquitous midwestern frame farmhouse of a type built in the late nineteenth and early twentieth centuries. The main block consists of two side-by-side rooms 15' X 18' and 12' X 18', with the front door centered in the facade and opening into the larger room. In the rear interior corner of the "hall" room is the traditional boxed corner staircase. The stove is in the "chamber" room. A full upstairs story has matching rooms. A two story rear ell is "T ed" behind. Three windows up and two down in the facade make a three bay symmetry. The gable end single windows are centered, and indicate the relatively late date for the house, while the ell end windows displaced to the side by the flue are reminders of typical earlier offset window arrangements. No ornament of any kind is to be found on this house beyond its double windows in the first story front and the implied ornamental character of its facade. Number V 43 has a main block floor plan exactly like that of #47 and even has the same doubled sash-opening windows downstairs. Otherwise the house is dramatically different. It is built of dressed rusticated limestone blocks laid in ashlar; has a gambrel roof with boxed cornices and subtly bell-cast eaves; and has chimneys fully enclosed in the end walls. The gambrel is a wide span covering deep rooms. The most unusual interior feature is the straight-run staircase to the upstairs which is outside the stone rear wall of the main block and in the ell. The big "Mt. Vernon" porch is a recent addition, as are the end and remodelled rear ell. However, the house had a big two story porch originally, as indicated by the facade wall construction and the upstairs central door. The house was reputed to have been built in 1889, a date which, considering its roof, locates it in the stream of stylish picturesque rural "estate" houses of a type then being built in the Arcadia Valley of Iron County by the St. Louis wealthy. It is ultimately

based upon shingle styles from the East. It is the only surveyed house in rural Taney County to suggest such consciousness of style, which, together with its superb stonework, makes it dramatically unique.

Site V #46 has a centered front door and, originally, a single window equidistant on either side. Interior examination reveals the expectable hall and chamber to be behind that wall (the chamber at right and hall at left, the reverse of the conventional arrangement). Beyond these features, the house is very different from VI#47 and V #43, and the characteristic hall and chamber types of which they are good examples. Number V 46 is a two room deep house with kitchen/basement addition as a fifth room partially engaged in the main block.

An extraordinary boxed staircase turns 180° fan-fashion, the radii fixed to a hand-worked center post. Upstairs is a tall upper half-story under a gambrel roof with a centered hall for which no downstairs counterpart exists. The hall is lighted by a small, underscaled dormer in the lower leaf of the front roof. The upper roof leaves are short and laid at an extremely shallow pitch. A double width opening is provided in the partition between the two rear main rooms.

The hall and chamber houses are only three, a very small number considering their common incidence elsewhere in Missouri. However, each provide an example of quite different building streams.

Central Passage: The central passage houses (V#48, VI#49, #51) are relatively unexceptional save for the small number of them. Number V 48 main block is 40' X 18', with 8' passage, while VI#49 and #51 are 36' X 16' and 36' X 15' respectively with 6' passage. All are of two stories with "T ed" rear ells, and flues. They all have central front pavilion-like porches as their dominant decorative feature, a style-conscious replacement of the shed roofed verandah of more primitive houses (#48 porch is later than the house, probably 1970's).

Number V 48 is the largest and perhaps the most sophisticated. Its window headers

are pedimented, a carryover from Greek Revival influence suggesting a relatively early date for the house, but surely not before the late 1880's (compare e.g. with the William Eversole house in Caledonia, Washington County.) The four-over-four windows, if original, also suggest an earlier date than #49 and #51. The upstairs center bay of #48 reveals a bathroom remodeling in the front of the upper hall; so the original character of the facade, i.e. whether one-or two-story porch, etc., cannot be surmised from appearances. Number VI 49 has a vernacular classic porch the boxed gable pediment of which is an equilateral right triangle, yielding a steep 45^0 roof pitch (matching that of the primary roofs). The classical influence is farther expressed in a distinct architrave band under the pediment. Understated and incongruous vernacular expressions of picturesque styles are in the fishscale shingles of the porch gable and in its much underscaled power-sawn and-turned decorative porch posts, which posts are replicated under the catslide roof covering the long rear ell verandah. Finally this house is styled by a three-faced bay on a downstairs gable end, the cornice of which is decorated with fishscale shingles, and two facade windows in each downstairs front room.

Number V 51 has a folk-vernacular palladianesque two story porch as its most prominent feature, the upper story of which is flanked by tall wall dormers. This arrangement is a common expression of a "styled" facade on two story houses in the Ozarks of the late nineteenth and early twentieth century. Its popularity is suggested not only by its frequent incidence but by the remodellings of old houses done to achieve its "look". However, in Taney County, #51 is the lone example surveyed.

The staircase in the passage of VI#59 is a most interesting example of the mix of style and tradition. Although the stair has been brought out of the room corner into the passage, the builder boxed it fully and closed it off with a door! The resulting arrangement in a 6' passage conveys little of the sense of elegance supposed to be associated with this formal feature.

One other house, VI#50, has the appearance of a central passage house. Its wide

pavillion-like centered facade gable covering the window-door-window center bay ensemble and one of two flanking side windows as well, strongly states the tripartite central passage scheme. The original centered palladianesque porch, now removed, heightened the impression. The house was intended to look like a stylish central passage house. But it is not one inside: no central passage exists. The long, deep main block contains three commodious rooms, the center one of which though narrower than the other was never used for a passage nor intended to be one. To add to the unusual character of this house, a door is centered between the windows of the east side room. The only analogy to such an independent side door is the Jane Thompson house in Caledonia, Washington County, built specifically to provide separate access to the retail store business conducted inside that room. Another oddity of #50 is that, save for the door and two windows of the upstairs gable, no other windows exist in the low upstairs facade wall. By contrast, downstairs are six windows and two doors. The main block, though not measured, is c. 20' deep, which, with the low front facade wall and a relatively shallow roof pitch gives the house a massive and quite unusual appearance. The traditional boxed staircase is in a rear corner of the east room.

Victorian Cottage: The vernacular Victorian L-or-T-plan frame cottage, common to late nineteenth century Midwest rural landscapes, is rare in Taney County, with only two surveyed, VI#55, #59. The latter is of particular interest because it was built entirely of logs and was built as a piece, rather than as an accretion of additions built onto an original log pen. It is the only example known to the surveyors of log used to construct a dwelling of a type quite outside the log building traditions. The low loft above and the narrow corner stair, in this case unboxed and open, are traditional features. Number 55 is a frame cottage, noteworthy for its traditional loft and lack of decoration.

Victorian Two Story: Two vernacular Victorian farmhouses of the full two-story-plus-attic type are on the survey, VI#76 and VII#54, nearby to each other in the Bradleyville-Brown Branch area of northeast Taney County. Both are fine houses, especially #76,

although they would be relatively unexceptional in northern Missouri, Illinois, Iowa, Kansas, or Nebraska. They are exceptional in Taney County, being the only incidences of their kind in the survey (the house at site VII#72, a secondary structure, is of this type). Their appearance on the landscape of Taney County is extraordinary.

Bungalows: Five houses more or less in the twentieth century bungalow style are in the survey: VI#59 and VII#56, 57, 58, and 60. All are significant for Taney County. Number VI#59 is in a class by itself, a big country farmhouse which, although clearly a bungalow in its general conception, plan, and execution of detailing, has characteristics of earlier styles and types: tall two-and-a-half-story height, tall exterior chimney, lapped siding, old fashioned tall windows with conservative moulding, and especially its two-front-door, mirror-image facade. Interesting decorative features of this house are its bold and handsome soffit brackets and the artful rubble rock rustication in the rock-coursed ashlar chimney, porch pillars, and foundation. Numbers 56, 58, and 60 are all typical widespreading bungalows of one-and-a-half stories laid in very fine picturesque rusticated coursed to semi-coursed rubble stone. The stone used is the warm gray-tan limestone shelfrock of the locale. The upper half-story of each is frame. Number 56 maintains a conservative, classic town cottage look with simple rectangular plan and centered front door in the gable end. The facade is dominated by a massive porch matching and almost filling the gable and supported by battered square wooden half-posts painted white standing on heavy stone plinths, the whole porch resting on a high stone foundation. The other dominant decorative feature is the tall massive stone fireplace near the front of one sidewall, the only asymmetrical feature. The thick heavily textured stonework throughout is powerful and compelling; even the small flue in the rear of the roof is stone. Also of significance to #56 are the association of outbuildings done in matching stonework: guesthouse, water tank, and privy. Number 58 is the most heavily rusticated of all, with walls very heavily textured by deeply scraped mortar joints, overscaled and irregular stones laid perpendicular to the prevailing horizontal, and

a brick stack "growing" out of the heavy stone fireplace mass. The masonry evinces a sense of both refined skill and a knowledge of the high shingle styles of Northeast "cottages." Number 60 is the largest and most refined of the bungalows, and probably the latest (1923-1926). It is also one of the few town houses in the survey, located as it is in Hollister. Its stonework, judicious use of exposed framework (great dormer and dining room bay on the facade, soffits, brackets, rear ells, etc.) well-proportioned chimney, matching stone retaining walls, drive-in basement garage, massive porch with white round wooden porch posts, and magnificent setting make it a pristine model of the bungalow-as-great-house in Missouri. Number 57, the final house in the ensemble, is really a concrete house with decorative rock infill. It is less refined than the others in its design and execution of workmanship, a Taney County vernacular "bungaloid," of which many exist, especially in the western part of the county in association with the first resort era, c. 1905-1930 (see discussion below, p. 32).

Building set general observations and conclusions:

1.) Among the log pens of log buildings, the older ones were generally the largest — 16' and up. The smaller ones were all built later, with the smallest built last, in the 1930's. A tentative explanation is that the availability of large timbers drastically declined by c. World War 1. Similarly, the frame second pen additions to single log pens are smaller than the originals.

2.) The extensions to main blocks (ells) always were built rearward in Taney County. In the Missouri River valley and northern Ozarks counties extensions sometimes go to the sides and even the fronts of main blocks.

3.) The Center for Ozark Studies hypothesis of the pervasive influence of the double pen type among folk-vernacular houses is abundantly supported in Taney County. The older houses of this type, when well built continue to be occupied to the present; and equally as striking, they have continued to be built to the present. Noteworthy concentrations of them are adjacent to the old North-South overland trade corridors.

4.) Taney County has a concentration of saddlebag houses in both log and frame not matched anywhere in the northern Ozarks.

5.) In the Osage and Missouri River counties the "stack" house (single pen two story) is common; it seems not to exist in Taney County.

D. Event Sets:

The Taney County Survey is not oriented to historic events and consequently does not yield conventional event sets. However, the great events that have had direct influences on Taney County landscape — the Civil War, the course of modernization, the coming of German and Yankee immigrants, the permeation of national building styles, the onset of tourism and the resort phenomenon — are not totally absent from view in the survey. For example, the influence of the Civil War is to be seen in the negative sense in that only three buildings can be dated even circumstantially as antebellum (#III 1, IV #2, 7). The war swept away very much of the built environment. Perhaps a greater destroyer was the rehousing of much of the population in the half century-plus after the war amid conditions of relative prosperity and "progress". Some of the consequences of such events are subsumed and discussed under Culture Sets below.

E. Culture Sets:

Society and ethnicity: The people who made up the historic society of Taney County have long been called by such vague and inaccurate code terms as "Anglo Saxon" and "Old Stock American," meaning, among other things, the relative or absolute absence of Catholics, persons of Eastern and Southern European descent, blacks, Jews, orientals, Native Americans, Hispanics, or anyone else now generically referred to by the omnibus code word "minorities." The old labels generally indicated any body of persons descended from British Protestant, Dutch, or Scandinavian forebears. Until World War I at least Protestant Germans were included as well. By such standards Taney County before c.

1950 easily qualified as "Anglo Saxon"; its population was no heterogeneous melting pot. Some black slaves were once in Taney County — two percent of the population in 1860 — but few if any blacks remained for long after the War. The early settlement population was overwhelmingly from the upland South, as was the case throughout the Ozarks. Thus a society of English-and Scotch-Irish-descended non-slaveowning southern yeomen developed there. Intermixed and melded into that group were descendants of "Pennsylvania Dutch" Germans, from the Palatinate migrations of the early eighteenth century, and possibly there were colonial French Huegenots and Dutch as well. Taney County families had come to Missouri from Kentucky, Tennessee, and Alabama to be sure, as well perhaps as Ohio or other Old Northwest States. But they had older and deeper roots in the Carolinas and especially in Virginia, Maryland, and Pennsylvania, where they began to become "Southern" in a cultural sense. From their historical culture set came the majority of the buildings that survive to appear in the Taney County Survey, the "folk" of Ozarks folklore and the stereotypical Ozarks log "cabin." Their cultural history in the Ozarks we term "The Old Ozarks Frontier."

The Old Ozarks Frontier in the Taney County Survey:

The building vocabulary of early Taney County was one of wood tecnies fashioning square log pens and their accoutrements. The uniformity, exclusivity and consistency with which this simple generalization is demonstrated by surviving buildings is little short of amazing. Of the numerous folk types of plan-forms known to have been built from Pennsylvania southward in the eighteenth and early nineteenth century, the reservoir of the folk building vocabulary for the Upland South so to speak, only the single pen and double pen in their various manifestations seem to have survived in the building vocabulary of the upper White River. The single and the double pen house with additions were the predominant dwellings of the Old Ozarks Frontier, so powerful in influence as to resist all other common building fashions for generations. So in Taney County much of the population has progressed directly from the single pen or double pen into the

bungalow, or more likely the ranchoid cottage, skipping Georgianesque, Greek Revival, and Victorian types altogether. Many double pens and some single pens continue to be occupied, usually with plumbing, electricity, insulation, and additions.

The great majority of the buildings in the Taney Survey are homemade, the products of their owner-residents' original — and usually continued — efforts. The propensity to prefer to house oneself and to be able to do so is not so much indication of poverty and "backwardness" as of self-sufficiency, independence, frugality, and indisposition to debt. One informant in Shannon County described building his first house at marriage in the 1930's with \$16 worth of materials. The homemade house syndrome alone among a cluster of cultural expressions has contributed many characteristics of the built environment in the Ozarks region: persistence of the simple and conservative plan-forms; indisposition to innovate in a society where established types are well understood both technically and aesthetically; relative indifference to or awkwardness in using academic styles due to an habitual dissociation from any traditions of fine arts, belles lettres or other forms of high culture; and the habit of perceiving the dwelling not as an extension of personality or of the creative urge, not as an expression of ego or a symbol of status, but as an artifact for living, the same as a breaking plow or a chamberpot. Seen in its own frame of reference the traditional and conservative character of Taney County building is quite unexceptional. It is the exceptions to those conservative traditions that demand explanation, rather than the other way around. Certainly the phenomenon of a county where so many rural dwellers have been able to resist the presumably irresistible tide of fashion represented by national building styles from Greek Revival to Period Revival is noteworthy. The same can be said of building material and practice. Certainly the case is not without a number of caveats. However, the generalization holds. Little if any direct influence of the Greek Revival survives if it ever existed; no Italianate influence is apparent; the Victorian picturesque expressions are few and singular, and the ubiquitous I-House of the rural midwest is exceptional as

well. Nor are pattern book houses common in rural Taney, regardless of type or style. Of decorative influences only late Victorian stick and shingle touches are fairly common, especially upon verandahs and porches that come from the same building stream. A much more important evidence of stylistic influence is the acceptance and adoption of facade symmetry.

3. Exemplars of Old Ozarks Frontier culture in the Taney County Survey:

1.) The Jimmy Cook Homestead/John Hodge complex (III#1) with its three single pen log dwellings grouped together is extraordinary in Missouri. The primary building is the 1836 Jimmy Cook homestead, a single pen of skillfully hewn oak logs joined in saddle notches. Its fireplace has a carved pine mantelpiece with a rustic but not crude folk-vernacular "Federal" decoration, a very late expression of the style. The firebox facing is shaped and smoothed stone. The carefully built boxed stair is at the fireplace corner leading to a floored loft. The roof supports are pegged rafters rather than the more primitive purlins. The loft beams are carefully smoothed and hand beaded on their exposed undersides. Floor planks are also beaded.

The Cook family, early Swan Creek valley pioneers from Kentucky, were a clan of stockmen and tobacco growers of considerable wealth. In 1850 Jimmy Cook owned three slaves, and, together with four other kinsman households, owned 41 horses, 32 mules, 30 working oxen, 155 head of cattle and milk cows, 120 sheep, and 315 hogs. They also produced 4700 bushels of corn and 1300 lbs. of tobacco. Estimated cash value of Jimmy Cook's farm alone was \$1000, and of his livestock, \$1131. The economic census taken 16 years into Cook's Swan Creek tenure is to illustrate the wealth of this upland Southerner and his clan, and to then point out that his first house, Site #1, was his last, and was to remain the family dwelling, occupied by Cook descendants, up to and including the present owner John Hodge. It was an excellent house of its genre at the outset, built to serve and to last, which it has done. How many houses of this kind on Swan and elsewhere were swept away in the Civil War and its unsettled aftermaths remains a

matter for lively conjecture; only three are believed to have survived, one a double pen saddlebag (on the square at Silver Dollar City), the other unidentified. The Jimmy Cook dwelling was a house, not a "cabin," a term which only outsiders would use.

Site III #1, the Jimmy Cook homestead, possesses state level significance under NRHP criteria. It is probably unique in the state as an artifact and for its complex of cultural and historical significance.

2.) Site III #2, is a single-pen log house of undetermined provenance, the significance of which proceeds from its unique end wall construction. The house consisted of a 16' principle pen with 8' rear appended room. The end wall opposite the fireplace incorporates both pens into a single whole by using 24' uninterrupted logs. The log construction carries to the peak of the gable, an early building practice. No other such dwelling has been seen by surveyors, in whose experience it is indeed unique. The house is sited above the Big Creek Valley, an early settlement area. The house has a dressed-stone foundation; the chimney has been removed.

3.) Site V #14, the Middleton house, is an unusually large single-pen log dwelling (18'X20'). The site has a very large barn for the interior Ozarks, a log cider press, and a stone sorghum cooker. The house is most extraordinary however for its gambrel roof, the upper leaves of which are extremely short, in the German manner. The paired loft dormers are also German-feeling in their smallness. Rather un-German is the almost studied symmetry of the house. The massive fireplace and chimney are finely crafted, even pristine, in the style which stands the blocks up on their narrow edges rather than flat on their broad facets. This style is common in Arkansas where sandstone makes the work easier; it is uncommon in Missouri and uncommon in limestone, which is used here (edge-laid stones create a larger interior firebox). The firebox of the chimney is quite high-shouldered.

The Middleton house is important for any of the above enumerated characteristics; taken ensemble, the house is of great significance under NRHP criteria.

4.) In contrast to the houses just discussed, V #6 is a single pen executed in more primitive fashion. The chimney is comparatively coarse, and the fireplace is small — 4'4" — whereas the standard size is 6'. The logs are of excellent quality, finely hewn; but the corner joining is done in the less-demanding square-notch style. The house is not the most primitive example — it has a good stone foundation, even under the shed verandah, and it does have a masonry chimney. Perhaps it was the house of the "middling" Taney Countian of the late nineteenth century?

5.) Of double pen houses, whether saddlebag, dogtrot, or neither, outstanding examples exist in Taney County. Only a few dogtrot types are among them, but they are some of the most interesting of the double pens.

Of the greatest significance is the Jacob Ingenthron house, V #42, a double pen dogtrot. The Ingenthrons came from Hanover to St. Louis after the Civil War, thence to Swan Creek in Taney County to raise stock. This house was built in 1891, a late date for the type, so it is doubtful that the Ingenthrons would have witnessed such houses going up around them as models. They did not grow up in the upland South to absorb the traditions. Under the circumstances, the house would seem unusual and idiosyncratic, or — an intriguing possibility — they may have brought the tradition with them from Germany. Recent research by Terry Jordan into the late log building traditions of North Germany suggest the significance of careful study of log houses built in America by German immigrants in the nineteenth century. So the house is significant for its research potential. Beyond the German roots issues, the Ingenthron house is a pristine example of its type in Missouri, probably the finest extant. It is obviously unusual in its Germanic full stone basement and crafty exterior stone drains. (The house has undergone careful restoration).

Other notable double pen dogtrots are V #39 and V #41. The first of these has an exceptionally wide 11' passage, with a boxed corner stair at the rear. The house had no chimneys, so was built for stoves, indicating both a relatively late building date and

innovative intentions of the builder. Another interesting feature is the 10' limestone monolithic curbstone under one outside door. The site has a large single-crib log barn and a drilled well, another innovation. The well house is a little open-sided pavilion with peeled cedar posts and decoratively shaped cornice boards. Number 41 possesses perhaps the finest corner joinery on the survey in its half-dovetail corners, as well as a properly shaped and finished pine mantelpiece with smooth-finished firebox facing. The chimney of edge-laid limestone is equally fine. Like that of II #2, it is high-shouldered. Unlike #39, the passage here is extremely narrow, only 4', with a straight-run stair. The fireplaces are unusually narrow too at 5'2" and 5'4".

Finally among double pens attention is directed to the McClary house, VII #20. The stonework is the very finest among the few vernacular houses of stone in the survey. The McClary family came from Indiana in 1868; and although the house was not built until 1903, one wonders if the knowledge of and taste for fine stonework did not come from their old home state. The coursed rusticated ashlar-laid blocks are subtly graded from larger to smaller as the wall rises from bottom to top, all the while maintaining their proportions of length-to-breadth. Twin courses of thin stones just above the door lintels constitute a subtle string course. The whole is the work of a Springfield master stonemason, and is approached in refinement only by the work in the stone bungalows.

6.) The Holt Farm Complex, site V #75 is a unique survival relatively intact of the multiple-building Ozarks farmstead, much of it in log. Its eight buildings exemplify the complex of activity that was necessary for the high degree of self-sufficiency in this traditional rural southern socio-economy. Its four crib log barn is one of only two observed by surveyors in the Ozarks, the other being on lower Logan's Creek in Reynolds County, near Ellington. The Holt barn has the exit from its north — facing passage enclosed against the weather, a not uncommon practice at the rear exit from the passage of dogtrot dwellings. Among the Holt complex buildings is a log blacksmith shop complete with tools.

Many other farm buildings surveyed as site secondary structures are noteworthy. The Frank Scroggins two story, triple-crib log barn (V #71) is unique in surveyors' Ozarks experience, as is the two story double-crib log barn with single story shed-roof side crib (V #70). The latter has an unusual convenience designed into the mow mouth: a special "receiver" was built in the opening into which the top of the ladder fits, so that the move from ladder to mow floor and back is easier and safer. Built of log, it was a detail anything but easy to execute and illustrates an extravagant display of log craft seen not infrequently in the survey.

7.) The persistence of relict technique and practice is exemplified persuasively by the survey. The continuation of traditional form, material, and technique have been alluded to repeatedly in this report. Such dwellings as the Williams' house, V #38 (c.1886) and the Ingenthron house (1891) were commonly built in the Booneslick and other places in Mid-Missouri before the Civil War; but after the war the tradition stopped. In Taney County it continued. Only in the Ozarks did the practice of building substantial and permanent dwellings in the old way and the old forms survive to — and into — the twentieth century. The log barn in site VIII #67 is one crib of an intended double-crib, the common form of the large log barn. But it was built in 1934, an amazingly late date. Other examples are the infrequent occurrence of cisterns, indicating a continued preference for spring and stream as water sources, no matter their inconvenient distance; and the long continuation of fireplaces as heat sources when stoves had become standard elsewhere in the rural midwest (any worthy builder could fashion a fireplace from local stone, or had a neighbor who could; few could fashion a stove in an analogous manner).

The old theory of "cultural lag" to explain the persistence of relict building practice may suffice as a description, but falls short as an explanation. The thesis is that the circumstances of people persisting in relict practices are such as to prevent them from "catching up" i.e. modernizing and moving into the great universal superculture —

circumstances such as isolation, poverty, ignorance, and a stubbornness to change in the face of self-evidently superior values and practices. Relict usages persisting in Taney County suggest as persuasively a resistance to modernity based upon a perceived high degree of satisfaction with a life regarded as a successful cultural adaptation to the wilderness achieved over a long period of time, and the resistance of recent generations to the "revolution of expectations" which has been the psychological motive power behind so much of cultural change.

8.) Evolutionary adaptation of old form and practice into conservative innovations may be inferred from the survey. Number V 31 is a triple pen dwelling unique in Taney County and one of only four known to surveyors in the Missouri Ozarks (the others being in Thayer, Oregon County; Salem, Dent County; and in rural Maries County). It is identical in form to the Luallen house on upper Big Buffalo River in Newton County, Arkansas. One may surmise that the triple pen extends the double pen idea in such a way that the third room is incorporated into and integral to the main block, rather than being put on the rear as an addition. The resulting unitary structure both keeps the old form and departs from it to make a bigger house that looks bigger. All of the triple pens have identical symmetrical facades with the visual axis resting on the door of the central pen. They are symmetry-conscious and achieve the symmetrical look of the central passage house without making such a radical departure from tradition as to build an enclosed "unused room" in the middle which apparently accomplishes little if anything (one may recall Hicklin Hearthstone in Lafayette County, a fine Greek Revival house which located a stylish open staircase in the passage but also retained the boxed stair in a room corner for use).

4. German Culture Stream Influences in Taney County

Of houses thus far surely identified as the work of German builder-owners, only two exist in the survey. The Jacob Ingenthron house has been discussed in 3.6 above. The other is the Stolpe house, VI#46, discussed above under Building Sets: The folk-

traditional typologies, hall-and-chamber types. Unlike Ingenthron, only the Stolpe name is known to surveyors. However, certain characteristics stand out as distinctly different from the British-derived building vocabulary: two-deep room concept of the main block, finely crafted 180⁰ fanned staircase, small dormer lighting an upstairs hall, gambrel roof with short flat bridge, and walk-in stone (or concrete) basement. Stolpe has no chimneys; paired flues served stoves. Location of the flues suggests a central passage, which of course does not exist; however, they carry out the fully symmetrical facade arrangement, a symmetry entirely lacking on the inside downstairs, but expressed in the plan of the simple upstairs. Stolpe's symmetry calls to mind the almost-but-not-quite-symmetrical facades of German houses in Miller, Osage, Maries, and other German-populated Ozarks Counties, which look like attempts at copying a convention that the builders did not understand. Stolpe and Ingenthron are houses entirely dissimilar save for their stone basements, a common German amenity. The most dramatic example of the stone walk-in basement on the survey is the Connor house, VI#17, in the village of Protem. The house is a double-pen mirror image with matching symmetry in the stone basement under the front porch (although the two arrangements do not coincide either in design or execution). One flue is slightly off-center in the roof. Other than the elaborate basement, the most unusual feature apparent on the exterior (the house was not entered) is the staircase. It is in a front corner of a main room, a departure from the more characteristic rear corner. In order consequently to accommodate the window immediately adjacent, the lower stair flight is moved outside onto the porch, where it runs up to a traditional plank door opening to the upper flight. The porch end near the stair is a northern exposure, and the occupants have a fabric closure that can be unfurled and furled as the weather dictates in order to shelter the stair traffic. The house is sited immediately upon the road, an old road coming up from a crossing of White River, now a busy state highway leading to a ferry across Bull Shoals Lake. Whether or not the Connor House possesses direct or even inferential "Germanness" is as yet only a conjectural

possibility.

Another building suggesting German influence is VII #74, a bank barn characteristic of the type. It is the only one in the survey. The foundation is concrete, with framing of hewn and round timbers. The large size (66' X 40'), solidity and fine workmanship are highly unusual for interior Ozarks barns.

Finally among, "German" buildings is the Lone Star Church, (VI#83), so named because of association of its builders with a migration to the German communities of Texas. It is a pristine rural church in the German part of central Taney County, and has long been associated with families of German descent. It was built in 1901, in the second generation of nineteenth century German immigrant families to Taney County.

5. Style in the Dwellings of Rural Taney County:

All of the dwellings that evidence style in the architectural sense, including the central passage houses, have been discussed above under Building Sets. They are few, and include no examples of Greek Revival, Gothic, Italianate, or other high styles of the nineteenth century. The most imposing examples that do exist are V #43, the stone gambrel-roofed hall and chamber, and VI#49, 59, and 76, frame central passage houses. Number VII 50, the anomalous triple pen with central "pavilion" may be included as a transitional folk-vernacular of large size and style consciousness. Four prominent cattle families are known to have built or to have lived in these houses. The Deans, leading cattle ranchers of Brown Branch, upper Beaver Creek east of Bradleyville, built the finest of the group, VII #76, together with a huge monitor-peak barn, unique in Taney County. The Brown Branch hotel, VI#93, a beautiful frame Victorian, was built and managed by a cattleman named Thomas, reputedly the first breeder of registered Hereford cattle in the vicinity. The Moore family of south-central Taney County built the unusual VII #50, subsequently occupied by the Mahnkys. The Moores and Mahnkys were two of the county's enterprising, successful, prominent families. Moores then built the equally unusually VII #52, in 1915, a generation later. Both of the houses they built may

be considered advanced and daring for the place and time. The Blansits, another stock-raising and-trading family built the big bungaloid mirror-image VI#49 (now restored and open as a bed-an-breakfast inn). The Blansit farmstead has fine outbuildings, and even retains the old cattle scale just across the road. Stockmen were a kind of economic elite in Taney County, successful examples of whom epitomized the reason why so many settlers came to Taney County in the first place. These examples portray the conservative, dignified manifestation of their accomplishments and taste.

A characteristic beyond style which the houses just described have in common is that they seem not to be "homemade," i.e. built by their owner occupants, a conjecture based upon the refinement of their design and finish, and the relatively great demands they would place on a builder. The same was surely true for the stone bungalows. Stone masonry was not part of the folk-vernacular building vocabulary of Taney County, to say nothing of the bungalow as style or type. The building of these houses demonstrates both fine workmanship and a full grasp of design capability, suggesting professional involvement. The Holliday brothers, the third generation of a Long Creek family descended from Pennsylvania Scotch-Irish who came to Taney after the Civil War, added stone masonry to the repertory of subsistant farmer skills in the early twentieth century. They built a number of stone houses in the county for which there was an apparently new demand. One of the surveyed stone bungalows, VII#57, was built by Hube Holliday. "Stonegate Acres" is located on the old ridge road south of Hollister between Point Lookout and Ridgeway, and is one of a group of stone houses built by the Hollidays along 1

hat ridge from the 1920's to the 1940's. Stonegate has a formed-in-place concrete arch entry gate inset with jagged cobbles, which provided the name motif and from which hangs a little sign announcing "Stonegate Acres." Despite the elite quality attached to name, gate, cobblestone house, and bungalow style, "Stonegate Acres" is decidedly the least refined of the stone bungalows surveyed. (Cobblestone for houses and landscape

furniture developed in the Arts and Crafts movement and was popular e.g. in the Arcadia Valley of Iron County among the stylish urban resorters to that Ozarks retreat). Perhaps masons and carpenters, even architects, were imported to fashion VII#56, 58, and 60. The Dr. Evans house in Hollister, (VII#60) 1923-1926, is one of the finest historic houses in Taney County, built by a physician who received patients in its bayed front room. The demands made by such a house were probably beyond the abilities of native Taney County builders at that time. Dr. Evans's house was a town house for a townsman, a reminder that the bungalow achieved its popularity as a town style for small building lots, and that its influence in the countryside was a part of the general permeation of town culture. The Blansit house, VI#59, is a fine example: it is a big tall frame farmhouse with a strongly traditional mirror-image double-front-door facade that is yet a kind of bungalow.

Finally under considerations of style may be placed the famous Sycamore Log Church, (VII#79), 1931, a log building that marks a definite break with the local log building traditions. It owes much more to Adirondack log resort architecture than to "log cabin architecture," a distinction surely in the minds of its perpetrators. The church was built with donated labor, and has been cherished and beautifully maintained as a rural, rustic chapel. The concept of rusticity is itself a concept of style when applied consciously to building; and while Sycamore Church probably utilized preexisting local log building skills, it was aesthetically a product of new outside forces borne in upon the then recent attraction of the "Shepherd of the Hills Country," the beginning of popular tourism in Taney County. (Sycamore Church is authentically traditional in one respect: only churchhouses and, taking after them, schoolhouses, among log and analogous frame structures possessed entrances in the gable ends).