

HOUSE OF TOMORROW

Beverly Shores Century of Progress

Architectural District *(copied from Enclosure 14)*

241 Lake Front Drive

Beverly Shores

Porter County

Indiana

HABS NO. IN-243

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IND  
64-BEVSH,  
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HISTORIC AMERICAN BUILDING SURVEY

HOUSE OF TOMORROW

HABS No. IN-243

Location: 241 West Lake Front Drive, south side, Beverly Shores, Porter County, Indiana.  
Lot 9, Block 188, Unit I of Robert Bartlett's Beverly Shores subdivision.

Present Owner: U.S. Government

Present Occupant: Mary Miller-Luxen, the previous owner, retains a twenty-five year Reservation of Use Agreement that expires October 26, 1995. Miller-Luxen, her son, daughter-in-law and grandchildren currently live in the house.

Significance: The House of Tomorrow is important as an artifact of the 1933-34 Century of Progress exposition, as an early example of the work of architect George Fred Keck, and as a record of the effects of European modernism on American architecture in the 1930s. With its innovative structural system, glass walls, stripped-down ornament and modern materials, the House of Tomorrow embodied the ideals promoted by the fair and by modernist architects: science and technology as sources for design and as symbols of progress and future prosperity. After the close of the exposition in 1934, real-estate developer Robert Bartlett capitalized on this symbolic value, moving the house to Beverly Shores, Indiana in order to stimulate interest in his subdivision there.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Date of erection: Drawings dated February 6, March 6, 13, 21 and April 6, 1933, were submitted to the Director of the Fair Exhibit, and a building permit was issued on March 17, 1933.<sup>1</sup> Once on site the structure took forty-eight hours to assemble.<sup>2</sup>

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<sup>1</sup> Robert Piper Boyce, Keck & Keck (New York: Princeton Architectural Press, Inc., 1993), 54 f4.

<sup>2</sup> Boyce, 44.

2. Architect: George Fred Keck, architect.<sup>3</sup>

Born in Watertown, Wisconsin on May 17, 1895, George Fred Keck attended the University of Wisconsin where he studied civil engineering from 1914 to 1915. After one year, he transferred to the University of Illinois, Champaign where he studied architectural engineering until he enlisted in the army in 1918. In 1920 he completed his architecture degree and began working for the Gypsum Company in New York City. He opened a private practice in Chicago in 1926, adding his brother William to the firm in 1931. William Keck became a full partner in March 1946, and the firm was renamed George Fred Keck, William Keck, Architects. According to Robert Bruce Tague, the chief draftsman in the Kecks office from 1934-44, "Keck was the only major architect in Chicago doing modern. There was nothing else modern to look at except the Art Deco office buildings of Holabird and Root."<sup>4</sup> In addition to promoting modern design in America, Keck was instrumental in developing passive solar heating using large areas of south-facing glass and roof overhangs to produce and control heat. He was the first architecture instructor at Maholy-Nagy's New Bauhaus started in Chicago in 1937. In the 1940s and 1950s the Kecks began to integrate more indigenous materials and began to consider the demands of the site more carefully than they had in earlier modernist designs. In the 1950s and 1960s the firm received several large commissions for municipal buildings and public housing. George Fred Keck died in 1980; William Keck maintains a practice in Chicago.<sup>5</sup>

Leland Atwood, associate designer.

Leland Atwood studied architecture at the University of Michigan from 1919 to 1922 leaving without receiving his architecture degree. Before working for Keck, Atwood was employed as a draftsman/designer by Cowles and Musheller of Saginaw, Michigan and later by Russel S. Wolcott and Robert Work of Chicago. He served as draftsman and designer for Keck from 1933 until 1936 before leaving to work as a draftsman, specifications

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<sup>3</sup> For more detailed biographical information see Boyce 9-11.

<sup>4</sup> Robert Bruce Tague, Interview in Chicago by Robert C. Boyce, 22 July 1983 quoted in Boyce 10.

<sup>5</sup> Stuart Cohen "George Fred Keck 1895-1980," Progressive Architecture 62 (February 1981): 23.

writer and building superintendent for D'Arcy Company of Evanston, Illinois. He worked for several other firms before starting Atwood and Goldberg, a partnership with Bertram Goldberg in 1948. After the disintegration of his firm in 1952, Atwood worked for several companies in Birmingham, Michigan until his death in 1956.<sup>6</sup> Atwood appears to have been the furniture designer for the House of Tomorrow and for the Crystal House.<sup>7</sup>

3. Original and subsequent owners, occupants, uses: The House of Tomorrow was built by Century Homes, Inc. (changed to "not Inc." on August 17, 1933 with assets held by George Fred Keck, Esther Florence Schnell, and Martha C. Maxwell) as a temporary structure to display modern design and building techniques at the 1933-34 Century of Progress Exposition. After the exposition, the House of Tomorrow was purchased by Robert Bartlett for \$2,500 and barged across Lake Michigan to Bartlett's subdivision at Beverly Shores, Indiana where it was open to the public for ten years.

In April 1938 Bartlett sold the house as a private residence to Charles A. McCarty and Catherine McKerring McCarty.<sup>8</sup> The McCartys then sold the property to Ruth Gallagher in February 1940. On June 9, 1945, however, the property is listed as belonging to Charles McCarty and Ruth Gallagher and husband. The house exchanged hands again when interior designer Helen Lewis purchased it on August 3, 1945. Lewis sold the house to Carole Stusiner who sold it back to Lewis and Virginia Ann Kearney on August 24, 1947. James E. and Mary J. Miller (now known as Mary Miller-Luxen) the last of the house's private owners, purchased the house from Lewis in May 1958. For several years before buying the house, she and her family had rented the first floor from Lewis who was ill and needed someone to look in on her. Miller-Luxen sold the house to the U.S. Government for use in Indiana Dunes National Lakeshore on October 26, 1970; the transaction was recorded on October 27, 1970 in Book 244, page 235 of the Porter County records. The house is currently occupied by the Millers who have a Reservation of Use Agreement that expires on October 26, 1995.

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<sup>6</sup>Boyce 54 f9.

<sup>7</sup> Boyce 52.

<sup>8</sup> "Chicagoans Buy Beverly Home; to open Tea-Room," Michigan City (Indiana) News-Dispatch, 1 September 1938, 8.

4. Builder, contractor, suppliers:

Ralph Nichols, builder.  
Blue Ridge Glass Company, luminex plate glass  
Crex Patent Column Co., structural columns  
Goodyear Tire and Rubber Co., floor tiles  
Henry Pratt Co., structural steel  
Knapp Bros. Mfg. Co., metal trim and wire-way base  
Libbey-Owens-Ford Glass Co., window plate glass  
Met-L-Wood co., metal covered doors and partitions  
Osgood-Corson-Ratcliff Co., block flooring.  
Pittsburgh Plate Glass Co., paints and Carrara glass  
Reynolds Metal Co., master metal insulation  
Sargent & Co., hardware on doors.  
Servicised Products Corp., asphalt  
S.C. Johnson & Son, floor wax  
The Zouri Co., aluminated aluminum sash  
U.S. Gypsum Co, floor slabs

5. Original plans and construction: Original plans are labeled "ground floor," "living floor" and "conservatory floor." Plans for the third-floor conservatory date 6 February 1933, 6 March 1933, and 13 March 1933 and call for a small landing at the top of the stairs leading to the second floor deck. In a revised plan dated 12 April 1933, this area has been extended, most likely to aid pedestrian traffic flow during the fair.

The west elevation calls for aluminum facia between the ground and living floors, five-inch vermiculite interior walls, and plate glass and aluminum store-front construction on the ground floor. According to the ground floor plan, a concrete retaining wall was to surround the rectangular airplane hangar which was sunk four feet below the main part of the floor and was accessed by a ramp. This area was connected to the main part of the house by triangular areas joining the hangar to the duodecagon on both sides. Two bays of the duodecagon extended another 10'6" from the central core to give more room in the garage and workshop areas. The porch, garage, hangar, workshop, recreation room and heater room were to have concrete floors. William Keck commented that changes were made after the plans had been completed do to problems obtaining materials.<sup>9</sup>

6. Alterations and additions: For the 1934 season of the

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<sup>9</sup> William Keck in a conversation with David Benjamin, 20 July 1994, Visual and Sound Archives, Wisconsin State Historical Society, Madison, Wisconsin.

exposition, the original pheneloid board that sheathed the house was replaced with standing-seam copper, and the first-floor recreation room was redecorated as a cocktail lounge. Sometime shortly after the exposition, the large plate-glass windows were replaced with smaller, operable sash windows. Photographs of the house during the 1934 season show all three stories with fixed windows, indicating that the windows must have been replaced by Bartlett sometime after the fair ended on October 31, 1934.<sup>10</sup> Photographs taken during the move across Lake Michigan indicate that the fixed windows were replaced with operable windows on the living floor before the house was transported to Beverly Shores. The ground floor had been removed and was presumably transported on a second barge; the conservatory windows remained fixed.<sup>11</sup> A second photograph taken after the house was reassembled at Beverly Shores shows operable windows on the ground and living floor.<sup>12</sup> The house now has operable windows on all three floors.

On the interior, the ground story has been the most significantly altered of the three floors. The garage and airplane hanger have been converted into living space and a carport has been added. Mrs. Miller-Luxen reports that these changes had already taken place when she bought the house in 1958. After purchasing the house, Miller-Luxen converted the lower living area into bedrooms for her children; she has since converted the entire first floor into her own living quarters, adding a kitchen with one wall of appliances, a cooking island and a dropped ceiling. She also removed the ceiling from the second story exposing the steel beams. The first-floor porch has been enclosed; the black paint in that area has been stripped to the original copper cladding and has been varnished. In addition, a second screened-in porch has been created by enclosing two bays of the second-story sun deck.

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<sup>10</sup> "House of Tomorrow, copper clad for the 1934 Century of Progress," reproduced in Robert Boyce, Keck & Keck (New York: Princeton Architectural Press, 1993), 46.

<sup>11</sup> Photograph belonging to David and Sharon Kemerer located at the Armco-Ferro house in Beverly Shores.

<sup>12</sup> Photograph, n.d., Visual and Sound Archives, Wisconsin State Historical Society, Madison, Wisconsin. Landscaping and the slope of the site indicate that this photograph was taken at Beverly Shores rather than at the fair site.

B. Historical Context:

In the winter and spring of 1934, sixteen buildings were brought by barge and by truck from the site of the 1933-34 Century of Progress Exposition to Robert Bartlett's subdivision at Beverly Shores, Indiana. In an attempt to capitalize on the fair's success, Bartlett reestablished a small exhibition of model houses along Lake Front Drive in Beverly Shores. Understanding the importance of the fair to Chicago and to Depression-era America is crucial for comprehending the significance of the houses for Bartlett and for those who purchased land at Beverly Shores. (See HABS No. IN-239)

1. The House of Tomorrow

a. Standardized construction:

The use of standardized parts to determine a modern design is found in the shape and size of the House of Tomorrow which Keck claimed was determined by the length of standard steel beams. As Horrigan points out, however, Keck's vision of the house of the future as exhibited in Chicago was one of luxury rather than of mass-produced, inexpensive housing.<sup>13</sup> His 1934 building, the Crystal House, however, attempted to make a more honest attempt at pre-fabrication and affordability; he estimated that with a production run of 10,000 units, the Crystal house could be produced for \$3,500 or less.<sup>14</sup>

b. Related houses and the "home of the future" theme:

The term "home of tomorrow" was taken very seriously during the period of 1920s prosperity and 1930s depression when countless predictions were made about the shape of homes to come. These houses of the future "represented ideals, and ... stood in stark and purposeful contrast to contemporary reality."<sup>15</sup> This is particularly true of the Century of Progress Exposition,

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<sup>13</sup> Horrigan, 146.

<sup>14</sup> Thomas M. Slade, "The 'Crystal House' of 1934," Journal of the Society of Architectural Historians 29 (1970), 350.

<sup>15</sup> Brian Horrigan, "The Home of Tomorrow, 1927-1945," in Imagining Tomorrow, ed. Joseph J. Corn (Cambridge, MA: MIT Press, 1986) 137.

originally conceived in times of wealth but executed in the midst of the Depression in an attempt to bolster morale and to stimulate economic growth.

i. Dymaxion House

The Dymaxion House (originally known as the 4-D Utility Unit) by R. Buckminster Fuller designed in 1927 was one of the most significant future-oriented designs predating Keck's "House of Tomorrow." Like the House of Tomorrow, the Dymaxion House featured a structural central core that housed the building's services. As in Keck's design, glass walls were to be hung using the support of the central core. The walls, however, were to be supported using a suspension system with wires attached to the central aluminum "mast" rather than by using the more traditional compression system used by Keck. As in the House of Tomorrow, a space beneath the house was reserved for storing transportation devices: in the Dymaxion House, an amphibious auto-airplane and at the House of Tomorrow, an airplane and automobile.<sup>16</sup>

Like the House of Tomorrow, the Dymaxion House strived to be "an artistic watershed, a technological paradise and a luminous, healthy, liberating environment" that was "used to inveigh against a housing industry that was complacent and ineffectual."<sup>17</sup> Fuller was approached to produce a full-scale mock-up of his Dymaxion House for the 1933-34 Chicago Century of Progress Exposition but refused, saying that along with the house a \$100 million prototype for mass production was necessary.<sup>18</sup>

ii. Octagon House

An earlier influence on the House of Tomorrow, the Octagon House, was built in 1853 by lawyer and mill

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<sup>16</sup> Horrigan, 140.

<sup>17</sup> Horrigan, 142.

<sup>18</sup> Horrigan, 153.

owner, John Richards.<sup>19</sup> The four-story brick house, located near Keck's boyhood home in Watertown, Wisconsin, resembled the House of Tomorrow in that it contained a central spiral staircase wrapped around a utility core. Like the House of Tomorrow it illustrated new approaches to traditional problems such as heating and circulation; a water system drew rain from the flat roof into a reservoir on the third floor and finally into a cistern where it was heated and used in the lavatories<sup>20</sup> and a natural heating/cooling system drew air from the basement, up the hollow stairwell walls and out through an opening in the cupola.<sup>21</sup> Keck was inspired by this building which he saw as a practical yet innovative design. He had similar objectives in the House of Tomorrow stating that his "prime consideration was to solve the many and varied new requirements of a residence in a simple and direct manner. What the effect would be was not as important as the needs."<sup>22</sup> This emphasis on practicality is found in reviews of the house including one by Dorothy Raley who exclaims, "One cannot but feel how very practical are the innovations relating to our future mode of home-life."<sup>23</sup> Despite these claims, both the House of Tomorrow and its inspiration, the Octagon House received much attention due to their unusual appearance as well as their supposedly practical innovations.

c. Emphasis on kitchens and bathrooms as scientific laboratories

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<sup>19</sup> William Keck denies that the Dymaxion House had any influence on the House of Tomorrow. Both brothers, however, have recognized the Octagon House as a prototype for George Fred Keck's design. Horrigan, 161 f20.

<sup>20</sup> Alexander C. Guth, "Octagon House, Watertown, Wisconsin," Historic American Building Survey (HABS No. Wis 135; WIS 28-WATO) March 28, 1935.

<sup>21</sup> Boyce 1993 12 fl.

<sup>22</sup> Dorothy Raley, ed, A Century of Progress: Homes and Furnishings (Chicago: M. A. Ring Company, 1934) 71.

<sup>23</sup> Raley, 72.

i. The kitchen

The kitchen in the House of Tomorrow attempted to be so up-to-date that it would change the life of the average woman. Mabel Schamberg, the interior decorator for the 1934 season writes, "The House of Tomorrow would belie its name did it not include an adequately equipped kitchen calculated to bring joy and satisfaction to the housewife."<sup>24</sup> As Dorothy Raley wrote in 1934, "Verily no feature of the House of Tomorrow is more deserving of praise, than the intriguing Kitchen which, in itself, would be worth the construction of an entire new house, were that the only way to obtain one like it."<sup>25</sup> She goes on to describe its gas-powered range, refrigerator, and dishwasher and proclaims it a space with "every conceivable aid at hand."<sup>26</sup>

The kitchen included a Monel sink and kitchen counter. Monel, an extremely durable 70% nickel and 30% copper alloy, was invented in 1905 and produced exclusively by the International Nickel Company. Prior to the 1920s, it was used primarily in the airline and restaurant industries. After World War I, the manufacturer tried to market the material for domestic use. Its success as a residential material was limited, however, due to its prohibitively high cost and to the invention of less-expensive stainless steel. William Keck, however, chose to exploit Monel's reputation as an industrial material. By using it in the kitchen at the House of Tomorrow, he was able to emphasize that progress in industry could be applied to everyday life in order to enhance convenience at home.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: The House of Tomorrow is an unusual

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<sup>24</sup> Mabel Schamberg, "The House of Tomorrow: Interior," in Raley, 72.

<sup>25</sup> Raley, 72.

<sup>26</sup> Raley, 71.

example of early modern American design. Influenced by the International Style, this structure departs from a strict Modernist canon with its duodecagonal form and cantilevered structural system.

2. Condition of fabric: Fair.

B. Description of Exterior:

1. Overall dimensions: The house is a duodecagon with an overall diameter of 42 feet.
2. Foundations: On-grade concrete slab.
3. Walls: Most of the original exterior walls were made of glass and were not load-bearing. Walls on the first floor and in the areas above the windows on the second and third stories were originally sheathed in phenoloid board, a type of vermiculite board. For the 1934 fair, the phenoloid board was replaced with standing seam polished copper that was painted black.<sup>27</sup>
4. Structural system, framing: The structural system of the House of Tomorrow consists of cantilevered floors hung off of a structural central stair and utility core. The structure is steel-frame construction with shop-fabricated, fiber-concrete covered joists, fiber-concrete floor slabs, tension cross bracing, and columnar supports.
5. Porches, stoops, balconies, bulkheads: The first story originally included a recessed open porch running along four of its sides with an overhang supported by slender columns; this has since been enclosed with screens. A sun deck with metal pipe railings surrounds six sides of the second story, and the third story conservatory is surrounded on all sides by a sun deck. The decks are linked to one another and to the ground by staircases. In addition, a second screened in porch was created by enclosing two bays of the second-story sun deck.
6. Chimneys: On the western side the third floor deck, a white metal chimney from a wood-burning stove in the second-story living area projects slightly above the roof line.
7. Openings:

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<sup>27</sup> Jandl, 132.

a. Doorways and doors:

The house has two main entrances: a door from the carport leading to the first floor living area and a door from the second story deck leading into the kitchen. A third door from the conservatory leads to the upper story deck. From there, one can access the second-story deck via a stairway. In addition, a door leads from the second-story living area onto the screened-in porch; there is no access from here to any other areas of the house.

b. Windows and shutters:

On its three floors, the house has twenty-five windows each consisting of a large single-fixed light with operable sashes on either side. The first floor windows have five lights while the second floor windows have seven lights although both have identical jambs. On the third floor, the windows have five lights and slightly different jambs; they are found on eleven of the twelve sides of the conservatory.

On the first floor, the study has a seven light wood-frame window that replaced a band window and a majority of wall fabric. Metal frame band windows are located in the study, workroom and bedroom. There is a four-light window in the bathroom.

For both seasons of the Century of Progress exposition, all windows were entirely fixed light and were covered with a series of Venetian blinds, roller shades and curtains.

8. Roof:

a. Shape, covering: The three flat roofs formed by the wedding-cake stacking of duodecagons are covered with waterproof compressed asphalt board. Originally, the roofs were finished with materials able to withstand human weight. Currently, they are covered with material suitable as a roof covering only. Nevertheless, two of the roofs are currently in use as decks.

b. Cornice, eaves: None.

c. Dormers, cupolas, towers: None.

C. Description of Interior

The interiors for the 1933 exposition were designed by

Kay Hyman and for the 1934 season by Mabel Schamberg.<sup>28</sup> Original cabinets remain in the kitchen and some original wall coverings are extant.

1. Floor plans: The plan of all three floors is duodecagonal, a shape that Keck claimed was derived from program demands and available standardized parts. As a result, most of the rooms are wedge-shaped except in areas of the first story which has been further subdivided and in the third-floor conservatory which contains no interior partitions.

a. First floor: Originally the first floor contained services, utility rooms, and garages. A hall surrounded the central stair and connected the porch, recreation area, work room, garage, airplane hanger and utility room. This area has been remodeled several times. Currently, one enters the ground floor via a doorway that opens into an entrance hall and leads to a room on the right. This room originally housed the heater and is now used as a study that leads directly into a work room housing plumbing and circulation systems.

At the end of the hall, the plan branches in three directions: to the right is a kitchen/dining room, to the left a living area and straight ahead is the entrance to a utility room. The kitchen/dining area is divided from the living area to the left by a low concrete-block partition. Irregularly shaped concrete block and paneled partitions further divide the space into a narrow dining area. The living area to the left of the entrance hallway is in what was originally the airplane hanger. The utility room originally between the dining area and the living room has been converted into a full bathroom and dressing room. The master bedroom is off of the dining area and has an additional internal door into the area surrounding the central staircase.

b. Second floor: Originally, the second story contained most of the living space with kitchen, living room, master bedroom, children's room and bath organized on the twelve sides surrounding the central stair. Today this arrangement remains largely unchanged. A wood-burning fire place has been installed in the living area and a door has been cut to provide access to part of the second-story deck that has been enclosed to form a porch.

c. Third floor: The third story originally served as a twelve-sided conservatory with no interior partitions.

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<sup>28</sup> Boyce, 46.

It has eleven sets of "typical" windows with cross bracing in four of them. The twelfth bay contains a door that opens up onto the deck. Currently, the room is used as an office for Miller-Luxen's son. The only interior partition is created by a hanging bar used to form a makeshift closet.

2. Stairways: One centralized structural steel spiral staircase runs through all three stories. An exterior stairway leads to the first floor deck and an exterior stairway connects the second- and third-story decks.

3. Flooring: On the first floor, the workroom has a red concrete floor, the bathroom has ceramic tiles, the entrance hall and utility room have linoleum floors, and the study, kitchen, dining area and living room have low-pile carpeting. On the second story, original floors in the living/dining area and master bedroom were of highly polished one-inch walnut or pine blocks (Boyce 46). The master bedroom retains this floor which also covers one interior wall, but the living/dining has been carpeted. Originally, the floor of the children's room was green rubber tile; it, too, has been carpeted. Carpeting is also found in the kitchen (originally rubber tile) and the screened-in porch. The floor on the third floor conservatory was originally covered with a banded synthetic floor (Jandl 138); it is now carpeted.

4. Wall and ceiling finish: Originally, many interior walls were finished with polished Cararra plate glass including the interior walls of the central stairway; walls in the stairway are now wallpapered. Other areas of the house, however, retain the original Cararra glass. In the living room, for example, the original black Cararra glass remains. The wall closest to the kitchen has soft gray Cararra while the bathroom walls are covered with white Cararra glass.

The remaining walls were originally covered with lacquered synthetic wall board over insulation board; these are now covered with a combination of modern materials including fabric, wallpaper and paneling. On the first floor, the walls in the hallway, study, work room, and utility room are covered with wood paneling. The walls in the hall surrounding the stairwell are covered in oyster shells glued to paneling. One wall in the dining area is made of decorative concrete block while the others are covered with wood paneling. In the living area and the bedroom, the walls are a combination of wood paneling, plywood and moire fabric. On the second floor, the kitchen walls are finished with a tiled splashboard and wallpaper. The children's room and the master bedroom are covered with fabric.

Ceilings on the ground floor are dropped with recessed light panels in the kitchen and study. The ceiling is exposed in the work room, dining area, living area, and utility room. The ceiling in the hall surrounding the stair and in the porch is painted. On the second floor, the kitchen has a dropped ceiling, the master bedroom has a flat, painted ceiling, and the playroom and the living area have exposed steel beams. The third-floor conservatory has exposed steel beams as well.

5. Openings:

a. Doorways and doors: Doorways to the first-floor bedroom from the hallway, from the dining room to the first-floor bedroom, from the front hall to the closet under the stair, from the front hall to the kitchen and from the front hall to the study on the first floor are original metal doors (see doorknob details). On the second floor, the master bedroom, children's bedroom, and bathroom doors are original. A door leading from the living room to the master bedroom has been covered with fabric.

b. Windows: The second-story enclosed porch has two windows on its inner wall that were originally part of the exterior of the house. One is a "typical" window while the other has been converted into a door with two side lights. Between the first-floor bedroom and the dining room, a window that originally connected the workroom and the garage is now partially covered by furniture in the bedroom and is completely covered by paneling in the living room.

There are two vertical fixed-light windows in the entry hall with nickel-plated steel frames.

6. Decorative features and trim: The house is a modernist design and is stripped of most decorative details. The materials themselves, glass and steel, serve as ornament.

7. Hardware: The original cabinets in the kitchen have steel hardware knobs. The doors have crystal knobs with nickel silver plates. The handrail on the spiral staircase is also nickel silver.

8. Mechanical equipment:

a. Heating, air conditioning, ventilation: Originally, centralized heating, air conditioning, vents, and water-supply pipes all radiated from central portion of house. The present heating system is gas baseboard radiating heat. The house has no airconditioning system but does

have a ceiling fan in the living room. On the ground floor, a large exhaust hood is located over the cooking island. A wood-burning fireplace has been installed in the second-story living area.

b. Lighting: Originally, portable and adjustable lamps were used throughout the house and dimmer switches were installed on each floor. The master bedroom originally used yellow filters to create "a more restful light." (Jandl 134). Lighting today is largely by portable lamps although permanent overhead hood fixtures are installed in the first floor hallway and in the drop ceiling in the kitchen. Two uplights are found inside the porch door (question as to whether these are original-David). The first-floor living area has two wall recesses that are lit and covered with sheer fabric to make them flush with the walls.

c. Plumbing: The work room contains a water softener and water heater. Pipes are copper and PVC.

d. Appliances: The kitchen originally featured electrical appliances although these were replaced with a gas range and a gas-fueled, iceless refrigerator for the 1934 season.<sup>29</sup> The kitchen retains the original cabinetry as well as the original sink/dishwasher unit. The second-story bathroom has most of its original fixtures including tub, sink, toilet and vanity.

9. Architectural furniture: The house contains no built in closets but was supplied with movable armoires designed to give the house more flexibility. One such armoire remains in the second-story master bedroom. The first-floor bedroom has built-closets on both of the angled walls.

#### D. Site

1. Historic landscape design: The house was moved to Lake Front Drive in Beverly Shores from its original site at the 1933-34 Chicago Century of Progress Exposition along with four other houses from the Home and Industrial Arts Group on sites landscaped by the James W. Owen Nurseries. Before the move, Robert Bartlett expressed plans "to reconstruct and landscape them for sale exactly as they were on the Fair grounds."<sup>30</sup> According to a contemporary article, Bartlett appears to have

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<sup>29</sup> Jandl, 134.

<sup>30</sup> "Six Model Homes Go to Market," Architectural Forum 62, no. 2 (February 1935): 181.

specific landscaping in mind; "The homes will be reconstructed along Lake Front Drive in Beverly Shores in a permanent location, especially landscaped to suit each particular type of architecture."<sup>31</sup> Despite these claims, Bartlett neither replicated the exact fair siting nor did he appear to have created a landscaping scheme adapted to each house. By grouping the five houses together, however, he managed to recreate a sense of an "exhibition group" at Beverly Shores.

Three houses, which includes the House of Tomorrow, are lined up across the street from the lake at the top of a dune. A retaining wall at street level runs the length of the Armco-Ferro house, the Cypress Log Cabin, and the House of Tomorrow. A flight of twenty-seven stairs in front of each house leads to a catwalk that runs east/west and connects the three houses. This rigid geometric site is quite different from the original arrangement of the three houses. The House of Tomorrow originally had a lakeside site with its hanger-side oriented toward the lake and a crooked pathway leading to the porch entrance. Now the hangar-side faces toward the road and the porch is oriented toward the beach with an entrance at the top of a second straight-run flight of stairs. To the left, a path leads into the entrance through the first-floor carport. The back of the house has a stone patio and a brick walkway.

2. Outbuildings: The only outbuilding is a carport adjoining the house near the first-floor entrance.

### PART III. SOURCES OF INFORMATION

#### A. Architectural Drawings:

George Fred Keck. House of Tomorrow. Architectural drawings. Keck and Keck archives. State Historical Society of Wisconsin, Madison.

There are thirteen drawings for the House of Tomorrow. These include floor plans of all three stories, east and west elevations, a west section, furniture layout, construction details, some interior elevations, and a design for the exterior sign.

George Fred Keck. House of Tomorrow. Architectural Drawings. Century of Progress Archives. Special Collections. Richard J. Daley Library. University of Illinois at Chicago, Chicago.

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<sup>31</sup> "Modern Homes to Be Moved to Beverly Shores," newspaper article in Ann Carlson's scrapbook, Beverly Shores, Indiana.

There are five drawings for the House of Tomorrow including all three floor plans, west elevations and sections, and an east elevation.

Reproductions of floor plans in Dorothy Raley, ed. A Century of Progress: Homes and Furnishings. Chicago: M. A. Ring Company, 1934, 71.

B. Early Views:

Photographs, Visual and Sound Archives, Wisconsin State Historical Society, Madison, Wisconsin.

Photograph of House of Tomorrow and Armco-Ferro on new site in Beverly Shores, David and Sharon Kemerer, Armco-Ferro house, Beverly Shores, Indiana.

Photograph of house as it appeared for 1933 fair. Robert Boyce, Keck & Keck, 45.

Photograph of house as it appeared for 1934 fair. Robert Boyce, Keck & Keck, 46.

C. Interviews:

Miller-Luxen, Mary. Interview by author, 13 June 1994. House of Tomorrow, Beverly Shores, IN.

D. Bibliography:

"A Century of Progress Paradox: Whose meat and whose Poison?" Architectural Forum 61 (November 1934): 374-379.

Boyce, Robert Piper. "George Fred Keck, 1895-1980: Midwest Architect." Ph.D. diss., University of Wisconsin-Madison, 1986.

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Cahan, Cathy and Richard. "The Lost City of the Depression." Chicago History (winter 1976-77): 233-242.

"Catalogue of A Century of Progress Exposition." Introduction, p. 1-5. Special Collections, Richard J. Daley Library, University of Illinois at Chicago, Chicago.

Corn, Joseph J. and Brian Horrigan. Yesterday's Tomorrows. New York: Summitt Books, 1984.

"George Fred Keck 1895-1980." Progressive Architecture 62

(February 1981): 23.

Horrigan, Brian. "The Home of Tomorrow, 1927-1945." In Imagining Tomorrow, ed. Corn, Joseph J., 137-163. Cambridge, MA: MIT Press, 1986.

"House of Tomorrow." Booklet. Chicago Century of Progress Exposition. Special Collection, Richard J. Daley Library, University of Illinois at Chicago, Chicago.

Jandl, H. Ward. "The House of Tomorrow: America's First Glass House," chap. in Yesterday's Houses of Tomorrow: Innovative American Homes 1850-1950. Washington, DC: Preservation Press, 1991.

Lohr, Lenox R. Fair Management: the Story of A Century of Progress Exposition. Chicago: Cuneo Press, Inc., 1952.

Menocal, Narciso G. Keck and Keck Architects. [Catalogue for exhibition of the same name] Madison, WI: Elvehjem Museum of Art, 1980.

Official Guide Book of the Fair. Chicago: A Century of Progress, 1933.

Official 1934 Guide Book of the Fair. Chicago: A Century of Progress, 1934.

Press Release. Initials AP. Press Division, Promotion Department, A Century of Progress, Chicago. June 9, 1933. Century of Progress. Special Collections, Richard J. Daley Library, University of Illinois at Chicago, Chicago.

Walter, L. Rohe. "Look Homeward, America!" Review of Reviews and World's Work, October 1934, 27-30.

E. Likely Sources Not Yet Investigated:

Ryerson/Burnham libraries at the Art Institute of Chicago (closed summer 1994).

Keck and Keck archives, State Historical Society of Wisconsin, Madison. Several hundred boxes of uncatalogued records may contain additional material on the House of Tomorrow. This is not very likely, however, as the majority of the collection dates from 1948-1971. Subject files, photographs and drawings of the House of Tomorrow have been examined.

F. Supplemental Material:

Map showing location of Home and Industrial Arts group on fair site. From 1934 Souvenir Map. Collection of David and Sharon Kemerer. Reservation of Use holders of Armco-Ferro House, Beverly Shores, IN.

Map showing layout of Home and Industrial Arts group. From "The Modern Houses of A Century of Progress," The Architectural Forum July 1933, 51.

Chart showing "scientific" research on girder span. From "New Materials and Building Methods" Architectural Record April 1932, 282.

Photograph and ground floor, first floor plans, Architectural Forum, July 1933, 61.

Photograph of house as it appeared for 1933 fair. Robert Boyce, Keck & Keck, 45.

Photograph of house as it appeared for 1934 fair. Robert Boyce, Keck & Keck, 46.

Artist's rendition of House of Tomorrow. "A House of Steel and Glass--Why didn't someone invent it long ago?" A Century of Progress Exposition Official Book of Views, Chicago, Reuben A. Donnelly Corp., 1933

#### PART IV. PROJECT INFORMATION:

Documentation of the Beverly Shores Century of Progress Homes and Historic District was undertaken in the summers of 1993 and 1994 by the Washington Office of the Historic American Buildings Survey (HABS) of the National Park Service, Robert J. Kapsch, HABS/HAER Division Chief, and Paul D. Dolinsky, Chief of HABS. The project was cosponsored by the Midwest Regional Office of the National Park Service, Andrew Ketterson, Chief of Cultural Resources and Craig Kenkel, Regional Historic Architect. Additional support was provided by Indiana Dunes National Lakeshore, Dale Engquest, Superintendent and William Supernaugh, Assistant Superintendent.

The project was directed by Frederick J. Lindstrom, HABS Supervisory Architect. The field documentation was completed by Project Supervisor, Judith E. Collins and Field Foremen: Joseph A. Boquiren and Laura J. Culberson, with Architecture Technicians: Bert V. Calhoun, II, Eric T. Helgoth, David M. Lefton, Michael J. Seibert, Lillian M. Smith and Lori A. Smith. The historical report and written building surveys were produced by Project Historian Maria F. Ali, under the direction of Catherine Lavoie, HABS Senior Historian and Sarah Allaback, HABS Historian. The large format photography was produced by HABS staff photographer Jack E. Boucher in 1994. Recognition must also go to the individual residents of

the houses and the staff of Indiana Dunes National Lakeshore for their cooperation and assistance.