

THE CRAFTSMAN KITCHEN: CHARACTERISTIC ELEMENTS
AND REHABILITATION GUIDELINES

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The kitchen in any historic home is often one of the first rooms to be altered, often to a drastic extent to accommodate modern appliances, finishes and plumbing. Because it has played such a meaningful role in society and family life historically, it is important to consider the kitchen an integral and significant part of the home. The Craftsman style gives more attention to the planning, design and details of the kitchen than any styles before it. The promotion of a workspace that was comfortable, aesthetically pleasing, as well as functional made the Craftsman kitchen unique and in many ways ahead of its time.

This study focuses on the character defining features of the Craftsman kitchen, and ways in which to preserve them while allowing for modern use. Archival research as well as numerous site visits to Craftsman homes helped to clarify and define which features were distinctly Craftsman, and to understand which of these features is most often altered. Using these

findings, avenues for retaining these features were explored through the use of two case studies, the Soultz-Westfall Duplex and the Zimmerman House, both in Eugene, Oregon. As a result of these findings, guidelines for the preservation and rehabilitation of the Craftsman kitchen were developed. Ultimately it is hoped that this study will encourage the preservation of the Craftsman kitchen through sensitive rehabilitation while allowing for the integration of modern appliances and modern use.

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CHAPTER I

INTRODUCTION

Long considered the heart of the home, the kitchen has historically been an important and integral part of American family life regardless of nationality or religion. It has served as the living room, dining room, bedroom and library, as well as the cooking and work room. One source points out that the duties of the pilgrim mothers ". . . were so compelling that she practically lived in the kitchen and as a consequence [it] was the living room for the whole family." ¹ Remaining in many ways unchanged from the settlement period to the nineteenth century, there were some minor improvements made as time progressed, as well as interesting regional variations in its form and use.

By the mid-nineteenth century, industrialization had taken hold, and the kitchen underwent several notable transformations in the way it was furnished and used. Once made up of several separate and distinct components (the well, the cook stove, the cellar, etc.), the kitchen began to encompass all of these elements in one room. Convenience and efficiency became a key factor in many late nineteenth century kitchens; electricity, appliances and new finishes made housekeeping and food preparation more manageable. By the turn of the century, kitchens were more compact and exhibited time and space saving elements, such as running water and cold storage within the room, that increased efficiency even more. This metamorphosis, from the settlement period one-room home to the self-contained workroom, continued well into the twentieth century.

Craftsman style houses, popular during the first twenty years of the century, included kitchens that were unusual for their built-in features and their forthright expression of natural materials. Incorporating newly developed appliances with built-in cabinetry and quality craftsmanship and finish, the Craftsman kitchen was at the forefront of kitchen design in its time, and it remains functional and adaptable today.

The objectives of this study, after briefly describing the history of the American kitchen, are to identify the characteristic features of the Craftsman kitchen, and to suggest avenues for the preservation of these features while still allowing for modern use. The final objective is to develop a set of guidelines for the rehabilitation of the Craftsman kitchen using the findings from the initial portions of the study.

The methodology used involved gathering as much information as possible on kitchens of the early twentieth century, on the Craftsman style, and on the application of the style in Oregon. Kitchen history was studied primarily through research of both primary and secondary sources such as books and magazines. Study of the Craftsman style and the Craftsman kitchen included reading works by and about Gustav Stickley, and analysis of plans published in The Craftsman magazine and in other bungalow plan books of the period. Once the literature documentation had been established, the application of the style in the kitchens of local houses was studied. This consisted primarily of site visits to approximately twenty-five houses of Craftsman influence. Approximately ten of the homes visited had kitchens that retained no identifiable integrity, and these were discarded as potential case studies. Eight to ten kitchens had been modified, but had several features remaining that were useful in interpreting the application of the style. The

remaining kitchens retained enough integrity to make more definitive judgments on some of the common elements of the Craftsman kitchen.

Because of the lack of information on the Craftsman kitchen specifically, interpretation had to be made through the juxtaposition of all of this information. The Craftsman magazine, published between 1901 and 1916, was depended on heavily for what little but valuable information it yielded on the subject. Site visits also proved invaluable not only in portraying the character of the Craftsman kitchen in the southern Willamette Valley, but also in illustrating what kinds of changes have been made to many of these unique kitchens. The use of period literature, the observations made during case studies, as well as The Secretary of the Interior's Standards for Rehabilitation, have been used in the construction of general guidelines for the preservation and rehabilitation of the Craftsman kitchen.

The treatment of the kitchen as a room worthy of study, with its many facets and social implications, has often been ignored in academic and architectural circles. Its history and development deserves more careful attention which will doubtless lead to greater recognition and preservation. Although often overlooked and taken for granted as lifestyles and social patterns change, the kitchen continues to be a significant part of the American home.

Notes

¹ Vatet, Oscar V., "Planning Kitchens for Small Houses," Architectural Forum Volume 31, Number 2 (August 1919): 46.

CHAPTER II

THE AMERICAN KITCHEN: 1600-1920

The Seventeenth and Eighteenth Centuries

Colonization of the North American continent by Europeans began in the early 1600's with the first successful English settlement at Jamestown in 1607. The earliest houses, ". . . cottages built according to English vernacular traditions. . ." consisted of only one room, which served as the living room and bedroom, as well as the kitchen.¹ The small ten- to twelve-foot square room included a large fireplace which heated the house, and in which all cooking was done. The first fireplaces and chimneys were of wattle and daub construction, but the fire danger soon required that they be replaced with stone. What little furniture existed was made by hand, and consisted of basic necessities such as benches and tables. The family library was also often kept on a kitchen shelf, and included planting records, receipt books, and the family Bible. Once settlements were established and food production was more stable, more permanent houses were built, although the single room plan was retained. The newer houses were larger, measuring anywhere from twelve to twenty feet square, and had a loft area for sleeping or storage, a fireplace on one end wall, and a few very small diamond paned leaded windows for light. (Figure 1) "In most New England houses the hall [as the single room was called] enjoyed a southern or southeastern exposure, which enabled the sun to augment the light and heat cast into the room by the fire."² Lit by

sunlight and candles, heated by fire, and sparsely furnished with homemade furniture, these one room houses were also the first American kitchens.

Eventually, the English enlarged the small single-room house to a two-room house by adding another chamber onto the chimney end of the building. (Figure 1) A new fireplace was integrated into the original, and the two back-to-back chimneys formed a solid centerpiece in the house plan. The new addition was called the parlor, and became the bedroom for the parents, as well as providing additional storage. The hall continued to serve its multiplicity of uses, with the massive fireplace the center of the family's indoor activity. Approximately six feet high and eight to ten feet wide, the fireplace was frequently built of field stone ". . .for the first few feet upward from the floor. . .there-after with wattle and daub, including part of the chimney that was exposed above the roof." ³ When brick became available and affordable, it was used in conjunction with stone for the entire fireplace and flue construction. Within the rear wall of the fireplace was constructed a small bake oven in which bread was baked. (Figure 2) Ignitable wattle and daub served as the earliest oven building materials, and were soon replaced with brick or stone.

Although several different cultural groups were settling on the shores of the New World, each bringing their own native building styles, most of the first frame houses consisted of only one or two rooms. As colonies became more established, differences in climate, available materials, and nationality all contributed to the later design variations between north and south. These contrasts are commonly seen in both the hearth design and in the location of the kitchen in relation to the main portion of the house.

Old English tradition required that the kitchen be attached and integrated into the main house which not only provided heat, but also avoided going outside when meals were prepared. English custom also called for integrating the bake oven into the rear of the fireplace, which contributed to the hasty conversion from dangerous clay chimneys to masonry.

In the southern colonies, where use of wattle and daub was extended and German and Swedish traditions prevailed, the cooking oven was often built outdoors. It was located ". . . a short distance from the house and [was] generally covered by a little roof of boards, to protect it from the rain. . .", thus saving the main house from fire. ⁴ In the humid southern summers, detached ovens also helped keep some of the heat of cooking out of the main house, and eventually evolved into an entire detached kitchen. Many of the early plantations of the middle colonies also utilized this method, and it was reported as late as the 1740's that none of the new cottages being built by the average emigrant in the area had interior ovens. ⁵

Very few of the earliest dwellings, in the north or the south, survive in their original form due to the expansion imposed upon them by their occupants. The two-room English settlement house was soon outgrown, and by the mid to late seventeenth century, a lean-to addition was commonly attached to the rear, creating a new house form. The new section was divided into three rooms, with the largest center room acting as the new kitchen. (Figure 1, bottom) A pantry was located on the cool side of the kitchen, and a downstairs "borning" room or bedroom, or additional storage space, on the warm side. "Warm" and "cool" sides were determined by the aspect of the house. "After the introduction of the lean-to, all of the cooking and much of the sewing, candlemaking, spinning and weaving were removed to the

kitchen. . ." ⁶ This marked the beginning of the withdrawal of the tasks of homemaking from the front, and now more public part of the house, to the rear. From the late 1600's forward, the use of each of the rooms within the home became more defined, and the kitchen began its evolution into a room dedicated solely to domestic industry.

Moving the kitchen to the lean-to required the construction of a new brick fireplace which was built with its back against the existing chimneys. The massive hearth continued to be the focal point of the room, both visually and in terms of activity. It was used much like today's stove, with several things cooking at once, all requiring constant attention. "The seventeenth-century *goodwife*, whose primary work domain was the hearth, did not use her fireplace for a single large fire but instead made several smaller ones of different sizes to regulate the heat produced." ⁷ The new bake-oven was often built into the side wall or next to the fireplace for increased accessibility rather than into the back, although rear ovens continued to be constructed. The oval or beehive shaped brick oven was generally raised off the floor two to three feet, with a wood or iron door that was closed when the oven was in use. (Figure 3)

The many tasks to be performed in this single room required a diversity of equipment. The seventeenth century kitchen was outfitted to varying degrees according to the social class and wealth of its occupants. Inventories of seventeenth century kitchens taken from socially diverse households indicate, however, that ". . .the real contrasts are those of quantity: some simply had 'more of the same' than their fellow colonists." ⁸ Initially there were few trained craftsmen, such as blacksmiths, to make the

needed household tools, so the early settlers made many of them at home, with the exception of the few items brought from Europe. Wood was used to make ". . . brooms, brushes, wooden trays, bowls, platters, lamps, buckets, tubs, churns. . ." and many other necessities.⁹ The fireplace served as the forge where nails, spits, lugpoles and various other metal articles were made. Many of these items were hung on the walls or from the ceiling or mantel, giving the colonial kitchen a cluttered appearance.

Basic hearth equipment consisted of a lugpole (made of wood or iron) inserted in the throat of the chimney (where the fireplace starts to taper above the fire chamber), from which hung kettles suspended by pot chains or trammels. Spits for roasting meat were made from iron, or in some cases sharply pointed green hardwood sticks. Andirons, used for holding the firewood while burning, were also made of iron or were simply strategically placed stones. Fire shovels, trivets, toasters and frying pans also furnished the hearth. Various pots and pans were standard hearth equipment, the first of which were brought from Europe.

Once ironworks were organized, the needed iron utensils could be purchased, rather than made at home or imported. The first ironworks in the colonies was established in 1646 in Saugus, Massachusetts, and it continued production until 1670.¹⁰ "One of the very first castings it produced was [a] small, three-legged, covered pot of about one quart capacity. With walls almost 1 1/2 inches thick it weighed 2 1/4 pounds."¹¹ Later, the extreme weight of the iron pots and pans (full pots could weigh up to forty pounds) was remedied by using lighter materials such as copper. Dishes consisted mostly of wooden ware of the European tradition, with some imported earthen ware, and among the more prosperous, pewter and silverware were used.¹²

After the hearth, the second prominent feature of the kitchen was the large work table, placed in the center of the room. Made of either halved logs or thick planks attached to rough hewn legs, the kitchen table served a multitude of uses. (Figure 2) Large wooden basins, filled with water from a nearby stream or well, were placed on the work table and served as early sinks. Candlemaking, cheese pressing, herb grinding and food preparation all took place at the table, which was also used for dining. Seating was provided by benches, as they required less work to make than chairs and could seat more people at once. The kitchen work table remained a fixture in the kitchen well into the twentieth century, when it was eventually replaced by built-in counter space.

Other kitchen furniture may have included chairs, a box or chest for the storage of tools, and sometimes a small cupboard. A high backed bench called a "settle" was often placed in front of or at right angles to the fireplace, and provided a warm place to sit in the cold weather. (Figure 2, far right) The high back blocked drafts and reflected the fireplace heat back into the sitting space. To provide clothing, textile production was undertaken by the women, making carding wheels, spinning wheels, and looms common fixtures in the seventeenth century kitchen.

The finishes of the early colonial kitchen were very rustic. The walls and floor consisted of plain, unfinished wood planks. The floor, scrubbed daily, was not painted until the nineteenth century, nor was it carpeted as some "restorations" would suggest. The plank walls were generally left bare in the earliest kitchens, and were later whitewashed or plastered.

Although houses were usually sited to take advantage of the sunlight, interior illumination was limited to what daylight came through the small

windows and doors. Firelight, grease lamps and candles supplemented the natural light, and eventually gas and oil lamps provided even more light.

In the very earliest houses, the kitchen and its fireplace was integrated into the house. The kitchen that has just been described is representative of New England, constructed by English settlers in the northern American colonies. Other cultural groups were settling in the New World at nearly the same time, and they brought with them their own interpretations of the kitchen and kitchen fireplace.

The Dutch, who began settlement in the Hudson River Valley in 1621, had developed a unique fireplace that had no side walls - only a wooden hood over an open fire which burned upon a hearth made of a large flat stone. "The Dutch continued to build jambless fireplaces. . .even though they were obviously not as safe or functional as the enclosed English type. They hung a chimney cloth on the edge of the hood over the fireplace, and used traditional tile on the back wall." ¹³ Because this type of construction required considerable space, it rendered the fireplace end of the room unusable for storage. Eventually the English influence overcame the jambless tradition, and by the eighteenth century, many of these fireplaces had been rebuilt with side walls. Dutch tile continued to be used to finish the facing and sides even after the traditional jambless fireplace fell out of favor. A visitor to a Dutch home in New York in 1744 described the kitchen: "Their kitchens are. . .very clean, and there they hang earthen or delft plates and dishes all round the walls in manner of pictures, having a hole drilled thro [sic] the edge of the plate or dish and a loop of ribbon. . .to hang it by. . ." ¹⁴

The Germans, many of whom settled in Pennsylvania, constructed large masonry fireplaces, with variations on the oven placement. In some

cases, the fireplace was built in the same manner as in New England, with the oven opening in the rear wall. The body of the oven, however, usually projected from the exterior wall of the house, rather than being absorbed by the fireplace masonry. Ovens were also sometimes built as separate, detached structures away from the main house.

The Swedish settlers colonized the Delaware River area, and brought with them the tradition of building the fireplace in the corner of the room. ". . . It should be noted that while Swedish corner chimneys often have their fireplace opening at an angle toward the room, it is no less common to see them parallel to the wall against which they are built." 15

The eighteenth century brought an end to the medieval character of the architecture of the early 1600's. New buildings were more spacious with larger double hung windows, two full stories and more finished interiors. The use of the kitchen changed little: it persisted as a versatile, multi-purpose room used for all facets of food preparation and household chores. The focal point of the kitchen continued to be the large masonry hearth and oven. A few northern builders insisted on designing and building fireplaces with the oven either at the rear or along the sidewall under the premise that the old ways were best. "By 1750, however, the majority of builders of new homes had begun to move the oven to one side of the main opening, with a convenient ash-storage pit set below." 16

Seventeenth century hearth equipment changed somewhat from the early settlement period. In the newly designed and built kitchen fireplaces, the crane replaced the lugpole and trammel. The lugpole and trammel system had been easier to move and work around in older fireplaces, where

accessibility to the rear oven was important. In the new fireplaces, with the oven to the side, access to the rear wall of the fireplace was no longer necessary, and the crane allowed for easier movement and handling of heavy cooking pots over the open fire.

Another common feature at the eighteenth century hearth was the tin kitchen, or roasting oven, used for fireplace baking and broiling. The food, usually poultry, was placed in ". . . a metal container shaped like a modern breadbox, the curved part turned toward the room, the back open to the fire. . ." ¹⁷ This was placed on the hearth in front of the fire, and cooked with both direct and reflected heat.

An increase in the amount of kitchen and workroom furniture was also seen in the 1700's. "Chairs and tables, as well as cupboards and chests, were mentioned in kitchens as a matter of course." ¹⁸ This furniture was often painted not only to preserve the wood but also for the colorful decorative effect. Fixed cabinets had not yet been devised, and storage of this nature was limited to shelves mounted on the walls of the kitchen and the pantry.

Interior finishes now began to appear in the working areas of the house. Although paint was not in common use until later in the century, walls were generally whitewashed once a year. Eventually, the interior window and door frames were painted, both for preservation of the wood and for its pleasing and cheerful appearance. Floors, however, remained bare due to the daily scrubbing with soap, water and sand as an abrasive. It was in the kitchen that ". . . mop boards (now usually called baseboards) were [first] added as a deterrent to rot caused by moisture where sheathed walls met the floor-boards." ¹⁹

Following the precedent set by the earlier settlers, the northern colonies continued to integrate the kitchen into the house, whereas the southern outdoor oven evolved into a separate kitchen house. This tradition was supported by the existence of a servant class in the south, and the removal of the kitchen, its services and its servants from the main house was a common and favorable practice. Climate also played a large part in this development. Just as the cold New England winters made the warmth of the kitchen a necessity within the house, the heat of the southern summers required that the kitchen become a separate building in order that the heat and odors of cooking be kept out of the main house. These "summer kitchens" can still be found on some southern plantations in several forms. In Colonial Virginia, ". . .it was a one room structure usually, though it might have a loft above which was used as a dry storage place or as a bedroom for kitchen servants." ²⁰ Built of either wood or brick, the size was often larger than the attached kitchens in the north: anywhere from 12 to 14 feet square. Good ventilation was also an important and necessary feature of the southern kitchen due to the heat and humidity. Ceilings were built higher to allow for better circulation, and windows were placed on each wall of the structure (except the chimney wall) to create cross drafts.

The eighteenth century saw little change in the technology of the kitchen, despite the obvious differences in hearth and oven design. The nineteenth century saw great innovations that would eventually lead to the modern kitchen of today.

The Nineteenth Century

The new, if subtle developments of the eighteenth century led to great changes in the kitchen during the nineteenth century, and the pending industrial revolution influenced the lives of all Americans both in and out of the home. Kitchen appliances were one result of the growing industrialization, and their effect on the kitchen was ultimately quite significant. The open hearth began to be challenged in size and efficiency by stoves, an innovation that would greatly change the character and use of the kitchen. In the 1740's, Benjamin Franklin devised a small heating stove that may have been one of the precursors to the modern cookstove. His original invention was not intended for cooking, and was not enclosed. Several different designs for both open and enclosed heating stoves were being experimented with during this time, including those of traditional European design. Tracing the exact history of this kitchen appliance is difficult, however, and "...most likely some enterprising, and now anonymous, foundryman discovered that a door could be made in one of the plates of a heating stove, and that a box created inside this door could serve as a baking or warming oven. Someone else may have noticed that if a circular hole were cut in the top of a stove...the heat was sufficient to allow water to boil in a pot placed over the hole."²¹ In time, these first small stoves evolved into the huge American cook stove with multiple cooking holes, several ovens and water heating devices. (Figures 4-6) This advancement initiated an entirely new method of food preparation, which in fact slowed the spread of the popularity of the range. The traditional, open hearth cooking skills learned from previous generations were of no help when applied to the new

range, and for reasons of economy and tradition, many women continued to use the cooking fireplace well into the nineteenth century. Economization, however, was becoming more important in American society, and the range burned less fuel, took up less space in the kitchen, and required less work than the traditional working fireplace. By the late nineteenth century, coal and gas stoves were becoming more common and were often used in combination with a wood burning stove.

Another innovation in domestic development was the icebox, or refrigerator. Thomas Moore received a patent for the first model in 1803: "A tin vessel (tin was a good conductor) was set inside a large, oval, wooden tub. Ice filled the space between the tin and wood, and rabbitskins covered the whole for insulation." ²² By the 1880's the icebox was in common use in many urban areas. Usually placed outside the kitchen along the exterior wall of the pantry or porch, it had a rear door which allowed the ice man to deliver ice without having to enter the house and muddy the floors. Dairy products were most often kept in the icebox, as they most easily spoiled. Other perishables, such as fruits and vegetables, were stored in a cellar or in bins on the kitchen porch.

Between 1820 and 1900 a piece of kitchen furniture called the drysink was becoming more common in American homes. "This was a low, wooden cabinet with a trough built into the top. [It] was often lined with zinc or lead sheets and held bowls or buckets of water for use in food preparation or dishwashing." ²³ (Figure 7, bottom left) Although the first municipal water system was built in 1802 in Philadelphia, running water in kitchens and bathrooms did not commonly appear until the 1870's and 1880's. Once the idea of a permanent sink took hold, the drysink may have been fitted with a pump

at one end. Later, faucets were placed through the backboard and a drain installed in the trough, creating the predecessor of the modern kitchen sink.²⁴

Despite these early nineteenth century innovations, the room remained basically unchanged through the Civil War. The new additions to the kitchen were not in common use in urban homes until the 1880's and 1890's. In rural areas their appearance came sometimes as late as the 1940's. The second half of the century brought more changes to the American kitchen. The concept of efficiency became the most important influence in the direction kitchen development took during the late 1800's and early 1900's. "Kitchen and bathroom designs were given a great deal of 'scientific' thought regarding efficiency, motion study, and sanitation. The elements of the kitchen--such as the stove, icebox, work areas and sink--were no longer thought of as individual free standing pieces, but rather as [part of] a whole."²⁵ Two of the experts on domestic planning were Catherine E. Beecher and Harriet Beecher Stowe, sisters and authors of The American Woman's Home and other works on home management, who developed theories on household efficiency that were both admired and rejected by other domestic scientists. Their approach was to retain the traditional womanly roles of housekeeping while integrating "modern" amenities and increasing efficiency. For the kitchen, they envisioned (and designed) a smaller workspace with a more compact arrangement of conveniences, where saving steps between the sink, the worktable and the stove was of the utmost importance. (Figure 8) "A place for everything and everything in its place" was their motto, and indeed, each shelf, cupboard and drawer was designed for a specific use. (Figure 9)

This concept would later be applied to the Craftsman kitchen, where built-in features provided shelves, dry bins, and drawers for storage.

As a result of these new ideas, the late nineteenth century kitchen became much more carefully planned. In urban homes, kitchen related outbuildings, such as the pump house and detached cellar, became less common, being replaced with attached cellars, storerooms and pantries. In both urban and rural homes, freestanding cabinets began to supplement fixed shelves and cupboards in the kitchen, and the pantry also housed shelves and drawers where linen and china might be stored. Subsequently, the large kitchens of the seventeenth and eighteenth centuries shrunk to nearly half size, and began to lose their spacious, family-room atmosphere. The stove, the icebox, and the freestanding cabinet required less space, and thus they contributed to the reduction in kitchen size and an increase in its efficiency. Quicker cooking time and easier clean-up were a result of the stove and the sink with running water, which avoided going to the well for water. Food storage was made more convenient with the icebox, which was located closer to the workspace of the kitchen than a separate cool cellar, and kept food fresh longer. As a result, the work of the housewife changed drastically. Less travel from outbuildings to kitchen to cellar took place with the more compact and completely furnished workspace.

Because the results of domestic work, and not the actual labor were supposed to be seen, nineteenth century house plans nearly always placed the kitchen at the rear of the home away from the "public" areas. The kitchen thus separated the hostess from her house guests, and as in previous decades, domestic work continued to be confined to the kitchen and the rear

portions of the house, in a space that was now smaller, more efficient, and less conducive to family activities.

Surface finishes became more common in the late 1800's house. Wood floors in Victorian kitchens were often painted. Linoleum, introduced in 1863, was being used for making floor surfaces both brighter and easier to clean than a wooden floor. "Solid colors like battleship gray or checkered patterns (usually in black and white) were preferred."²⁶ Walls were either plain boards or plastered, and were usually painted soft colors of green or gray. Wood wainscot would also be painted a soft gray, or was sometimes false grained along with door and window surrounds. This use of paint, stain and clear finish, and linoleum, all of which facilitated cleaning and added color to a previously drab room, has continued to the present day.

Beginning to move away from the physically separate but related spaces (detached cellar, well, pumphouse, etc.) that made up the total kitchen of the previous centuries, the nineteenth century kitchen had clearly become a more self-contained room, providing the necessary backdrop for the "modern" kitchen of the twentieth century.

The Twentieth Century

The ideal turn-of-the-century kitchen remained compact but not cramped. In most kitchen plans of the period, the stove was placed across the room from the sink, and a distinct traffic pattern was formed between the work table, the stove, the sink and the icebox. (Figures 10 and 11) The new developments in household appliances and efficiency allowed this streamlining to take place while providing the maximum amount of

convenience for the homemaker. Both gas and coal burning stoves grew in their popularity, and wood fuel eventually fell out of favor. (Figure 12) During World War I, the war effort required the conservation of coal on the homefront, and the use of the cleaner burning, but sometimes more expensive gas was encouraged. After the war, although stoves that utilized both fuels were still sold, gas became even more widely used, especially in urban homes. Electric ranges were available as early as the 1910s, but because electricity was yet too unreliable and expensive, these remained unpopular for several years. (Figure 13) Metal hoods were placed above the stove to vent away the odors of cooking.

Also in the 1910s, electric refrigerators became available, but ". . .the overwhelming majority of houses had insulated, metal-lined, heavy wooden boxes until the late 1920s. . .", again because of the undependable nature and expense of electric service.²⁷ Iceboxes were still located on a rear porch, or in the adjacent laundry room or pantry, and were filled with ice from the outside through a rear door. In the wintertime, the door could be taken off and replaced with a screened door, allowing the cold outside air to circulate and thus saving on ice.²⁸ Originally lined with seamed metal panels and insulated with wool or cork, newer ice boxes were fitted with seamless, one piece liners of porcelain, making them easier to clean and thus more sanitary. (Figure 12) When electrification finally became more popular, old ice boxes were often retrofitted with the refrigeration components needed, and the motor placed on top of the icebox, in the basement or in another out-of-the-way location. (Figure 14)

Sinks during this period came in many different materials, including cast iron, enamel, porcelain, china, stainless steel, galvanized iron, zinc, tin,

soapstone, and even marble.²⁹ Most often found in enameled cast-iron and porcelain, the common sink had at least one basin and built-in drainboard. "Kitchen drainboards evolved from simple, fold-back wooden shelves (hinged on the wall next to the sink and permanently affixed by brackets. By the 1920's, most kitchen enamelware sinks had integral drainboards incorporated into either side of a double-basin center."³⁰ Sinks were mounted on the wall and supported on the front by brackets or legs. Placed underneath or next to a window, the sink was equipped with hot and cold water from two separate faucets mounted on the high backsplash or on the wall. (Figures 7 and 15) Initially, hot water was supplied by a boiler that was attached to the kitchen stove, and was later generated from a furnace boiler which furnished hot water for the entire house. By at least 1914, mixer faucets were being marketed by major companies such as Mott's and Standard.³¹ (Figure 15)

Free-standing cabinets became a common addition to the early twentieth century kitchen. One of the most popular manufacturers was the Hoosier Manufacturing Company of New Castle, Indiana, in operation from 1899 to 1940. There were several other Indiana companies producing these units, and they were also available through mail order catalogues such as Sears Roebuck and Montgomery Ward & Co. Originating from turn-of-the-century baker's cabinets, the kitchen cabinet had small cupboards, drawers and racks on top for spices, a zinc, aluminum, or Porceliron work surface, large drawers or bins for flour and sugar, as well as storage cabinets underneath the work surface.³² (Figure 16) Also stored in the cabinet were packaged foods, dishes and cooking utensils. Perhaps the value of these cabinets is best stated in an advertisement from Good Housekeeping magazine,

1917, which states: "It is a complete, sanitary kitchenet [sic] that has a place for everything you need in cooking or baking, conveniently arranged within easy reach, to give the greatest possible efficiency and save time, needless steps and work." (Figure 17) Free-standing kitchen cabinets were popular in many kitchens through the 1930's, when they were eventually replaced with built-in cabinetry.

With the increased attention given to efficiency during this period, the key elements of the kitchen - the stove, the icebox, the sink, and the work area - began to be thought of less as individual free-standing pieces, and more as part of a whole.³³ "This was the beginning of the 'continuous work surface' concept, in which standardized table, stove, and sink heights, coupled with mass-produced kitchen components, eventually evolved into the modern kitchen."³⁴ Kitchen counter heights were raised from earlier standards to make work less fatiguing, and the concept of permanently fixed, standard-height counters became commonplace.

The idea of step- and work-saving kitchens was evident in the planning of the room not only in terms of the placement of features within the kitchen, but also in the location of related rooms around the kitchen, such as the dining room, pantry and back porch. While the kitchen retained its position toward the rear of the house, these associated rooms and their relationship and accessibility to the kitchen were given more attention. (Figures 18 and 19) The kitchen and dining area were often separated by a serving or "butler's" pantry. (Figures 20-22) "The butler's pantry was a large room, about half the size of the kitchen, equipped with a sink for washing good glasses and china, and serving/preparing food. . .", and was usually accessed through a swinging door.³⁵ It included large, floor-to-ceiling built-

in cupboards which often opened to both rooms. In this pass-through cupboard, the doors on the dining room side often displayed leaded or multi-paned glass, while those on the pantry or kitchen side were of simple solid wood panel doors. The drawers in the pass-through cupboard often worked in both directions as well. The butler's pantry was not only a convenient storage and service area, but it also functioned as a buffer to noise and odor between the kitchen and the dining area.

In some homes there may have been another separate pantry in the kitchen in which ". . .pots and pans were stowed, milk pans set out for the cream to rise, and cakes and pies lined up to cool." In short, one pantry was for work purposes, and the other was used for serving food and storing clean dishes.³⁶ In more modest homes, the butlers pantry was often reduced to just the pass-through cupboard, which provided cabinet space for dishes, but did not require the extra space of an entire room.

Also adjacent to the kitchen, the back porch was generally located on the opposite side of the kitchen from the dining room. This porch provided convenient access to the garden area, and functioned as a rear entrance and storage area. ". . . in the late nineteenth and early twentieth centuries, the back porch. . .was primarily a working porch. . .[and] was an ideal place to perform household chores in warm weather."³⁷ (Figure 23)

The desire for efficiency and cleanliness grew more evident as the individual components evolved. Sinks became less elaborate and displayed more rounded edges, eliminating the hard-to-clean cracks and joints that were deemed unsanitary. Refrigerators became easier to keep clean with their seamless enamel or porcelain interiors, and linoleum provided a durable, washable floor surface. This was also reflected in the color of the

kitchen finishes, as ". . .white, because of its association with sanitation, became the prevalent color for sinks and other fixtures and surfaces. . ." in both the kitchen and the bathroom.³⁸ Newly developed appliances that aided the housewife in keeping the house clean included garbage incinerators, clothes washing machines, and dishwashers, although these were considered luxuries in many homes until mid-century. (Figures 24 and 25)

During the first twenty years of the 1900s, there were many developments in household management, efficiency, kitchen equipment and finishes, as well as a changing attitude among women regarding their own roles in society and in the home, which all contributed to the marked changes in the use, design, and furnishing of the kitchen. The driving force behind many of these innovations was the hope for greater efficiency which would theoretically allow the homemaker more time to engage in more pleasurable endeavors. The most significant changes occurred with the advent of appliances, although changes to the kitchen plan and cabinetry also helped to culminate in many of the kitchen features that are now taken for granted.

Each developing twentieth century architectural style displayed its own characteristics which were reflected throughout the house. The Craftsman style, popular during the first twenty years of the century, exhibited some unique features and design ideas that have been carried through to the present day. Many of the features of the Craftsman kitchen departed from the ideals found in other house styles, helping to create simple yet beautiful kitchens that were serviceable in the 1910's and 1920's, and can be adapted to today's lifestyle.

Notes

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CHAPTER III

THE CRAFTSMAN HOME AND KITCHEN

In order to understand the ideas behind the design of the Craftsman kitchen, as well as what makes it unique, this chapter will first briefly describe the development and features of Craftsman style as suggested by Gustav Stickley. A more detailed description of the Craftsman kitchen follows, based both on descriptions, as well as observations and interpretations made from the analysis of plans published in The Craftsman and other bungalow plan books of the period. The third section describes the Craftsman kitchen in Eugene, Oregon, and the differences between what was proposed by Stickley, what appeared in Craftsman and bungalow plan books of the period, and what was applied in actual homes in the study area.

History of the Craftsman Style

In the first years of the twentieth century, an architectural style emerged which served as an antidote for the opulent and cluttered appearance of the Queen Anne and High Victorian styles of the late 1800's. This style was based on simplicity, beauty, and honesty in construction and design. Although known in the United States as Mission or Arts and Crafts, it soon became commonly known as Craftsman, after a journal of the same name which was founded and published by furniture designer and carpenter Gustav Stickley from 1901 to 1916. Stickley's philosophy on design was based heavily on the English Arts and Crafts movement and the ideas of the

movement's proponent William Morris. Morris despised poorly designed, machine made goods, and was influenced by Ruskin and his Seven Lamps of Architecture, as well as Pre-Raphaelite artists who looked back to medieval times for honesty in craftsmanship.¹ Stickley also looked to the medieval period for its guild system in which a master craftsman worked with other guild members toward a common good, although the incorporation of machine crafted elements into his designs was allowed, as it freed the craftsmen to work on refinement and detail by hand. Like Morris, Stickley stressed time-honored craft techniques and the use of natural materials in his crusade to reform society through the arts.² These ideals became the basis for the formation of the United Crafts Guild, which was established in the United States in 1901.

Soon thereafter, Stickley began publishing The Craftsman magazine. This journal was devoted to increasing physical and spiritual health for all people, not just the economically advantaged, through the improvement of the environments in which people worked and lived. The first issue of The Craftsman was dedicated entirely to Morris and the virtues of his philosophy, and the second issue to Ruskin. The magazine initially consisted of essays by Stickley and other supporters of the Craftsman ideology on ways in which to adopt a new and healthier lifestyle. Topics included gardening, interior decoration, and home crafts, as well as writings by and about various artists. Simplification and beautification were emphasized as important elements in this new way of living.

As Stickley became more involved in designing Craftsman furniture, circa 1900, he "...became increasingly interested in a perfect setting for his ... furniture, [and] house design emerged as a prominent feature of [the]

magazine. . ." starting in 1904. ³ His interest and skill in furniture design made it natural for Stickley to turn his attention to interiors, rather than exteriors, and thus Craftsman houses vary greatly in their exterior form and appearance. "The Craftsman idea was broad enough to include farmhouses, suburban houses, mountain cabins, and semidetached city houses . . ." but in the early twentieth century, one style emerged as the most suitable vehicle for the Craftsman style: the bungalow. ⁴

The term bungalow originally referred to a type of informal summer house found in India, consisting of one story, with a large verandah. While its American interpretation departed significantly from the original Indian form, growing to one-and-one-half to two stories with significantly more elaboration of details, it nonetheless exhibited elements that were perfectly suited to the Craftsman ideal. (Figure 26) Standard features found in bungalows such as the open plan, porches, low ceilings, abundant windows, a sense of economy and comfort, and a connection with nature all prompted Stickley to adopt the bungalow as the unofficial Craftsman house. ⁵ To this basic house, was added simple but rich, naturally finished woodwork, built-in furniture, and hand-crafted lighting fixtures. Functionality was an important aspect of the interior, which made little use of the excessive decorative effects of the previous two decades. (Figures 27 and 28) Stickley perceived the style to be largely the result of elimination, not elaboration. He directed builders to ". . . plan richly and fully, and then prune away all that seems superfluous and superficial. . ." and everything that did not contribute directly to comfort and beauty. ⁶ The beauty of the style derived from the simplicity and high craftsmanship that were applied throughout the house. (Figures 29 and 30)

Among others, English Arts and Crafts designers Mackay Hugh Baillie Scott and Charles F.A. Voysey impressed Stickley with their interest in the totally designed interior. In these interiors, furniture, lighting fixtures, hardware, rugs, and even wall coverings and ceramic ware were all designed to go with the house. It was the details of Baillie Scott and Voysey's work rather than floor plans and elevations that initially appealed to Stickley, although increasingly he gave careful attention to both plan and elevation in his own designs.⁷ The wrought iron door hardware, half timbering, and built-in furniture were all derived from the work of the English Arts and Crafts movement, and became key elements in Stickley's idea of the American Craftsman style.

The abundance of woodwork and built-in furniture was one of the hallmarks of the Craftsman home. Stickley stated that "We need not dwell upon the importance of using a generous amount of woodwork [*sic*] to give an effect of permanence, homelikeness and rich warm color in a room."⁸ (Figure 29) Providing a source of contrast and decoration, the woodwork was not meant to be the prominent feature of the house, but to ". . . sink quietly into the background and become a part of the room itself. . ." ⁹ Stickley liked built-in fittings not only to simplify housekeeping and free rooms of excess furniture, but also because they increased the "live-in-ability" of each room. Even without moveable furniture, the Craftsman house still felt furnished and comfortable.

Because natural wood fittings were the primary source of detail in the Craftsman interior, surface quality was very important. (Figures 29 and 30) As stated in a Craftsman article entitled "Our Native Woods and the Craftsman Method of Finishing Them", ". . . much of the success of the whole Craftsman

scheme of building and detail depends on the right selection and treatment of the woodwork, which forms such an important part of the structural and also of the decorative scheme. . . " ¹⁰

Stickley was a superb inventor of wood finishes for his furniture. Much time was dedicated to the preparation and finishing of wood floors, doors and windows, surrounds, and built-in furniture and cabinetry in Craftsman homes. ¹¹ Rather than making great use of pigmented stains, Stickley preferred to fume the wood with varying strengths of ammonia, diluted sulfuric acid, or oxide of iron solutions, a process which in a very short time gave the wood the patina that normally developed as a result of aging slowly. Avoiding the normal filling and staining processes, this technique also allowed the inherent color and surface quality to show through. If a darker color was desired, the fumed wood could ". . . be given one or more coats of thin shellac, with a little color carried on in each coat, and then finished with wax. . ." ¹² For woods whose color was not affected by fuming, light colored stains that were compatible with the natural color of the wood were sparingly applied. Colors of dark and light browns, green, and gray tones were used to help create the desired effects, while still allowing the wood grain to show through. The final finish consisted of an application of paste wax, rubbed to satin smoothness.

The woodwork, cabinetry, and built-in furniture displayed recessed panels in varying arrangements, with squared or slightly beveled edges. Applied moldings were rare. (Figures 29 and 30) "Since Craftsman woodwork was essentially beautifully finished flat boards, it would be simple to make anywhere, its final appearance dependent on the variety of wood used and its finish. The quality of the completed house would depend on the skills of the

skills of the local builders and the materials used." ¹³ Stickley stated that "We are taking up only the woods that are native to this country, for the reason that they are nearest at hand and because, when finished by our method, they reveal the beauty of color and grain that forms the basis of the whole Craftsman idea of interior decoration." ¹⁴ Stickley seemed to prefer oak, which was available in the eastern regions as were other hardwoods, but different regions produced different woods. Redwood was used in California, and Douglas fir and cedar in the Northwest, all of which resulted in varied but pleasing interior effects.

Closeness to nature was also a significant part of the Craftsman ideal, and "The sense of unity with the surroundings was maintained at least partly by using locally available construction materials." ¹⁵ The abundance of natural light, provided by the banks of windows in the living rooms and dining rooms, helped create a stronger visual connection between inside and outside. The use of large open and screened porches also facilitated the merging of this indoor / outdoor boundary.

These interiors illustrated the Craftsman philosophy, promoting higher health by incorporating an aesthetic that was visually pleasing with a level of comfort and ease of use that was unprecedented in American architecture. In a 1913 issue of The Craftsman, Stickley describes the style in his own words.

Today the Craftsman Movement stands not only for simple, well made furniture, conceived in the spirit of true craftsmanship, designed for beauty as well as comfort, and built to last, it also stands for a distinct type of American architecture, for well built, democratic homes, planned for and owned by the people who live in them, homes that solve the servant problem by their simple, pleasant arrangement, and meet the needs of wholesome family life. Big, light, airy living rooms that foster the social

spirit are a part of its purpose; it holds as essential the open fireplace as the natural nucleus for happy family life. The plain yet decorative woodwork and built-in fittings that help to simplify housework and produce a restful, homelike atmosphere are inherent in its plan. The sheltered places for outdoor dining, rest and play, and the healthful sleeping porch which is coming to be recognized as so vital a part of the modern home are inevitably a part of the Craftsman home. It stands too, for the companionship of gardens, the wholesomeness of country. . . [and]. . . it aims to be instrumental in the restoration of the people to the land and the land to the people.¹⁶

Stickley goes on to explain the benefits of his ideas in relation to farming, industry, children's education and civic improvement, all of which result in a more informed and participatory public, and therefore a heightened sense of patriotism and democracy. "His professed wish was 'that the Craftsman house may. . .be instrumental in helping to establish in America a higher ideal, not only of beautiful architecture, but of home life.'" ¹⁷

Characteristic Elements of the Craftsman Kitchen

Although the kitchen was a work room not conducive to the same type and amount of detail found in other rooms of the house, it nonetheless exhibited many of the features that were important in Craftsman design. (Figure 31) The following sections will identify and describe the primary features of the Craftsman kitchen, based primarily on extensive study of The Craftsman magazine and other period publications, as well as observations of approximately ten intact or slightly modified Craftsman influenced kitchens.¹⁸ Identification will also be made of features that are not in themselves character defining, but when applied in conjunction with all of the other features, add significantly to the Craftsman character of the kitchen.

Placement and Plan of the Kitchen

The drudgery of housework incited the efficiency movement in the 1870s, which resulted in many of the theories that were carried through to the 1910s and 1920s. Part of making housework less dreary included careful kitchen planning, and in keeping with Craftsman philosophies, simplicity, beauty, and functionality were part of the design process for the Craftsman kitchen. The placement of the kitchen within the house and the kitchen plan itself are important features, and the Craftsman philosophy on kitchen design is worth mentioning. Stickley believed that in planning the house, the kitchen should be considered first rather than last. His attitude regarding its placement is interesting:

Of late years architects have experimented with the position of the kitchen in the home, trying it in the front of the house, making it equal with the drawing room in architectural importance. . .often giving it the advantage as to sunniness and view over all the other rooms. And is there not reason for this? Should not the room where the housewife must spend the major part of her days be the cheeriest, most attractive room of the whole house? ¹⁹

In practice, however, it seems that the kitchen remained secondary in importance to the main areas of the house. Little evidence has been found to support Stickley's statement, and in many of the house plans published in The Craftsman, Stickley actually gave very little descriptive information regarding the actual features of the kitchen, spending considerable time describing the other rooms. Given this discrepancy, interpretation of the house plans, drawings, and photographs supplied in the publication, as well

as other books of the period, served as the primary indicators of what was actually practiced in Craftsman kitchen design.²⁰

The location and size of the kitchen were often dependent on whether or not the household had servants to help with cooking and cleaning. The house with servants tended to have a kitchen that was somewhat detached from the rest of the home, with the servant's room often adjacent to it, whereas the kitchen in the servantless house was more integrated preventing the total isolation of the housewife from her family.

The average size of the kitchens found in The Craftsman was approximately twelve feet by thirteen feet, although the size and shape varied from house to house. (Figures 32-34) The kitchens were almost always placed at the rear of the house, either in a corner or along the side toward the rear. On average, Craftsman kitchens had three doors, one leading to a rear porch or entry, and one leading to a pantry, which often separated the kitchen from the dining room, or sometimes to the dining room directly. A third door opened to the rest of the house, to a hallway or stairs to the basement. The rear porch, also called the kitchen or utility porch, seems to have been an imperative feature in Craftsman and bungalow plans. Laundry tubs were often shown on house plans as being located in the back porch or in a second pantry, so that the work did not have to be done in darkness of the cellar, though this was not always the case. Some Craftsman homes were also designed with summer kitchens, usually adjacent to the regular kitchen, where removable window panels could be replaced with screen panels in the summer, bringing ". . . fresh air and brightness. . . to tasks that would be wearisome indoors."²¹ (Figure 34) In the winter, the summer kitchen was closed and used for cool storage. The kitchen generally had three or four

windows, located along one wall or two adjacent walls, depending on the location of the kitchen within the house plan. Windows were sometimes paired or in threes, although single windows placed at regular intervals along one wall were also common. Windows that looked onto the rear porch were also evident.

A large majority of the house plans from The Craftsman include a serving pantry, sometimes called a "butler's" pantry, between the kitchen and the dining room, supplementing the cabinetry and storage in the kitchen proper. The serving pantry often contained a sink and appeared to have included many built-in shelves and cupboards, and was accessed by swinging doors from the kitchen and the dining room. (Figures 20-22 and 33) In some cases the principle china cupboard was built into the wall between the kitchen or the butler's pantry and the dining room, and had ". . . small paned or leaded glass doors on the dining room side, and the wooden doors at the back treated like the wood trim of the [dining] room. . .".²² With this cupboard design, dishes could be put away directly from the kitchen or pantry, rather than carrying them into the dining room.²³ The location and planning of all of these spaces in relation to the kitchen were carefully thought out, attempting to create not only more efficient work spaces, but also more comfortable, cheerful environments in which to work.

The kitchen layout itself required an efficiency of movement which was facilitated by careful placement of the necessary elements. These included the sink, the stove, and the workspace and cabinetry, as well as features such as the doors and windows. (Figure 10, bottom right) According to Stickley, "The properly arranged kitchen should be as 'open' as possible, to prevent the accumulation of dirt. There should be no place where soap and

water may not be freely applied, and the arrangements may easily be made so that the work will be greatly facilitated." ²⁴ Craftsman designs ideally provided plenty of built-in cupboards, plumbing, a hooded range (preferably gas), and a n icebox that could be filled from the outside, usually located on the kitchen porch. While the placement of these elements varies, analysis of several different plan books of the period suggests that there were some very loose guidelines that were followed in the planning of the room.

The house plans studied did not all indicate the placement of cabinets, but those that did usually showed them placed along one or sometimes two walls. Located near the sink, the range or in the pantry, the built-in cabinets usually did not appear to encompass the entire wall, but were small sections of cabinets. In many of the plans, the sink, which included at least one and often two drainboards, was placed under or next to a window. The range (electric, gas, coal, wood or a combination) was generally placed across the room from the sink, either along the opposite or adjacent wall. The icebox was nearly always located along an exterior wall in an out-of-the-way place such as the back porch, pantry, or in its own alcove area. Being placed along an exterior wall allowed it to be filled with ice from the outside through a rear opening.

In suggesting that the kitchen be thought of first instead of last when planning a house, Stickley also stated that ". . . its use as a dining room as well as a kitchen should be carefully considered." ²⁵ In some cases the kitchen was enlarged and designed to include a table and chair, but others incorporated small breakfast nooks. These areas were located within the kitchen, and consisted of a small (sometimes folding) table with benches on

either side. The nooks were usually placed near a window, and would have provided an informal and convenient place to breakfast or relax. (Figure 35)

The abundance and variation of different plans put forth by The Craftsman and other bungalow plan books of the period make identifying the "typical" Craftsman house plan or placement of the kitchen within that plan virtually impossible. The locations of features such as the serving pantry, the rear porch, the cabinets, the sink, the range, and the icebox appear to follow the general rules of placement outlined above, though other variations exist. While the placement and floor plan of the kitchen are important in the overall character of the room, the real character defining details are found in the craftsmanship within the kitchen itself.

Cabinetry

The built-in cabinetry in the Craftsman kitchen is often its most striking feature. Part of the Craftsman philosophy on house design was that the finished house be as livable and usable as possible without the clutter of previous decades, and built-in kitchen fittings successfully fulfilled this requisite. Craftsman kitchens were somewhat ahead of their times in that they offered built-in cabinetry as a structural feature of the kitchen in an era when moveable kitchen furniture, such as Hoosier Cabinets and large work tables, were becoming more and more popular. Permanent, built-in features such as cabinets, breakfast nooks, drop tables, built-in ironing boards and pie cupboards established clear patterns of use that were not as evident or as definitive in earlier styles where kitchen elements could be moved around. (Figures 35 and 36) The immovable nature of the built-ins,

while not necessarily changing the use of the kitchen, more clearly defined the use of space and the traffic patterns within it.

According to Stickley, "In no other part of the house does the good old saying 'a place for everything and everything in its place' apply with more force than in the kitchen."²⁶ The cabinetry, with its abundance of shelves, drawers, bins and cupboards provided storage space for "everything", and was often a more efficient use of space than movable furniture, which often required more area. Necessary elements such as ironing boards and tables were built to fold up or fit into a built-in cabinet when not in use, and thus required little space. Built-in cabinets initially consisted of single sections, but later grew to encompass one and sometimes two walls of the kitchen. Whether arranged in banks or single sections, cabinets varied in their locations. Some floor plans show them on either side of the sink or range, and others indicate them grouped in the wall between the kitchen and the dining room. Still others show them to be several small sections scattered through the kitchen.

Cabinetry was built of all types of wood, including oak, cypress, hard pine and brown ash and was most often left with a natural finish rather than paint. Stickley liked working in oak, but also advocated the use of native woods, whatever they may have been in each region. In The Craftsman, descriptions of woodwork generally indicated finishes of brown, green, or gray tones.²⁷ The carcass was of simple construction, with butted joints. The base cabinets all appear to have been constructed with no toe space, and were basically boxes placed on the floor, with space for vertically stacked drawers and large dry bins. (Figures 37 and 74) The cabinet doors, drawers and bins closed flush with the face of the cabinetry, creating a very flat

surface accentuated only by the slightly recessed panels of the doors. The cupboard doors were styled with flat boards and rarely exhibited curved moldings, and the panel designs mimicked the interior doors of the house, creating continuity of detail while retaining simplicity. (Figures 38 and 39)

The serving pantry and/or pass-through cupboard were important elements of the Craftsman kitchen. Whether the serving pantry was used for serving and cleaning dishes or for the storage of linens and china, it appears in many Craftsman and bungalow house plans of the period. Built-in dining room sideboards were also common features, and often seemed to take the place of a full-sized serving pantry. The pass-through cupboard was sometimes located inside the serving pantry, in the wall separating the pantry from the dining room. The pass-through consisted of cupboards above, and a countertop and base cabinet below, with a pass-through serving space between. This opening sometimes had a sliding pocket door so that the pass-through portion could be closed when not in use. The upper cupboards had solid doors on the kitchen side and glazed doors on the dining room side. The base cabinet consisted of two-way drawers or more cabinets for storage. Drawer pulls, hinges and latches designed for The Craftsman were of simple copper or brass designs, though simpler brass fittings were also employed. (Figures 37 and 40)

The one or two walls that were occupied by the cabinets were balanced by two or three walls that were left relatively devoid of built-in features. Occasionally small sections of wall cabinets, shelves, or built-in ironing boards were placed on these "blank" walls. In general, these walls were left open for the placement of movable features such as the stove, work table, eating table, or open shelves.

Countertops and Sinks

As evident in the illustrations and descriptions of early issues of The Craftsman magazine, the early Craftsman kitchen had work tables and it had small sections of built-in counters and wall cabinetry. (Figures 41 and 42) Later designs made further use of built-in counter and cabinet space, and the importance of the work table as a separate piece of furniture in the kitchen diminished as the built-ins became more common. Popularity of the continuous workspace grew along with the idea of built-in cabinetry. Publications of the period indicate that by the late 1910's and into the 1920's, continuous countertops became more common, taking the entire length of one or two walls of the kitchen, with more integrated sinks and drainboards. (Figure 42) Counter material ranged from wood to zinc to tile, although wood seemed most common.

The sinks were still mounted on the wall, but were no longer supported by the legs on the front, and though they were set below the level of the counter, the countertops and sinks were designed to create a more continuous work surface. The space under the sink was used for storage, and was either left open or was enclosed within the cabinetry. (Figures 42 and 43) Initially, the faucets were separate for hot and cold water, and later the "mixer" faucets became common.

The Floor

A 1905 issue of The Craftsman states that "... for the floor of the kitchen nothing has yet been found so satisfactory as a prepared cement. . .

the same material may be used in tiled pattern for a high wainscot." ²⁸ The material apparently came in a variety of colors, and could be washed as often as necessary without damage to its surface. (Figure 41) In practice, however, it appears that wood was more commonly employed. Wood floors usually consisted of oak, hard pine or maple, although regional variations existed. Treatment of the wood floor included ". . . wood filler so that its surface is made smooth and non-absorbent. The color should be made the same as that of the woodwork, or a little darker; after the stain is applied, the floor should be given one coat of shellac and then waxed." ²⁹ Baseboards appear in drawings of Craftsman kitchens, but no mention was found regarding their dimensions or details.

Linoleum was available during this period, but it is not often mentioned by Stickley, presumably because of his propensity for more natural materials. Whether tiled cement or wood, the floors in the kitchen exhibited little of the detail or design found in linoleum of that time.

Lighting

Natural light was an important element throughout the Craftsman house, and in theory, the kitchen was no exception. Work spaces were often placed near windows for the maximum use of natural light, as suggested in many of the floor plans. In a large proportion of plans, the sinks, drainboards, and corresponding countertops were placed directly under or next to windows, a practice which is still common today. (Figure 43) The windows appear to have been double hung, a style that takes a minimum of space, although casement windows were also used. The kitchen usually had a

back door leading outside, or to a porch or summer kitchen, which would often have single or multiple panes in it to provide light from outside. (Figures 21 and 44)

Artificial lighting was used to illuminate areas of low light, such as the stove and sink areas or secondary work spaces, and also provided light in the evening hours. "Stickley believed that lighting was of the utmost importance in the Craftsman interior, and his fixtures, made mostly of hammered copper (iron, brass, and fumed oak were also used), were rough finished to avoid a highly polished, machine-made look. The shades on Craftsman and other Arts and Crafts lighting fixtures were made of mica, colored glass, or woven willow."³⁰ Simplicity abounded in Stickley's light fixture designs, which displayed basic geometric shapes with very simple linear ornament. (Figure 45) Though kitchen lighting specifically is not addressed by Stickley or other bungalow books, fixtures were probably significantly less elaborate than those found in other rooms of the house.

In the kitchen, overhead lighting was most common, and by today's standards was relatively poor. The fixtures were presumably of typical Craftsman design, simple hand-crafted metal and glass lamps that were reasonably sized and relatively unassuming. Wall sconces were also employed, to illuminate the area near the sink, stove, or work space during hours of darkness.

Wall Treatment

Walls were finished in plaster, and were tinted or painted warm colors such as cream or pale yellow. Wainscot was occasionally used, in wood or tiled cement, but most often the walls were simply plastered and had a high

baseboard. Color use in the kitchen was limited to soft colors that inherently complemented the woodwork. White was rarely used, although a totally white kitchen was illustrated in an article in a 1915 issue of The Craftsman.

Appliances

Little is said in by Stickley regarding appliances, although he does state that ". . . the equipment for the work that is to be done should be ample, of good quality and, above all, intelligently selected." ³¹ Several references are made to hooded ranges, which carry the heat and odor of the kitchen away from the rest of the house. It was also suggested that the range be built in, eliminating some of the problem cleaning areas behind a moveable unit. (Figure 31) In most photographic and floor plan views studied, however, it appears that free-standing cookstoves were used, rather than built-in ranges.

The icebox was usually placed in a location where ice deliveries did not interfere with the kitchen. Along an exterior wall of the room, on a rear porch, or in a pantry were the most common sites for the icebox. (Figures 20, 22, 32 and 33) Few other references to appliances were made.

The Craftsman Kitchen in Oregon

While The Craftsman magazine put forth Stickley's ideals, regional and more vernacular adaptations were bound to develop. It is necessary to note that what Stickley stated as ideal for the style was not always what was evident in the plans published by him. In addition, what was observed in homes throughout the course of this study was not always what either Stickley or his publication advocated. The basic elements of the style, such as the open plan,

built in furniture, color use, and simple, elegant craftwork seem to be common regardless of the region but there were several variations that will be discussed.

The Craftsman style was popular in the study area from about 1905 until 1920, when it began to be diluted with newer styles and influences. Influenced both by Stickley and by the Southern California bungalow style promoted by architects Greene and Greene, the homes that were visited clearly carry the impact of the Craftsman movement. Stickley stated in 1909 that

... it is only a few years since we [Americans] began to apply [natural wood] to the building and furnishing of ... our homes. With us the realization of natural wood when used as a basis for interior decoration first took root in the West, particularly on the Pacific Coast, where the delightful atmosphere of rooms that were wainscoted, ceiled, and beamed with California redwood gave rise to a new departure in the finishing and decorating of our homes, and stirred the East to follow suit.³²

Because there has been little study of the Craftsman style in Oregon, this portion of the study consisted of interpretation of the style as studied in Craftsman and bungalow plan books of the period, and through visits to approximately twenty-five homes in the Eugene, Oregon community. In studying these examples it was found that many of the homes retained virtually unaltered living spaces, but that most kitchens had been altered to some extent. Given the small stock of Craftsman houses with intact or minimally altered kitchens remaining in the area, the study was expanded to include homes of Craftsman influence within the southern Willamette Valley (including the neighboring communities of Springfield, Cottage Grove, and Corvallis). In many cases, these homes, too, had extremely altered kitchens. Overall, there were some kitchens that retained enough features to assess

whether the kitchens had Craftsman features. Where possible, notation was made regarding placement of the kitchen within the house, the configuration of surrounding spaces (i.e. porches, pantries, dining rooms), cabinet construction, lighting, and wood and wall finish. Through these site visits, the following observations were made in regards to the Craftsman style in this region of Oregon.

Placement and Plan of the Kitchen

Generally, there was little deviation in the placement of the kitchen between plans in period publications and the homes that were visited. Most often located in a rear corner or along the side of the house, the kitchens were usually adjacent to the dining room and the rear porch. The average size of eleven to twelve feet by thirteen to fourteen feet, and the basic square to rectangular shape was also consistent with The Craftsman and bungalow books. The three door average was continued, with doors leading to the porch, the dining room, and to the hall or stairway to the rest of the house. Many of the kitchen porches still existed in good condition, and others had been enclosed. Most of these porches still served as secondary storage spaces, and thus retained their original use. In talking to some homeowners, it was ascertained that historically the icebox had been located on the rear porch, although most now kept the refrigerator in the kitchen. All of the homes visited had basements, and it is presumed that washing machines, if they were used, were placed there rather than in the kitchen or porch. Several of the houses still had large wash sinks in the basements.

One significant deviation between period publications and actual houses was the absence of the serving or "butler's" pantry. It seemed to have

been reduced to a simple pass-through cupboard, with leaded or beveled glass on the dining room side and solid doors on the kitchen side. This variation may have been a response to space limitations or the need for cost effectiveness, or simply a more vernacular interpretation of the style.

Generally, one or two walls was covered with built-in cabinetry, and the others were left open, allowing for the placement of the stove, table, or other element necessary in the kitchen. The empty walls sometimes displayed a small, single wall cupboard, or an ironing board cabinet, but were otherwise bare.

Cabinetry

The style of cabinetry, extensive use of woodwork and the natural finishes have all emerged as character defining features of the Craftsman kitchen. In all of the kitchens with any identifiable integrity, built-in cabinetry appeared, and it usually encompassed at least one entire wall of the room. While the woodwork in many of the kitchens had been painted, the construction and style of the cabinetry was still evident. As previously mentioned, the pass-through china cabinet, a key element in the Craftsman cabinetry system, was found repeatedly in homes throughout the study. It was also of simple and functional design with a natural finish, and was usually located in the wall separating the kitchen from the dining room. The pass-through ranged from a small window-like opening with a sliding door, to a large, full-height built-in cabinet that encompassed nearly an entire wall, and this variation was not necessarily the result of high style versus vernacular design. A small, window-like pass-through was found in a home

of exceptional quality, and the larger more encompassing cabinets were found in both high style and more modest homes.³³

The existence of fold-up tables and ironing boards was evident, although in many cases these had been removed or covered. Although Stickley emphasized the potential use of the kitchen as an eating area, no evidence of built-in nooks was found in the homes visited for this study.

The kitchen cabinets themselves displayed many of the same features proposed by Stickley and illustrated in period publications. In most cases the wall cabinets reached from just above the counter to the ceiling, and were arranged to cover one wall or two adjacent walls. Their verticality was emphasized by a formation consisting of tall cupboards topped by shorter ones. (Figure 46) Pie cupboards, with vents to the exterior for the cooling of baked goods, were found in a majority of the kitchens that were visited, though no mention of this feature was found in The Craftsman or in other publications.

The recessed panel cupboard door patterns were typical in their simplicity, a quality which further accentuated the craftsmanship and the finish. The cabinet doors were often miniature versions of the doors in the rest of the house, emphasizing continuity. In some Craftsman-influenced homes beveled edges appeared on the panels of the cabinet doors, but in most homes, the typical flat, square-edged board construction was used. In either case, the quality of workmanship was evident in the tight joints and carefully fitted doors, drawers and bins.

Where it was still in place, the original hardware in all of the kitchens was similar and consisted of simple brass or plated half-moon drawer pulls and square cupboard door latches. (Figure 46) This hardware departed

significantly from the hand-made types illustrated in The Craftsman, but appears to have been the most common type used in the study area during the period.

Variations of the Craftsman style appear to be the result of differences in available materials. Because wood was the primary source of embellishment in the Craftsman home, the use of native wood was the most obvious difference in regional interpretations. In Oregon, the abundance of Douglas fir made this wood the material of choice in most homes, including those influenced by The Craftsman. In some cases other woods such as cedar or non-native hardwoods were also employed for decorative elements, and only one of the homes studied utilized strictly hardwood for interior detail as was preferred by Stickley.³⁴

Both flat grain and clear vertical grain wood were used, and each provided its own color variations. Woodwork in some homes appeared to have been stained to a dark reddish walnut color and covered with a clear finish, while in others the wood had simply darkened with age to a reddish gold hue. The clear vertical grain wood resulted in a darker color, while the flat grain was lighter and more variegated, and there appeared to be no mixing of flat and clear vertical grain within the same room. There were no examples of wood that had been fumed with chemicals, as described earlier. In several homes the woodwork was nearly intact but had been painted, making identification of wood type and finish difficult. While this change significantly altered the character of the room, the integrity of material and location of the cabinetry and woodwork still provided good examples of typical kitchen cabinetry and layout.

Countertops and Sinks

In only three kitchens were the wood countertops intact. Others had been covered or replaced with laminate tops. While the types of replacement materials used were not compatible with Craftsman ideals, the counter is a contributing feature in the kitchen, and its alteration, while detrimental, did not invalidate the kitchen's Craftsman character.

In all of the kitchens with older sinks, mixer faucets were observed. These faucets were probably a later addition or change from the original separate faucets for hot and cold water. All of the older sinks were wall-hung, and exhibited the high backsplash, but no built-in drainboards as was so often indicated in plan books. In the cases in which the wood counter was intact, the sinks were set below counter level, and did not site on top of or flush with the countertop. (Figures 47 and 48)

The Floor

In the houses visited, the floors were of varying integrity, from original wood finish to modern vinyl. Of the uncovered wood floors, there was no immediate evidence that there had been any linoleum used originally. Although Stickley strongly recommended the use of concrete floors, there has been not evidence discovered thus far that this material was ever employed in the Craftsman influenced kitchens in this study.

Lighting

In addition to the natural light provided by windows and glazed doors, the subject homes also displayed electric lighting. In few of the homes that

were inspected did original lighting fixtures remain anywhere in the house. In all cases but two, the kitchen ceiling fixtures had been replaced with updated lights that probably did not resemble the originals. Several kitchens retained the small wall lamps placed near or over the sink.

The kitchens in which the lamps were retained were both in a duplex. On one side the fixtures consisted of a single-bulb electric lamp hanging from the center of the kitchen ceiling which displayed a squared tulip-shaped shade, and was similar to the wall sconces and ceiling fixtures throughout the house. (Figures 49-51) The other kitchen had a simple pendant-like fixture with virtually no embellishment. Both kitchens retained simple wall lights next to the sinks. One other home retained a more elaborate wall lamp over the sink, which probably matched the original fixtures elsewhere in the house, though none remained. (Figure 48)

Other homes visited displayed similar fixtures in the dining rooms and hallways, suggesting that there was a significant difference in the type of lighting fixture used in the study area as compared to those proposed by Stickley in The Craftsman. Stickley's lamps were of very squared, linear design, and were hand-made, whereas many of the fixtures observed in the study area consisted of more curvilinear floral design, with tulip shaped shades on curved brackets that were probably machine crafted.

Wall Treatment

Plaster was the most common treatment for walls in all of the kitchens visited, and this finding did not deviate from the recommendations put forth in The Craftsman. None of the kitchens that were visited displayed wainscot or evidence that wainscot had originally been used. In some cases the

original wall had been covered with sheet rock, making assessment of the original finish impossible without damaging the existing walls. The color found in many of the kitchens was white, which does not conform to Stickley's ideas on color for the kitchen. Because of the somewhat invasive nature of accurate color analysis, none was performed to determine the original colors used in any of the kitchens.

Appliances

Original appliances in early twentieth century homes are rare. In only one of the homes studied did the original stove remain, and it has since been removed. In all others, the refrigerator and stove had either been removed altogether, or replaced with more efficient models. None of the homes exhibited built-in ranges or the remnants of such, nor did any display metal hoods over the stove or range. Several of the kitchens retained or the owners had recently removed the flue for the old stoves.

Summary

As a result of the study of houses in The Craftsman, study of other plan books of the period, and site visits to intact or nearly intact Craftsman style homes, a list of the characteristic elements of the Craftsman kitchen has been developed. The difficulty in arriving at a definitive list of "Craftsman features" comes partly from the fact that the style is holistic - each element in the room contributes to the whole effect. Each element individually may seem rather ordinary, but when combined the result is clearly Craftsman.

When one or two or more of the individual elements are removed, the room loses some of the details that make up its whole character.

As seen both in plan books and in site visits, the Craftsman kitchen is nearly square in shape, measuring approximately twelve by thirteen feet. It is usually located toward the rear of the house, along the side or in the rear corner. Accessed by several doors, the kitchen is usually adjacent to a rear porch, a pantry or dining room, and possibly a hallway or stair, depending on its placement in the house plan. The kitchen is naturally lit by several windows on one or two walls, again depending on the placement of the room within the floor plan.

According to Craftsman and bungalow house plans, the kitchen sink, most often located under or next to a window, was not normally placed on the same wall as the stove. This was usually the case in the homes that were visited as well. The stove was frequently placed on the opposite wall from the sink, and sometimes on the opposite end of an adjacent wall. The pass-through cupboard was placed in the wall between the kitchen and the dining room, whether it was within a serving pantry or standing alone.

Within the kitchen, the primary feature is the abundance of naturally finished wood, as seen in the cabinets, pass-through pantry, the countertops, and the floor. In the period literature and in the homes visited, the cabinets may encompass one wall or two adjacent walls, and consist of base cabinets and countertops, and wall cabinets that reach the ceiling. Small, single sections of cabinets may be found on the "blank" wall where the stove or table was located. The cabinetry itself has two features that make it character defining in the Craftsman kitchen. The first is the fact that it is built-in, a

structural part of the room. The second is the simple construction of the solid board carcasses and the recessed panel doors.

The features that contribute to the Craftsman quality of the kitchen include the sink, wood countertops and floor, and the Craftsman style light fixtures. As evident in kitchens with high integrity, the wall mounted porcelain sink with high backsplash is often placed under or next to a window, and sits slightly lower than the countertops, though still effectively forming a continuous work surface. The wood countertops are part of the base cabinet system, which usually runs along one or two walls. The wood floor usually has no embellishment or inlay, and was not commonly covered with linoleum. Period literature and actual homes display lighting fixtures, which varied in type, located in the center of the ceiling, and perhaps a smaller one next to the sink. Walls are finished in plaster, with a coat of soft colored paint.

According to the homes that were visited, the primary features of the Craftsman kitchen are the pass-through cupboard, the built-in cabinets, and the clear naturally finished wood. These features are critical to the Craftsman kitchen, and their removal or alteration seriously compromises the integrity of the room

The contributing features of the Craftsman kitchen each clearly add to the overall ambiance of the room, the absence of any one would does not compromise the Craftsman character of the room. In combination, however, their absence begins to affect not only the historic integrity of the kitchen, but its identification as Craftsman. Though not classified as character defining, they are extremely important elements in the Craftsman kitchen.

Having described the Craftsman kitchen and identified the individual elements that are important in defining in a Craftsman kitchen, the retention, preservation and rehabilitation of these features will be addressed.

Notes

¹ "Ruskin discussed the seven conditions necessary for good, that is, moral, architecture: Sacrifice (architecture as contrasted to mere building, the necessity of ornament); Truth (no sham materials, machined detail, or disguised structure); Power (expressive and grand massing); Beauty (based on observation of nature); Life (bold and irregular forms expressive of use and handcraft); Memory (building for posterity and preserving ancient buildings); and Obedience (adherence to traditional Christian architectural forms." From Roth, Leland M, America Builds: Source Documents in American Architecture and Planning (New York: Harper & Row, Publishers, 1983): 99. Many of these ideal can be seen expressed in the Craftsman style.

² Mayer, Barbara, In the Arts & Crafts Style (San Francisco: Chronicle Books, 1992): 9.

³ Smith, Mary Ann, Gustav Stickley: The Craftsman (Santa Barbara: Peregrine Smith, Inc., 1978): 34.

⁴ Stickley, Gustav, Craftsman Bungalows, Introduction by Alan Weissman (New York: Dover Publications, 1988): vi.

⁵ Stickley, Craftsman Bungalows, vi.

⁶ Stickley, Gustav, The Best of Craftsman Homes (Santa Barbara: Peregrine Smith, Inc., 1979): 6.

⁷ Smith, 17.

⁸ Stickley, Craftsman Homes: Architecture and Furnishings of the American Arts and Crafts Movement (New York: Dover Publications, 1979): 185.

⁹ Stickley, Craftsman Homes, 185.

¹⁰ Stickley, Craftsman Homes, 185.

¹¹ Lively, John, "Craftsman Houses: Gustav Stickley as architect and interior designer," Fine Homebuilding (December 1986/January 1987): 26.

¹² Stickley, Craftsman Homes, 188.

¹³ Smith, 77.

¹⁴ Stickley, Craftsman Homes, 185.

- 15 Stickley, Craftsman Bungalows, vi.
- 16 Stickley, Gustav, "The Craftsman Movement: Its Origin and Growth," The Craftsman 25, No. 1 (October 1913): 17-18, 23-26.
- 17 Stickley, Craftsman Bungalows, vi.
- 18 Other sources consulted include The American Bungalow: 1880-1930 by Clay Lancaster, Good Housekeeping Magazine 1910-1920, Bungalows, Camps and Mountain Houses by William Phillips Comstock, . Houses visited were located in the upper Willamette Valley in Eugene, Springfield, and Corvallis Oregon..
- 19 The Craftsman 27 No. 1 (April 1915): 129.
- 20 Other books that were consulted include Comstock's Bungalows, Camps and Mountain Houses, 1915; Keith's Attractive Homes: 100 Designs, 1908; Phillips' Book of Bungalows, 1920; Saylor's Bungalows..., 1911; Stillwell's Representative California Homes, 1922; and Alladin and Fenner plan books.
- 21 Stickley, More Craftsman Homes, 5.
- 22 "The Dining Room As A Center of Hospitality and Good Cheer," The Craftsman 9 (November 1905): 233.
- 23 "Step saving" kitchen planning was an idea initiated by the Beechers in the mid-1800's, and it was commonly mentioned in household planning and home economics publications of the late nineteenth and early twentieth centuries.
- 24 "Our Home Department," The Craftsman 9 (September 1905): 851.
- 25 Stickley, Craftsman Homes, 143.
- 26 Stickley, The Best of Craftsman Homes, 179.
- 27 "Our Native Woods and the Craftsman Method of Finishing Them", Craftsman Homes: Architecture and Furnishings of the American Arts and Crafts Movement (New York: Dover Publications, 1979): 185-193.
- 28 "Our Home Department", The Craftsman, September 1905, 852.
- 29 Stickley, Craftsman Homes, 193.

³⁰ Poore, 191.

³¹ Stickley, Craftsman Homes, 142.

³² Stickley, Craftsman Homes, 185.

³³ This was the McNutt House, located on High Street in Eugene, Oregon.

³⁴ In the McNutt House the kitchen woodwork and cabinetry had all been painted, but the woodwork throughout the dining room, living room and hallway was naturally finished oak.

CHAPTER IV

REHABILITATION OF THE CRAFTSMAN KITCHEN

Precisely because the utility rooms of the home, the kitchen and the bathrooms, are so heavily used, they are the rooms that are most often changed and updated, and they are usually done so to a much greater extent than the rest of the house. It is important that the kitchen be easy to use, comfortable and especially efficient. Clearly there are elements in the historic kitchen, primarily the appliances and electrical systems, which are no longer feasible in a twenty-first century kitchen. However, there are also elements that are still functional and enhance the room's ambiance and visual appeal. It is these features that can and should be preserved or restored, thus retaining the historic character of the room while rendering it useful and efficient for many years to come.

Rehabilitation or restoration of a historic building requires careful consideration. The Secretary of the Interior's Standards for Rehabilitation provide some general guidelines for interiors for the process.

An interior floor plan, the arrangement of spaces, and built-in features and applied finishes are individually and collectively important in defining the historic character of the building. Their identification, retention, protection, and repair should be given prime consideration in every rehabilitation project and caution exercised in pursuing any plan that would radically change character-defining spaces or obscure, damage or destroy interior features or finishes.¹

In many cases, modified kitchens can, with varying degrees of work, be returned to their historic appearance. Some kitchens, however, have been so drastically altered that reconstruction, rather than restoration would be

necessary to reclaim their original form.² This study will address preservation and rehabilitation in two kitchens: one that represents a virtually intact kitchen, and the other a modified kitchen. Both still clearly retain Craftsman features. In addition to rehabilitation of built-in elements, the study will also address the incorporation of lighting, wall treatment and color, and appliances in the historic kitchen. Reconstruction, which is often necessary in a drastically altered or remodeled kitchen, will not be addressed in detail. Although reconstruction of certain individual features may be discussed, and these guidelines could still apply to reconstructive work, this study will focus primarily on the issues surrounding the preservation or rehabilitation of the room as a whole.

Three general descriptive phrases should be used to describe the condition of an older kitchen, relating to its historic integrity: virtually intact, minor modification, and major modification. The virtually intact kitchen has had very little alteration to the floor plan, retains its original cabinetry and hardware, floor, wood finishes, and doors and windows. (Figure 51) Appliances usually have been updated, but are often placed in the same location as the original appliances. Use of auxiliary spaces such as the pantries and rear porch continues. The walls may have been re-plastered, painted, or wallpapered, and the original lighting fixtures may have been replaced, although remain in the same location. The countertops and the sink may be either original or replaced in kind. In essence, the virtually intact kitchen still displays its built-in features, window and door placement, natural wood finish, floor, and sink. It retains its historic appearance overall, and would be easily returned to its original state if desired.

A kitchen with minor modifications has had some changes made to the built-in features and finishes. It may have had the woodwork painted, although the cabinetry remains in place as built with its original doors, and possibly hardware. (Figures 52 and 70) The wood floor may remain intact, and the doors and windows would also be original. The basic floor plan of the kitchen remains essentially the same, although the appliances, as in most kitchens, have been replaced.

Though the built-in cabinetry remains in place, the wood finish is usually altered, thus compromising the character-defining features. Features such as the counter, floor, wall finish and lighting may also be changed. The more these features are altered, the more detrimental the effect on the historic integrity of the kitchen. This kitchen is still recognizable as a Craftsman kitchen, but the ambiance provided by the natural finish of the woodwork, the old hardware, older style sink, countertops, and lighting has been compromised. Through careful work and sensitive restoration, the slightly modified kitchen can also be returned to its original appearance.

The kitchen with major modifications is rarely recognized as a Craftsman kitchen without observation of the rest of the house, assuming it has not been altered. (Figure 53) The basic shape of the kitchen is often changed, with features such as the pass-through china cabinet, pantry or rear porch removed or enclosed. The cabinetry has either been replaced, altered by new doors, and/or painted. While there may be sections of original cabinetry in place, there is not enough remaining or it is so significantly altered that it no longer contributes to the historic character of the room. The floor has been recovered, the countertops and sink replaced, and newer lighting takes the place of the old in form and location. It is possible for the

drastically modified kitchen to be restored through careful documentation and restoration. Historic photographs, shadow marks on the walls and floor, and the memories of previous occupants can be extremely helpful in its restoration. The loss of original material necessitates the reconstruction of many of the character defining features. Salvage of features from houses scheduled for demolition or from salvage yards can sometimes save the expense of this reconstruction.

The characteristic elements mentioned in the above descriptions, the kitchen placement and plan, cabinetry and woodwork, countertops, sink, the floor, lighting, wall treatment and the appliances, will be addressed individually. While the requirements of the modern kitchen may seem initially to be different from the elements of the historic kitchen, most of the necessary features can be incorporated into the Craftsman kitchen without significant loss of historic integrity. The elements commonly found in the modern kitchen include storage, refrigerator, stove/oven, sink, workspace, dishwasher, microwave oven, countertop appliances, outlets to accommodate all of these, and more lighting. With the exception of the dishwasher, microwave, and in some cases more storage space, all of these elements are either present or can be incorporated into the Craftsman kitchen.

The following guidelines are organized by the features of the kitchen, and first outline of potential problems that might be encountered during the rehabilitation or restoration process. They then provide possible solutions to those problems, keeping in mind that any action taken that is not restorative in nature should be reversible. This allows for restoration at a later date should that become possible or desirable. The limitations of this study require that only the most obvious and visible elements of the kitchen be addressed,

and therefore features such as plumbing, electricity, gas, water heating, and laundry facilities are not included. The guidelines also do not address different design possibilities for restoration or expansion of the kitchen. Those elements that are discussed represent only a small portion of the possible problems and solutions which may be encountered.

Placement and Plan of the Kitchen

The plans of historic kitchens are often changed to accommodate new appliances, changes in use, or new cabinetry units. Because the appliances are generally not structural fixtures, the plan of the Craftsman kitchen is largely determined by its placement within the house plan. Use of surrounding spaces, and the placement of more permanent elements within the kitchen such as the location of the base and wall cabinets, doors, windows, and the pass-through cupboard also contribute to the kitchen plan. While not all of these features may remain in their original location and condition, what does remain may yield cues to indicate the original layout of the room.

Within this "framework" of permanent features, there are several commonalities in Craftsman kitchens that were identified and discussed in the previous chapter. These will aid in determining the original placement of various elements within the room. The sink was frequently placed beneath or next to a window, for example. The stove was usually located across the room from the sink, on the opposite or adjacent wall. The refrigerator was often placed along an exterior wall, on or near the screen porch, in a separate closet-like space, or in a corner of the kitchen. The pass-through cupboard was placed between the kitchen and the dining room. Built-in cabinets were

generally placed on one wall, or two adjacent walls, leaving the others empty or having only shelves or one small cupboard.

Analysis of the existing floor plan of the house may yield information regarding the original existence of pantries or porches, if they are not evident in simply looking at the house. Careful analysis of the existing cabinets, walls and floors will help reveal whether or not the floor plan of the kitchen itself is original or altered. Paint shadows may indicate the former location of wall cabinets, marks on wood floors may reveal the location of base cabinets or appliances, and changes in wall finishes such as new plaster or drywall may help in determining the original layout of the kitchen. Inspection of the existing cabinets will also help determine whether they are original and altered, and possibly if they are in their original location.

A pass-through cupboard, if originally included in the kitchen or serving pantry, is a key element, and should be retained or restored. Although possibly removed or obscured, its location should be easily determined. Often the dining room side of the cupboard will remain intact. If not, irregularities in the finish and materials in the wall between the kitchen and the dining room on the kitchen side should reveal whether it existed, and also may indicate its size and placement.

Documentation of these clues should be made in the form of plan and elevation drawings and photographs. The retention of the basic kitchen plan, including the surrounding areas, inherently preserves other components of the kitchen. Once the layout (or perhaps only part of the original plan) has been determined, the restoration, rehabilitation or reconstruction of individual elements can begin.

Placement and Plan Guidelines

1. Retain kitchen placement and plan. This includes retaining location of pantries and porches, as well as the basic shape and proportions of the kitchen.
2. Retain location, size, and shape, of door and window openings. This will help preserve the plan of the kitchen itself, as well as the surrounding spaces.
3. Retain placement of original cabinetry and also of pass-through cupboard where present.
4. Utilize auxiliary spaces such as pantries and porches to preserve integrity of kitchen plan. Expansion into these spaces may be acceptable if shape, size, and location are retained.
5. Changes should be made in sympathy with the historic character of the spaces and their original use.
6. All changes to kitchen plan should be reversible. Change plan and use patterns by changing moveable features such as appliances and furniture, rather than altering permanent features.
7. If the kitchen placement and plan have been greatly altered, retention or restoration of a historically appropriate size and shape will be important. Placement of cabinetry on no more than two walls will also help recreate a more accurate historic appearance.

Cabinetry

The abundance of naturally finished woodwork is one of the most striking elements of the Craftsman home, and in the kitchen it is primarily

found in the built-in cabinets. Craftsman cabinets are of relatively simple construction. Solid boards, rather than plywood, joined with butt joints, are used in both the carcasses and the doors. The cabinet doors exhibit flat boards arranged in various formations to form recessed panels. These doors close flush with the body of the cabinet, so that the only relief is from the panels. (Figures 37 and 38)

Cabinetry can be seriously altered with the replacement of the doors. Doors that do not close flush with the body of the cabinet are probably not original. A kitchen may appear to have been totally remodeled with new wood cabinets, but the original portions may still be in place disguised with newer doors, so careful attention should be given to cabinets that appear at first glance to be of newer construction. (Figure 53) One way to determine if cabinets are old or original, is to look for solid wood boards in their construction; plywood usually indicates a later date of construction. Although plywood was available during the Craftsman period, its use was less common than solid boards.

Another feature which indicates an early date of construction is cooling cupboards. These are found along an exterior wall of the kitchen, and contain slatted shelves which allow air circulation within the cupboard. (Figure 54) Screen vents in the exterior wall provided the ventilation, and these vents often remain, even if the cupboard has been removed.

Base cabinets usually included drawers, dry bins, and storage cabinets. The drawers were stacked vertically, closing flush with the carcass. The bins and the cabinet doors matched those on the wall cabinets, and they also closed flush with the carcass. Bins were often placed below a single drawer, and displayed the same half moon pulls as the drawers. Cabinet doors all had

matching square latches. (Figure 37) Topping the base cabinets was the wood countertop, usually running continuously, interrupted by the sink.

If the original cabinet doors have been removed, it is recommended that new doors be built to replace the old, using any documentation available for determining their style.³ Remaining bathroom cabinets may be similar to the originals in the kitchen, or photographs may indicate the appearance of the room historically. Often, Craftsman kitchen cabinet doors were built with panel patterns similar to the interior doors of the house, and this can be done if there is no other evidence of their original appearance.

Arrangement of cabinets, in banks or single sections, should be as close to the original arrangement as possible. Walls that were originally "blank", or had no built-in features, should remain blank. In cases where original banks of cabinets have been split and re-placed, reconstruction of the original arrangement is encouraged.

Matching the wood type and grain is an important part of cabinet restoration and repair. In Oregon, clear vertical or flat grain Douglas fir appears to be the most commonly employed wood, and a rich, reddish walnut stain the most common pigmented finish. In some cases the wood was left unstained and aged to its rich golden red color. If other types of wood were used, repairs and replacement cabinets and doors should be made with the appropriate wood type, cut, and finish to insure continuity throughout the kitchen and the rest of the house. Use of plywood may pose problems in matching grain and consistency of color, and is not recommended for visible portions of the cabinetry.

The finish is the feature that is the most easily changed and that which, when changed, most drastically alters the character of the room. Paint applied

over the original natural wood finish is a common alteration to many rooms in historic homes, and many factors contribute to this change. (Figures 52 and 70) In the kitchen, the desire for a lighter finish that shows the dirt and is more easily cleaned, and an updated appearance are probably all considerations when homeowners paint their kitchen cabinets. The fact that this change is simple and inexpensive makes it common. The ease of this alteration has drastically altered the character of many Craftsman kitchens, but it is reversible. Because the natural wood finish is elemental to the Craftsman style, the removal of paint from cabinets, cupboard doors, window sash and frames, and doors should be seriously considered when restoring the kitchen. Although labor intensive, the lack of molding in this type of construction makes heat stripping relatively simple, and a combination of heat and mild chemical stripping will return the cabinetry to a point at which finish restoration is possible. Care should be taken in selecting stain colors (if applicable) so that they are compatible with the woodwork in kitchen and the rest of the house. The stain will preferably be as close the original color as possible.

As a result of painting, the original hardware on the cabinetry is often changed. Whether painted over or removed, the classic and functional brass drawer pulls, door latches, and door and window hardware reflect the simple beauty of the Craftsman style, and should be repaired or replaced with similar hardware. If possible, the original hardware should be stripped and cleaned, then repositioned. If pieces are missing or damaged, various types are easily obtained from salvage shops or from companies reproducing older style hardware.

There are companies marketing Craftsman-style cabinetry with compatible cabinet and door designs. In the case of a totally altered kitchen in which there is no evidence of the original cabinetry, these may be suitable. Their cost would be considerably less than building custom cabinets, but they should be utilized only if their measurements, material, and finish are very similar to and compatible with the historic character of the room. Laminate finishes, extremely light colored wood, or smaller scale fixtures should not be considered appropriate for a historically accurate restoration or rehabilitation. In order to get the best quality materials and craftsmanship, it would be advisable to hire a competent cabinet maker capable of doing custom work.

Cabinetry Guidelines

Because the cabinetry encompasses so much of what makes a Craftsman kitchen - it helps define the plan, provides wall detail, establishes the tone and color of the room, displays the simplicity and natural beauty typical of the style, and serves the useful purpose of storage - it is considered to be one of the most important elements in defining the Craftsman kitchen. Without the cabinetry, the kitchen loses one of the features that define its style.

1. Retain and/or restore original cabinetry, including carcass and door construction, locations of bins, drawers, and cupboards.
2. Cabinetry should be located on only one or two walls, leaving the other walls open for the placement of movable furniture and appliances.
3. Retain and/or restore natural finish using the gentlest means possible to obtain the desired effect.

4. Retain original hardware.
5. If any reconstruction or replacement of wood features is necessary, employ the compatible wood type, cut, construction and door style, and finish.

Countertops

As suggested in The Craftsman, countertops in the kitchen were of varying materials, but in trying to fulfill the ideal of the use of natural materials, it appears that wood was most often employed in Oregon. (Figures 47 and 48) However, their constant use, difficulty in cleaning, and the development of new and more durable products has caused many original wood counters to be replaced. Laminate countertops seem to be the most common replacement, and because food preparation requires clean work space, the replacement of the old, worn countertop is an understandable change. If the original wood countertop remains, it is advisable to retain, repair and restore it. If it is necessary to replace it, do so in kind, for it contributes to the overall effect of the Craftsman kitchen. Sanding and refinishing of the wood countertop can be done relatively easily, and is less expensive than a total replacement. "Upkeep of a wood countertop [can be] difficult. Wood expands and contracts, and it's porous. On non-cutting surfaces an oil-type finish will stand up better than a varnish- or urethane-type finish." ⁴ Although this statement is commonly expressed, wood countertops can be preserved by using a separate cutting board on top of the counter, thus eliminating much of the potential cutting and moisture damage.

Although much more rare, tile countertops were occasionally used in kitchens during the period. The type of tile suggested by Stickley for use elsewhere in the kitchen was tiled cement, and does not seem to have been a material used historically or in use today. Modern tile is not compatible with the historic character of the Craftsman kitchen. A newer material that has the appearance of slate, granite, or soapstone may also be compatible. (Figure 55) Corian and Formica both come in a variety of colors and patterns that mimic stone, are durable and easily installed. If carefully chosen and sensitively applied, they could fit well into a historic kitchen. Formica counters edged with wood are more historically compatible in appearance, and lend a greater sense of continuity with the base cabinet. Wood backsplashes were also a common feature in the Craftsman kitchen, and should be retained.

Countertop Guidelines

1. Retain, repair, and maintain original countertop.
2. Retain wood backsplash.
3. Replace in-kind. If replacement in-kind is not possible, make changes reversible and use compatible materials until in-kind replacement is possible.

Sinks

In replacing the countertop, the old wall-hung kitchen sink was often removed and replaced with a new built-in stainless steel or porcelain sink, again for reasons of sanitation or wear. If the original sink remains,

restoration with minor repair and the application of a new finish is highly recommended, both for integrity and cost effectiveness.

In many cases the existing sink is not original, but a later porcelain sink with a mixer faucet, rather than the separate hot and cold faucets that would likely have been found on the original. The retention of this later, but probably still historic and compatible sink is also recommended, if possible.

If the sink has been removed altogether, replacement with a salvaged sink of similar age, proportions and material is recommended. A historically compatible new sink may also be appropriate. Matching the size, shape, color, and placement of the original are all very important. Both single and double basin sinks were used during the historic period, though single basin sinks appear to have been more commonly used in the homes that were visited. The space in the counter or marks on the wall may help define the appropriate size for a replacement sink.

A new wall hung white porcelain-type sink with a high backsplash and chrome faucet fixtures will be historically and aesthetically compatible in the Craftsman kitchen. Reproduction sinks are also readily available through several companies, and are generally more compatible in size, color, material, and style than newer sinks. Stainless steel or colored sinks are not recommended. Placement of the sink should be as close to original as possible. Rather than sitting on top of or flush with the countertop, the sink usually sat down slightly below the counter. (Figures 42, 43, 47, and 48)

Sink Guidelines

1. Retain and repair original or historic sink by patching and refinishing.
2. Replace unsalvageable old sink with salvage, reproduction, or historically compatible new sink if retention is not possible.
3. Remove modern sink and replace with salvage, reproduction, or historically compatible new sink.

The Floor

Another contributing feature in the Craftsman kitchen is the wood floor, often originally naturally finished and aged to dark gold or reddish brown tones. Although many times the floor is not immediately noticed, a wood floor clearly adds a greater richness to a room. As with the cabinetry, the original floor can also be easily, inexpensively, and drastically altered with the application of paint or new vinyl. In the case of wood floors, linoleum adhesives or mastic are extremely difficult to remove, and are therefore very damaging unless the floor was first covered with a thin sheet of plywood. As a contributor to the overall character of the Craftsman kitchen, however, the natural finish wood floor is an important element, and should be viewed as an asset. Its preservation or restoration should be seriously considered, although sanding and refinishing are discouraged. An intact, uncovered wood floor should be repaired where necessary, cleaned, and a protective clear finish applied. Part of the character of the room is reflected in a comfortably worn wood floor.

For painted or covered floors, treatments may vary. Though floors in Craftsman homes were rarely originally painted, some may exhibit this change. Depending on the accuracy with which the room is being restored, and the condition of the floor, painted floors may be sanded and refinished, or they may be left painted. Documentation of the early appearance of the kitchen and the floor will be helpful in determining treatment. If the floor was originally painted, determine the original color through a color analysis, and apply a fresh coat.

Although old style linoleum is often found in older homes, its condition is rarely presentable. If linoleum was original to the kitchen, its retention, restoration, or replacement in kind if possible, is recommended for a total restoration. Several companies offer reproduction or historically based patterns in vinyl and linoleum. In a rehabilitation in which total originality is not the goal, subtle yet complementary colors and patterns are suitable.

Keeping reversibility in mind, if vinyl flooring is to be installed, plywood should be carefully placed over the original flooring to help preserve it for later restoration. While installing vinyl or linoleum in a kitchen that originally had wood floors is discouraged, the more subtle patterns will be the most compatible. Non-color floors of off-white, beige, or tan tones will allow greater latitude in the type and color of the other finishes.

Floor Guidelines

1. Regardless of type of flooring, if original remains, retain and repair.
2. Original natural finish floor should not be sanded, but repaired, cleaned, and clear protective finish applied.

3. Original linoleum floor should be retained and repaired, or replaced in-kind.
4. Floor covered with later linoleum or vinyl may be restored depending on the condition of the floor. Compatible new vinyl may be used if restoration of the original wood floor is not possible or feasible due to damage or extensive wear.

Lighting

Ideally, Craftsman homes provide for plenty of natural light from windows, and are often planned and sited to take advantage of the sun's light. The preservation of light sources such as windows and lighted doors is important in keeping the original appearance and light levels in the room. Restoration of window size and shape will help create a more accurate lighting effect, and removed or altered windows and lighted doors should be replaced or restored where necessary.

In regards to the artificial lighting in the historic kitchen, it is important to consider the original location and strength of the light source, and its effect on the room. Light fixtures were often simple wall sconces or ceiling lights, of metal and glass in simple Craftsman designs. Small task lights may have been placed next to the sink. Candlepower in the 1910s and 1920s was significantly less than today's, and the lower light levels created a different ambiance than the bright, high power modern lighting.

It is likely, even in a virtually intact kitchen, that the original light fixers have been removed and replaced. If the original fixtures remain, they should be kept and if necessary restored to their original condition.

Replacement fixtures should replicate the originals as closely as possible in size, location, style and light output. Ideally, salvaged fixtures should be used, but several reproduction companies also specialize in lighting for historic buildings, including Craftsman fixtures.

If supplemental lighting is needed, task lighting can be placed under cabinets and over the sink and appliances to augment the sparse original light source. Additional lighting should be utilized in a way that is either not visible or is compatible in size, style, and is reversible. It is desirable for these supplemental fixtures to be on a separate switch so that the original light source(s) can be used alone, providing the historic light levels and effects if desired.

Lighting Guidelines

General guidelines for natural and artificial lighting in the Craftsman kitchen is straightforward. If there was a ceiling light, then a similar light should be placed in the same position on the ceiling. If there was a wall sconce, then a fixture should be placed in this location. A window that has been removed should be replaced. Duplicating the source, and thus the effect of light on the features of the room, will go far in creating a historic appearance and ambiance.

1. Retain or restore windows, glazed doors, and light fixtures in original position, strength, and/or size.
2. Replace any of these features in-kind.
3. If supplemental lighting is needed, use small, discreet, nearly unnoticeable fixtures that provide task lighting onto work areas, rather than supplementing with large overhead fixtures.

4. Place supplemental lighting on separate switches from original lighting, giving the option of returning to original light levels.
5. Skylights are not recommended.

Wall Treatment

The wall and its color help to blend other kitchen elements such as woodwork and lighting into a whole unit. Generally, walls were finished in plaster, and any wallpaper found in a Craftsman kitchen is probably not original. Damaged plaster walls should be repaired and refinished to match the rest of the room and house. Although rare in the Craftsman kitchen, if wainscot is present and is original, it should be retained and repaired. Later additions of wainscot should be removed and the wall repaired. As previously mentioned, the wall colors should be subtle, with light yellow or cream being the most common colors used historically. A color analysis would reveal the original color of the wall, assuming that the original plaster has not been removed or covered over with new wall surface.

Wall Treatment Guidelines

1. Retain and repair damaged plaster and/or wainscot, using in-kind materials and finishes.
2. Engage in a color analysis to determine the original color of the plaster walls. If original color is not suitable, choose a soft, subtle color such as light yellow or off-white. Plain white is not recommended.

Appliances

The objective of these guidelines is to suggest ways in which modern appliances can be incorporated into Craftsman kitchens without disturbing the historic character of the room.

Appliances for the historic kitchen can vary from modern, unassuming pieces which allow the focus to remain on the other elements of the room, to reproduction stoves and refrigerators that complement the kitchen's character. In a complete restoration, the kitchen could be furnished with appliances from the period in which the house was built, perhaps even retrofitted originals. In the majority of cases, however, this is not possible. Several companies offer high quality reproduction refrigerators and stoves, which provide the appearance of the older styles with the convenience and efficiency of modern appliances. It is also possible to retrofit older models with new workings to provide efficiency and compatibility.

If older style appliances are chosen, the problem of compatibility is virtually solved. If newer fittings are chosen, they should be as simple as possible. The stovetop and oven should be uncomplicated, but not so streamlined as to be completely out of character for the room. Colors should be unobtrusive, and the designs should allow the older elements of the kitchen to be the focal point. Choosing smaller sized appliances can help prevent crowding in a smaller kitchen. Placement of the appliances should be as close to original as possible, to avoid the rearrangement of more permanent features and help maintain the overall historic appearance. In many early twentieth century kitchens, for example, the refrigerator was located outside the kitchen in a pantry, porch, or basement. Continuing this tradition

preserves the original use of the space and prevents the moving or inappropriate removal of cabinetry, doorways, pantries or walls. If there is no indication in the kitchen regarding the original placement of the appliances, use period sources such as The Craftsman and other bungalow plan books as a guide.

Innovative ways in which to use new appliances in the older kitchen include under-counter refrigerators and dishwashers, built-in microwave ovens, moveable dishwashers, and smaller scale appliances. Regardless of the type of appliances chosen, care should be taken to avoid damage, alteration or removal of original built-in features.

Appliances Guidelines

1. Utilize retrofitted original or reproduction appliances if desirable.
2. If new appliances are used, choose appropriate size and shape to fit into the existing kitchen layout.
3. Color should be subtle, such as white or off white. Design should be simple.
3. Use porches and pantries for extra storage space and location of appliances if necessary.
4. Innovate ways of fitting appliances such as refrigerators, dishwashers, and microwave ovens into cabinetry and under the countertops for space saving and minimal impact on the historic character of the kitchen.

The Remodeled Kitchen

The process in reconstruction, rehabilitation, and restoration are somewhat different, but the goals are similar in trying to retain or regain some of the kitchen's Craftsman appearance.² Although reconstruction of kitchens that have major modifications is not discussed in detail in this study, there are some key issues that should be addressed in dealing with a kitchen of this type. When total restoration or reconstruction is not feasible or possible, simply recreating the historic appearance and ambiance can be a challenge. The following guidelines will help in creating the ambiance of the Craftsman kitchen without embarking on total restoration. In a case where the kitchen retains no recognizable historic integrity, where none of the previously mentioned features are apparent, there are two elements that will be the most important in regaining the ambiance of the Craftsman kitchen: the layout of the cabinets and their construction and finish.

Careful analysis of the room as it exists is the first step in moving the room toward a more historically accurate appearance. This documentation can and should be done before any portion of the room is removed or changed. Notation of what features may be original or partially intact should be taken, and photo documentation at this stage is extremely important. Drawings of the floor plan and elevations of the kitchen in its pre-rehabilitated condition are also useful in marking areas that contain relevant information or original features.⁵

Removing the existing vinyl flooring and non-original cabinetry may yield scars on the wood floor that would denote the location of the base cabinets and possibly the stove. The location of any original cabinetry will

also yield clues about the kitchen plan. Base and wall cabinets were often paired - wall cabinetry placed directly above the base units. Each kitchen will be different, but using the placement of the dining room, the chimney, the window(s), and the rear porch as guides, the original plan should be relatively simple to determine.

Often the plan of the kitchen has been altered by expansion into adjacent spaces, additions, or the complete rearrangement of elements within the room. In attempting to regain some semblance of the period kitchen, there are two key points to consider. The first is that in the Craftsman kitchen, a maximum of two walls were taken by built-in cabinets. The other two walls remained open for the placement of movable features such as the stove, work table or movable shelving or storage. Maintaining or recreating this plan will facilitate the recreation of the Craftsman kitchen.

It is also important to retain the placement of the sink underneath or next to a window, preferably in its original position, if documentation of this location is available. If the sink has been moved to an altogether different location in the interior of the room, to an island, or another location, it should be moved back to its original place under the window. Historic photographs, previous owners, or investigation of plumbing and walls will help determine this position. If there is no indication of the sink style, the choice of style should be compatible with the period.⁶ Generally, replacement with a porcelain, wall mount sink and new faucets would be the most appropriate.

Once the basic plan is established, the next important feature to address within the kitchen are the cabinets and their natural finish. While the floor plan may be seriously altered, and restoration may not be feasible, the reconstruction or restoration of the cabinets and woodwork will go far in

recreating the ambiance of the Craftsman kitchen, even if the layout is not original. The cabinets contain several qualities that are inherent to the style, and by reconstructing the cabinets, several features are dealt with, including the construction type, the door patterns, the finish, and the hardware.

Evidence of original cabinet sections may include marks left on the wood where the original cabinet door hinges and latches were placed, the existence of a cooling cupboard placed along an exterior wall, or the construction style and materials of the cabinets themselves. Built-in features such as the pass-through cupboard, ironing boards, breakfast nooks, or folding tables should be preserved if they remain, though if absent their restoration is not considered a priority. The existence of these features will also help to plan the arrangement of the kitchen cabinets and the placement of appliances.

All aspects of the cabinetry should be addressed. Use of compatible wood type, cut, and finish, as evident in any remaining original cabinetry or in the remainder of the house, is highly recommended. In reconstructing the cabinet doors, reference should be made to the doors on cabinets that may remain elsewhere in the house, as well as the patterns on the interior doors to other rooms. Counters should be replaced in-kind, of the original material is known. If it is not known, wood is a suitable and accurate material to use for replacement.

Finish should not deviate greatly from finishes in the rest of the house, if any remain unpainted. If no evidence or reference points for the original cabinets remain, visits to other homes of similar style and age will yield clues regarding appropriate wood type, panel patterns, color and finish, and hardware.

The remaining features of the kitchen, the floor, the wall finish, the lighting and the appliances all contribute to a feeling of authenticity. These features can be addressed as time and finances permit. Using natural wood for the counter, refinishing the wood floors, using a soft color on the wall, and replacing original ceiling and task light fixtures will all add the touches necessary to create the overall Craftsman appearance.

If only one or two features can be addressed, however, the kitchen plan and cabinetry should be considered first. If the sink is in place beneath or next to a window, the cabinets occupy one or two walls of the kitchen and are sympathetically constructed and finished, the kitchen will be authentically Craftsman in appearance, whether or not it is restored to its original condition.

Summary

Although these guidelines have been divided into section for ease of use, the kitchen and its rehabilitation should ideally be treated as a whole, not several distinct parts. Retention of the size, shape, and location of the kitchen and its surrounding spaces are important in the preservation of the features within the kitchen itself. The restored or rehabilitated kitchen will retain as much of its historic fabric as possible, with the original placement of features such as the pass-through cupboard, cabinets, countertops, sink helping to complete the historic character of the kitchen.

In the restoration process, original or exact reproductions of various elements are not always available. While originality may be the goal, continuity and compatibility can be equally important in determining

replacement materials or fixtures. Careful consideration of color, placement of appliances, wood finishes, lighting and kitchen accessories all contribute to the overall scheme of the kitchen. Reversibility is also an important part of rehabilitation. If total restoration is cost prohibitive, or original elements are not available, work should be done in such a way that it can be undone without damage or detriment to the original material in the kitchen.

Notes

¹ The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. (U.S. Department of the Interior, Washington D.C.: National Park Service, Preservation Assistance Division, 1992): 54.

² According to the National Park Service, *restoration* "... means the act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work." *Rehabilitation* is defined as "... the act or process of returning a property to a state of utility through repair or alteration that makes possible an efficient contemporary use while preserving those portions or features of the property that are significant to its historical, architectural and cultural values." In contrast, *reconstruction* "... Means the act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or part thereof, as it appeared at a specific period of time." The first two terms imply the existence and use of original material, whereas the last term implies the recreation of material. Oregon State Historic Preservation Office, Historic Preservation Fund Grant Application Manual (Salem, OR: Oregon State Historic Preservation Office, 1994), 89.

³ See Appendix B and Bibliography for list of potential period sources.

⁴ Poore, Patricia, The Old House Journal Guide to Restoration (New York: Penguin Books, 1992), 329.

⁵ Seale, William, Recreating the Historic House Interior (Nashvill, Tenn.: American Association for State and Local History, c1979), 7.

⁶ See page 72, "Sinks".

CHAPTER V

CASE STUDIES: TWO EUGENE CRAFTSMAN KITCHENS

The two Craftsman style kitchens that have been chosen for study each have different levels of integrity and detail. Both date from 1914, and each kitchen retains most of the previously identified Craftsman kitchen elements that are crucial in defining the style, and should be preserved. The Soult-Westfall Duplex represents a more high style example of the Craftsman style in Oregon, whereas the Zimmerman House represents the more common and modest interpretation of the style. It is hoped that in choosing these case studies, suggestions for rehabilitation of a wide range of Craftsman kitchens will be covered. This section will illustrate a variety of problems that might be faced in kitchen rehabilitation, and will suggest possible solutions for these problems using the guidelines put forth in the previous chapter.

The Soult-Westfall Duplex

The Soult-Westfall Duplex is a City of Eugene Landmark building that displays the elements of both the Western Stick and the Craftsman styles. (Figure 56) Built in 1914, the building was the home of the Westfalls and their daughter and her husband, Homer Soult. The Westfalls came to Eugene from Lancaster, California, a few miles from Pasadena, and the details of this building seem to be influenced by the California bungalow style popularized by architects Charles Sumner and Henry Mather Greene. Although the

designers name is not known, the house appears to have been architect designed. ¹

The interiors of both units in the building are virtually intact, with very few changes made to the plan and details, though the finishes may have been restored. The changes to the kitchens have been limited to the removal of the appliances, the replacement of the original sinks and faucets, and the walls have been painted white. The kitchens both clearly exhibit many of the characteristics suggested by Stickley and period plan books for the successful Craftsman kitchen, including the existence of abundant built-in cabinetry, use of local materials, natural finish, good natural light, and proximity to other spaces such as the dining room and the porch. The kitchens depart from the period publications in that neither of them exhibit pantries. Because both units are very similar and both are intact, the singular will be used in the following description for purposes of clarity.

Placement and Plan of the Kitchen

The Soultz-Westfall Duplex is an L-shaped building, and the kitchens are located toward the rear of the building, on the south and west sides. (Figure 57) Square in shape, the kitchen measures approximately twelve feet by twelve feet. The rooms adjacent to the kitchen are the rear porch, the dining room, and a hallway, which leads to the upstairs bedrooms and the rest of the house. Within the kitchen, three glazed doors not only provide secondary light into the kitchen, but also allow access to the entire house -- one door leads to the dining room, one to the rear porch, and one to the stairway to the bedrooms. (Figure 58) Two windows are placed on adjacent walls, one providing a view to

the outside, and the other to the rear porch; both are one-over-one double hung sash. (Figure 44)

The kitchen is devoid of appliances, and the room in plan is divided diagonally by the placement of the doors; on one side of the diagonal are the counters, cabinets and sink, and on the other would be the stove, perhaps a table, and the built-in ironing board. The placement of the doors and windows and the resulting division of the kitchen clearly defines not only the traffic patterns, but also the use of the room and the placement of movable elements.

The floor-to-ceiling cabinetry with counters encompass two walls of the room, forming an L-shaped workspace. (Figure 59) Each of the other two walls are basically "blank" walls, with only a small single section of cabinets, shelves, or both, as well as the built-in ironing board. (Figures 60 and 61) In accordance with many of Stickley's house plans, the sink is placed under one of the windows, with easily accessible cupboards on either side. Although there are no appliances, it appears that the stove was located along the wall opposite the sink, and that the icebox would have been placed on the rear porch, also conforming to suggestions made in The Craftsman and bungalow plan books. The most notable deviation from period publications is that there are no pantries in this kitchen, nor is there a pass-through cupboard. Perhaps the large basement, the rear porch, the abundance of regular kitchen cupboards, and the large built-in sideboard in the dining room provide all the storage and cabinetry necessary, making the pantries and pass-through unnecessary. (Figure 62)

This kitchen is large enough to be comfortable to work in, but not so large that it is cumbersome to use. Despite the removal of the appliances, the built-in features seem to clearly delineate use and traffic patterns within the

kitchen, and the kitchen's location within the house and relationship to other spaces also help to define and direct its use. The location of the kitchen within the house, the arrangement of the surrounding spaces, and the kitchen plan itself all indicate that the ideas suggested by Stickley and The Craftsman, as well as the bungalow plan books, were put into practice in this home.

Placement and Plan Recommendations, Soultz-Westfall Duplex

- The plan of the kitchen and the surrounding areas should be retained.
- The modern use of the rear porch and basement should be similar to their historical use, as the location of the icebox and laundry facilities respectively.

Cabinetry

One of the most striking elements of the Soultz-Westfall kitchen is the naturally finished Douglas fir woodwork, found on the floors, cabinets, countertops and cupboards. The L-shaped cabinetry and counters are a dominant feature of the kitchen. The 9 foot ceilings allow for wall cabinets of exceptional height, creating two full walls of woodwork with inviting texture and warm color. The wood appears to be flat grain Douglas fir. The wall cabinets consist of tall cabinets topped by smaller ones near the ceiling, and the cabinet doors exhibit the Craftsman flat board butt-joined construction, with recessed panels in simple vertical side-by-side formation. (Figure 63) The base cabinets include vertically stacked drawers, dry bins, which are usually paired with a drawer above them, and cabinet space. (Figure 64)

There are two slight differences in details from the "typical" cabinet details noted previously. The recessed panels exhibit slightly beveled edges, rather than the square edged boards seen on most other examples of Craftsman cabinet door. The second deviation is that the drawers do not close flush with the carcass, and also have slightly beveled edges. This slight change lends a softness to the design that is pleasant in appearance and touch. The bins and doors close flush with the carcass. (Figure 65)

As in the living spaces in the rest of the house, the simplicity of the cabinet design allows the beauty of the wood and its finish, accented by the brass hardware, to serve as the primary decorative element in the room. The condition of the finish is excellent, and needs virtually no treatment beyond a cleaning. The varnish remains smooth and clear, and the wood itself displays no significant marks, splits or shrinkage.

Cabinetry Recommendations, Soultz-Westfall Duplex

- The woodwork and finish of the cabinetry should be retained and maintained as necessary, using the gentlest means possible for cleaning and maintenance.

Countertops

The countertop and backsplash are also of wood, and match the cabinetry. Wood countertops have the reputation of being difficult to keep clean with less than ideal durability due to staining and warping. However, these counters are evidence that even after 80 years of use, beauty and function can be retained if the wood is cared for. One of the simplest and

perhaps most obvious ways of maintaining a wood countertop in good condition is to use a cutting board over it, and not to use the countertop itself as the cutting or washing surface. Because water can cause the wood to warp, keeping the surface as clean and dry as possible is key to retaining its good condition. Guarding the wood from spills and hot pots will also help in maintaining the counter. Oiling the wood occasionally with a non-toxic oil such as tung or linseed can also help protect the wood and extend its life.

Countertop Recommendations, Soultz-Westfall Duplex ²

- The countertops and wood backsplash should be retained and maintained.

Sinks

In this kitchen, as in several others that were visited, the sink does not have a built-in drainboard as recommended in several period plan books, which raises some question as to its originality. Original or not, the white porcelain single-basin sink and faucet are in good condition, and should be retained. (Figure 66) Though mixer faucets are sometimes assumed to be later than this building's date of construction in 1914, both Mott's and Standard Plumbing Companies display mixer faucets in their 1914 catalogues. ³ (Figure 15) The sink is placed directly beneath a window, allowing for good natural lighting. Maintenance as needed will keep the sink in good shape indefinitely.

Sink Recommendations, Soultz-Westfall Duplex ⁴

- The sinks, despite the possibility that they may have replaced the original sinks, should be retained.
- Damage should be repaired, and replacement should occur only to maintain the historic character of the room.

The Floor

The fir floor is of similar color as the cabinetry, and remains in good condition, having been left alone, rather than covered with linoleum or vinyl. The baseboards are also intact. As with the countertop, keeping the floor clean, dry and treated properly is important in retaining its integrity.

Floor Recommendations, Soultz-Westfall Duplex

- The floor should be retained and maintained as necessary.
- Cleaning should be done using the gentlest means possible.

Lighting

Lighting in this kitchen is typical of early twentieth century lighting. Two windows light the room, one over the sink that looks into the yard, and another that allows light in from the rear porch area. All three of the doors are glazed as well, providing secondary light from the other areas of the house. Both kitchens are well situated (one on the south side and one on the west side of the building) to take advantage of natural light. The arrangement of doors and windows also allows for good air circulation, another important aspect of Craftsman kitchen design.

Each of the kitchens will be addressed separately in this section because each exhibits different lighting fixtures. In the Westfall's (the parents) side of the duplex, an electric ceiling light, placed in the center of the room supplements this natural light. This fixture is similar to the lamps and sconces found in the living room and dining room, and consists of a single lamp with a square shaped tulip shade hanging from the ceiling. (Figures 49 and 60) Additional task lighting over the sink is supplied by a small wall mounted fixture on the cabinetry next to the sink, as well as a fixture, without a bulb or shade, located next to the ironing board.

The Soult's' (daughter and son-in-law) kitchen displays much simpler fixtures. The central ceiling lamp is a simple hanging pendant fixture, that produces soft, diffuse light. (Figure 58) The small wall fixture next to the sink is also of simpler design than the Westfall's, though it may have a replacement shade. (Figure 59)

These light sources alone would probably not be sufficient by today's standards. If desired, additional inconspicuous task lighting could be installed. This might include small lights placed discretely under the cabinets to light the countertop workspace, or historically compatible fixtures placed in suitable places on the walls. Small, unobtrusive recessed or track halogen lights are also now available and could provide excellent task lighting without intruding greatly on the historical features or materials of the room. The key to addition lighting is that it not detract visually from the historic character of the kitchen. The fixtures should be small, and placed in such a way as to not draw attention to them.

Lighting Recommendations, Soultz-Westfall Duplex

- The sources of natural light, the glazed doors and the windows, should be retained.
- The original electrical lighting fixtures should be retained.
- If additional lighting is needed, inconspicuous task lighting may be used to illuminate work areas. These fixtures should be small, unobtrusive in appearance, easily removable, and should cause little or no damage to the original materials of the room.
- The additional fixtures should be on separate switches or outlets so that the original light may be used alone.

Wall Treatment

The plaster walls in the kitchen are in good condition, and are currently painted white. No repairs are necessary to the plaster itself. The color, however, could be changed to more accurately reflect the period. White paint was rarely employed in Craftsman homes, and a historic paint analysis would be the best method of determining the original color of the kitchen. Should the original color be unavailable or unsuitable, a historically compatible color, such as a warm pale yellow or cream could be applied, to make the color more characteristic of the period. This change in color would also create a softer contrast and would complement the woodwork more sensitively than white. Application of wallpaper or wainscot are is not recommended.

Wall Treatment Recommendations, Soultz-Westfall Duplex

- The plaster wall should be retained and repaired as necessary, taking care to match plaster texture when repairs are made.
- A historic paint analysis should be completed to determine the original color in the kitchen, and the original color reapplied. Other subtle, historically compatible colors such as light yellow or off-white may also be used.

Appliances

Currently not furnished with any appliances, the Soultz-Westfall kitchen was designed to accommodate probably only a stove and a small work/dining table in the kitchen itself. The icebox was probably placed on the enclosed rear porch. Although the room is big enough to accommodate both a stove and a refrigerator, the preservation of its historical appearance would be better served by continuing the tradition of placing the refrigerator on the porch. This would allow sufficient space for the stove, whether historic or modern, as well as keeping the room from becoming too cramped with appliances. A reconditioned, reproduction or modern icebox or refrigerator would then fit nicely on the rear porch. By keeping the refrigerator on the porch, the kitchen would retain its integrity in all areas, including use of the space in and around the kitchen.

All appliances should be chosen with care, whether retrofitted, reproduction, or modern models are used. If older appliances are to be used, models typical of the Craftsman period would be most suitable. If newer appliances are chosen, simple designs and colors will fit unobtrusively into

the room. Smaller scale appliances may allow more flexibility in placement and use of space. None of the appliances should detract from the character defining features of the room in their size, color, or placement.

The primary recommendation for placement of the refrigerator would be to place it on the porch. Given the need for convenience in today's kitchen, however, an alternative would be to place the refrigerator in the kitchen, and modify the placement of the stove to accommodate both appliances. While this does sacrifice the original placement of both appliances, the alteration is obviously reversible, and does not endanger the historic integrity of the room. Given the generous size of these kitchens, small, under counter refrigerators are not necessary or compatible and are not recommended. Fortunately, the appliances are not permanent fixtures in the historic kitchen, and can be changed, moved or replaced at a later date if necessary.

If a dishwasher is needed, it should either be mobile or placed next to the sink in one of the larger base cabinet spaces. (Figure 65) Although this would require the removal of the cabinet door, it should not entail the destruction or alteration of the base cabinet. The door should be retained, and the dishwasher installed with a minimum of change to the cabinet. This installation and the necessary changes should be reversible.

Smaller, portable appliances such as blenders and food processors should be stored in the cabinetry or on the rear porch. Though they may be left on the counter, they detract from the appearance of the room and may mar the wood countertop. A microwave oven could be placed on the countertop or on a table or moveable cabinet near the stove. The microwave should not be placed inside any of the original cabinetry.

Appliances Recommendations, Soult-Westfall Duplex ⁵

- The stove should be placed along the wall opposite the sink.
- Placement of appliances in their original locations is encouraged.
- Appliances should not detract from the historic character of the kitchen in size, color or design.

Conclusion

The Soult-Westfall Duplex does not present many problems in terms of rehabilitation, but it does present excellent examples of nearly intact Craftsman kitchens. The Soult-Westfall kitchens should serve as models by which to restore others. If information is lacking in a kitchen with major modification, the Soult-Westfall kitchens may provide some of the information needed to help accurately reconstruct a Craftsman style kitchen. The quality of woodwork and details, the retention of hardware, and the integrity of the cabinetry and the kitchen plan itself make this a wonderful exception to the "newer is better" slogan.

The Zimmerman House

The Zimmerman House in Eugene, Oregon, is an excellent example of modest Craftsman-influenced houses that were being built during the first years of the twentieth century. (Figure 67) The This City of Eugene Landmark building was designed by local architect J. Ralph Ford, in 1914, and was owned by the Zimmerman family from 1918 until 1989. Smaller and less elaborate in detail than the Soult-Westfall Duplex, the Zimmerman House displays many of the same features as larger, high style Craftsman homes. The open floor plan,

the half- wall dividing the dining room and living room, coffered ceilings, and the wide baseboards, picture rail molding, detailed door and window surrounds and panel doors all indicate the building's clear debt to the Craftsman movement. Detail is perhaps more straightforward in the smaller Craftsman bungalow houses, without the expensive and elaborate finish details of the high style.

The Zimmerman House is in good condition, despite the changes made to it. The kitchen alterations appear to be typical of the changes made to older homes. It is a kitchen that retains enough integrity in workmanship and material to be considered a reasonable project for a homeowner to undertake. In this case, no historic photos are available to determine the original appearance of the kitchen. This lack of documentation can be frustrating, but it does allow the restorer some flexibility in the choice of materials and fixtures to use in the rehabilitation. This flexibility should not be misinterpreted as an excuse to make use of new or historic but non-compatible materials.

The Placement and Plan of the Kitchen

The interior of the Zimmerman house has been slightly altered, although the structural changes were made during the historic period, and are virtually unnoticeable unless pointed out. The open plan allows virtually uninhibited movement and vision through the living room and dining room. As a more modest home the Zimmerman House also has a smaller, less elaborately designed kitchen. The kitchen is placed on the east side of the house, and is adjacent to a now enclosed rear porch through which the basement is accessed. The rear porch and the dining room are on the north

and south of the kitchen, and the exterior wall with windows and an interior hallway on the east and west sides, making the primary traffic pattern a straight path through the kitchen.

Though rectangular in shape, the arrangement of the doors and cabinetry give the room the feeling of a long rectangular, or galley shape. (Figure 68) The three doors, leading to the porch, the dining room, and the hall, are panel doors without glazing. The kitchen is naturally lit by a set of two double hung windows along the east wall above the sink. A large pass-through cupboard is located in the wall between the dining room and the kitchen, and remains virtually intact. The built-in cabinetry (storage and pass-through) encompasses two adjacent walls, the stove was originally located directly opposite the sink, and the icebox was originally located on the rear porch. A small single wall cupboard that was originally located near the original stove has been removed, as has the stove chimney.

The kitchen itself, except for the placement of the appliances, has remained basically unchanged in plan. The rear porch has been significantly altered by the addition of another room immediately north. This would make restoration of the originally open or screened rear porch difficult in terms of energy efficiency and use of space. Within the kitchen, most of the built-in elements, such as the cabinetry and the pass-through cabinet (as well as the windows and doors) remain in their original locations.

Placement and Plan Recommendations, Zimmerman House

- The placement and plan of the kitchen should be retained.

- The rear porch should be at least partially restored by opening and screening the exterior wall creating a screen porch, and thus restoring the light and air exchange offered by opening the doors at either end of the kitchen.

The Cabinetry

Most of the original cabinetry in the kitchen retains integrity of location and material, but the original natural finish has been painted. (Figures 69 and 70) One small section of wall cabinetry was removed when the old stove chimney was taken out of the west wall. The replacement of this small section would be optional, as its absence does not seem to detract significantly from the overall Craftsman character of the kitchen.

The primary portion of storage cabinetry is located on the east wall, on either side of a pair of one-over-one double hung windows. (Figure 69) The continuous base cabinets include vertically stacked drawers and storage cabinets, and are constructed with no toe space. The two sections of wall cabinets are placed on either side of the window, and consist of tall lower cabinets with smaller ones near the ceiling. There is a pie cupboard near the sink. The pie cupboard is a feature found in many older kitchens, and consists of a small cupboard with several slatted shelves placed along an exterior wall and fitted with vents to the outside for ventilation. These cupboards were used for the cooling and storage of baked goods and other foods that necessitated cool storage.

Throughout the kitchen, the cabinet doors exhibit typical Craftsman construction, with recessed panels in formation that reflects that of the interior doors. (Figures 38, 39, and 71) All the hardware, except the "butterfly"

hinges, has been changed. The cabinets and all other woodwork has been painted, thus eliminating the integrity of wood finish in the kitchen. Because of the aspect of the room and its resulting low natural light, it is probable that the kitchen was painted white for its reflective qualities. In order to return the room to a more original appearance, however, it is recommended that the woodwork be carefully stripped and refinished. As with the Soult-Westfall kitchen, natural finish woodwork will allow the beauty of the wood and the cabinet door design to form the principal ornamentation of the room. Once the paint is removed, the cabinetry may show shadows of the original hardware, giving a clue as to its size, shape and placement. Period hardware is available from several companies, and would add the necessary finishing touches to the cabinetry.

The pass-through cabinet, located in the north wall between the kitchen and the dining room, is a floor-to-ceiling feature that displays recessed panels in the area above and below the pass-through shelf that mirror the door panel patterns in the rest of the kitchen. (Figures 72 and 73) The upper section of these pass-through cupboard traditionally had doors through which dishes could be put away from the kitchen. In this case, these doors do not exist, and do not appear to have ever existed, and the cupboard appears to be intact.

Because the pass-through shelf appears not to have been blocked historically, the non-historic stained glass piece blocking the pass-through should be removed. At shelf height, there was originally a folding table at which the former owners ate as children. Although the current configuration of the house and placement of the west door into the kitchen would prohibit the use of such a table today, it could be restored for the

purposes of accuracy. The restoration of the finish of this floor-to-ceiling feature could make it the centerpiece of the kitchen as well as the dining room on the other side.

Cabinetry Recommendations, Zimmerman House

- All original cabinetry, doors, windows, and hardware should be retained and repaired as necessary.
- All woodwork and cabinetry, including the pass-through cabinet, doors, windows, and baseboards should be stripped of paint using the gentlest means possible, such as heat stripping in combination with citrus based chemical stripper. After determining the original natural finish (if possible), the wood should then be refinished appropriately.
- Any non-original hardware should be replaced with simple brass half-moon drawer pulls and cabinet door and window latches matching the originals.

The Countertop

The countertop has been replaced with a laminate finish. (Figure 74) Because the nature of the original counter is not known, replacement of the counter with wood or a compatible newer material such as Corian would be suitable for this kitchen. Wood and sometimes tile were historically used in early twentieth century kitchens, and the careful choice of either would adequately serve the aesthetic as well as the functional needs of the kitchen. As mentioned in the previous chapter, Corian markets countertop material which is very close in appearance to various types and colors of stone, such as

granite, which may also be compatible. Although this is a new material, and not historically used, it gives the appearance of older materials and the ease of care and cleaning of a modern finish, and would thus be suitable for use in this kitchen. Wood, however, should be used if possible.

Countertop Recommendations, Zimmerman House ⁶

- Replace existing counter with a more compatible material such as wood.
- Reconstruct backsplash of wood or tile.

The Sink

As is customary, the original wall mounted sink, now replaced with a stainless steel basin, is placed directly beneath a window, allowing for good natural lighting while working at the sink. The early faucet, now removed, was separate from the sink, and mounted on the wall where the backsplash should have been. (Figure 75) This feature provided solid evidence of the probable original sink location. Replacement of the existing sink with a white porcelain type sink would be a simple step in improving the historic character of the room. The replacement should be white, be wall mounted, and perhaps have a backsplash. The faucets may be separate or a single mixer faucet of chrome, in a compatible historic design.

Sink Recommendations, Zimmerman House

- Replace existing sink with a more historically compatible style sink.

- Any changes that do not return the counter or sink to its original or historic condition should be reversible, allowing for restoration at a later time.

The Floor

The original wood floor has recently been covered with a second layer of vinyl. (Figure 74) Depending on the preparation made prior to the installation of the first layer of vinyl flooring, the wood floor could be restored. The primary recommendation for restoration would be to remove the vinyl and refinish the floors. This would add significantly to the historic appearance of the room, and would help accent the restored cabinetry. Given the labor intensity of this task and the fact that the floor is not a character-defining feature in the Craftsman kitchen, retention of the vinyl or replacement with a subtle pattern may also be acceptable. A more neutral colored vinyl would still help to lighten the room, while contributing to the more historic appearance of the room.

Floor Recommendations, Zimmerman House

- Remove the vinyl and refinish the wood floor.
- If wood floor is badly deteriorated, retention of the existing vinyl or replacement with a more subtle color and pattern is recommended.

Lighting

Lighting in this kitchen currently consists of a single, modern overhead ceiling lamp. The replacement of the ceiling fixture with something

more historically compatible would be one step in improving the lighting. Because the aspect of the room is not conducive to natural lighting throughout the day, the installation of additional task lighting would be recommended in this kitchen. Small, recessed or track halogen lights could be placed over the pass pantry and the sink to provide substantial yet subtle task and/or indirect lighting. The advantage to these lights is not only their nearly invisible nature, but the ability to direct the light to reflect off of a wall or cabinet or to light an area directly. Small fluorescent lights placed discretely under the cabinets would provide additional task lighting if necessary. Any lighting fixtures beyond the ceiling fixture should be as effective and unobtrusive as possible. Their function should be to help create an attractive ambiance and usable work areas with a minimum of impact on the kitchen's historic fabric.

Lighting Recommendations, Zimmerman House

- Remove existing ceiling fixture and replace with a more compatible ceiling fixture.
- If additional lighting is needed, inconspicuous task lighting may be used to illuminate work areas. These fixtures should be small and unobtrusive in appearance, easily removable, and should cause little or no damage to the original materials of the room.
- The additional fixtures should be on separate switches or outlets so that the original light may be used alone.

Wall Treatment

As in the Soultz-Westfall kitchen, the plaster walls in the kitchen are currently painted white. The west wall has been refinished with drywall, and has lost the plaster texture. This can be remedied somewhat with a plaster skim coat, though it is often difficult to match the original plaster texture. Once again, a historic paint analysis would be the best method of determining the original color of the kitchen. For this kitchen, light yet warm colors would be most suitable, given the low light quality of the room. To create greater reflection of light, the ceiling could be painted a shade or two shades lighter than the walls.

Wall Treatment Recommendations, Zimmerman House

- Retain and repair plaster walls and ceiling as needed.
- Complete a paint analysis and apply the original or a historically compatible color on the walls and ceiling.

Appliances

Currently furnished with a modern refrigerator, the Zimmerman kitchen was designed to accommodate only a stove and a small work/dining table in the kitchen itself. The refrigerator, reputed to be one of the first electric ones in Eugene, was located on the enclosed porch.⁷ The smaller size of this kitchen does not allow for the graceful accommodation of both a modern stove and a refrigerator without some careful planning. (Figure 69) The maintenance of its historical appearance would clearly be better served by placing the refrigerator on the porch. This would allow space for a kitchen

table or additional work space next to the stove. If having the refrigerator in the kitchen is imperative, careful consideration of the size and placement of both the stove and the refrigerator would create a functional modern kitchen with a distinctive historical appearance.

If possible, it would be desirable to place the stove in its original location directly opposite the sink. The use of a compatible stove will be important in maintaining the historic character of the room. Several companies market high quality new stoves and ovens that are extremely compatible in historic kitchens. A compatible, smaller sized refrigerator could then be placed to one side or along the adjacent wall. A moveable chopping block or small table could be used to help create more workspace near the stove, and the wall cabinet replaced to provide more storage. Newer appliances could also be used, provided that they are simple in design and conservative in color so not to overpower the historic elements of the room.

Appliances Recommendations, Zimmerman House

- Larger appliances such as the stove and refrigerator may either be models of or near the historic period of the home. Compatible newer appliances may be used.
- The stove should be placed near its original position along the wall opposite the sink.
- The refrigerator should be placed on the enclosed porch, although if a smaller model is chosen it may fit into the kitchen next to or adjacent to the stove.

- Dishwasher should be moveable, and stored in a convenient place in the kitchen.
- A microwave oven could be placed on the countertop or on a table or moveable cabinet near the stove. The microwave should not be placed inside any of the original cabinetry if alteration to the cabinetry is necessary to accommodate it.
- Smaller, portable appliances such as blenders and food processors should be stored in the cabinetry, on a moveable table or on the rear porch.
- Any changes made to cabinetry to accommodate appliances should be minimal and reversible.

Conclusion

The Zimmerman kitchen clearly retains the features that make it recognizable as a Craftsman kitchen, primarily the cabinetry. Because the natural wood finish is such an important part of the Craftsman aesthetic, refinishing the cabinetry and replacing the hardware would be the easiest, most effective way to restore this kitchen to a more historic appearance. This would be considered of primary importance in the restoration of this kitchen. Although the floor and countertops have been recovered, their impact on the room is secondary to that of the cabinetry. The rehabilitation of these elements would be the second step in rehabilitation. For maximum effect, wood countertops, porcelain sinks and refinished wood floors would add the necessary detail and finish to the kitchen in a total restoration.

The restored Zimmerman kitchen would retain its current plan, and would have a partially or totally restored rear porch, open or screened. It

would exhibit naturally finished woodwork on the cabinets, the counter, the floor, and the pass-through cupboard, and would have a compatible, white porcelain wall hung sink with a faucet mounted on the wall. The appliances would include a stove, located opposite the sink, as well as a refrigerator located on the rear porch or in the kitchen. Appropriate soft wall color and lighting would complete the kitchen, with a ceiling light and small but efficient task lighting on workspaces.

Summary

Both of these case studies clearly exhibit different levels of integrity and each represents a different interpretation of the Craftsman style. Therefore each requires a different approach to rehabilitation or restoration. In any case, careful initial documentation and information gathering are key to a project's success, regardless of the goal. It is also extremely important to operate with reversibility in mind so that restoration at a later date is possible; changes that do not reflect the original appearance of the room should not be permanent.

Placement of the kitchen and its floor plan are both important features. While slight changes in spatial arrangement within the kitchen may be acceptable, changes in the location, basic shape and size, and movement of character defining features such as cabinetry would significantly detract from its historic character. In Craftsman interiors, finishes are of the utmost importance in attaining the desired appearance and ambiance. Rich woodwork combined with subtle colors and textures create the warm, inviting feeling that is integral to this style, so their retention or restoration is

essential. The use of retrofitted older model appliances gives owners the chance to complete a restoration to the last detail, while the use of modern appliances in a historic kitchen is becoming more and more viable with the availability of new compatible and sympathetic designs.

The objective of keeping the kitchen within its historic context in terms of materials, finishes, and fittings should be a primary goal. It is possible to retain the historic features in the kitchen while taking advantage of modern, efficient appliances, engaging in modern uses, and maintaining a comfortable, usable room. Identification and recognition of these features will result in a more authentically restored or rehabilitated kitchen.

Notes

- ¹ City Landmark Nomination, City of Eugene Planning Department, p. 1.
- ² See page 71, "Countertops".
- ³ Fisher, Charles E. III, The Well Appointed Bath: Authentic Plans and Fixtures from the Early 1900s (Washington D.C.: The Preservation Press, 1989).
- ⁴ See pages 72-74 "Sink Guidelines".
- ⁵ See page 80, "Appliances Guidelines".
- ⁶ See pages 71-72, "Countertop Guidelines".
- ⁷ Interview by author and current owner with James Zimmerman, son of Dr. Zimmerman and early occupant, July, 1992.

CHAPTER VI

CONCLUSION

This study has attempted to document and describe the key characteristics of the Craftsman kitchen through research of primary and secondary sources, and the use of case studies. Because very little previous research has been done on this topic, much of the work has been accomplished through site visits and interpretation of ideals set forth in The Craftsman magazine. Gustav Stickley's goal in promoting this style was to afford everyone the opportunity to live in a healthy and pleasing environment. The retention or restoration of the character-defining elements will create a room that serves the occupant well as an efficient workspace and as an aesthetically pleasing and comfortable part of the home.

In the plans that were studied, the plan of the kitchen and the existence of the rear porch and pantries seemed typical of homes of the period, regardless of their style, and are thus not called out as character defining features. By preserving the plan and layout, however, many of the details that define the Craftsman kitchen are retained. The most visible and obvious character defining feature of the Craftsman kitchen was the built-in cabinetry and its natural finish. Other important elements such as the floors, counters, wall color, and appropriate appliances, work to complement the simple beauty of the woodwork, and enhance the workspace. The preservation of the Craftsman kitchen depends on the careful consideration and preservation of these key features. The retention of major elements such as the cabinetry and the finish has virtually no negative impact on the effective

use of the kitchen today. In addition, the efficient use of space, the abundance of light, the simple and effective planning, and the inherent ease of use found in many designs make the Craftsman kitchen an excellent model for the integration of modern amenities.

In addition to identifying the characteristic features, suggestions for effective and sensitive rehabilitation have been put forth for use by preservationists, interior architects, and homeowners. The Craftsman kitchen provides many elements of design that are desirable today, and therefore its rehabilitation often does not impose great hardship on those who are interested in preserving it.

In the process of researching this topic, some topics for further study became evident. These might include a more in-depth analysis of the regional variations on the Craftsman style as a whole, not only in the kitchen. A more comprehensive documentation of period kitchens through oral histories and photographs would be a valuable addition to the history of interiors. The social implications of kitchen design and placement in the house, as well as the application of women's design ideas, are also topics worthy of further study.

Preservation of the kitchen need not pose great difficulty or undue hardship on the homeowner. It is hoped that this study has shown that drastic alteration or remodeling is not necessary to attain an up-to-date, efficient and attractive kitchen. The quality of materials and craftwork found in homes of the 1910's and 1920's would be hard to match today without considerable expense. Maintaining an older kitchen also means retaining a piece of the past, and does not have to imply a regression in quality and

efficiency. The retention of original elements has economic and environmental benefits as well as social ones.

The kitchen is arguably the most often used room in the home, and the aesthetics of the kitchen, as well as its efficiency, are very important. The Craftsman kitchen offers the charm, quality of construction, and beauty of the past, and real potential for use far into the future. With careful planning and sensitive rehabilitation, the Craftsman kitchen can retain its rich and comfortable appearance and ambiance, and remain useful for years to come.

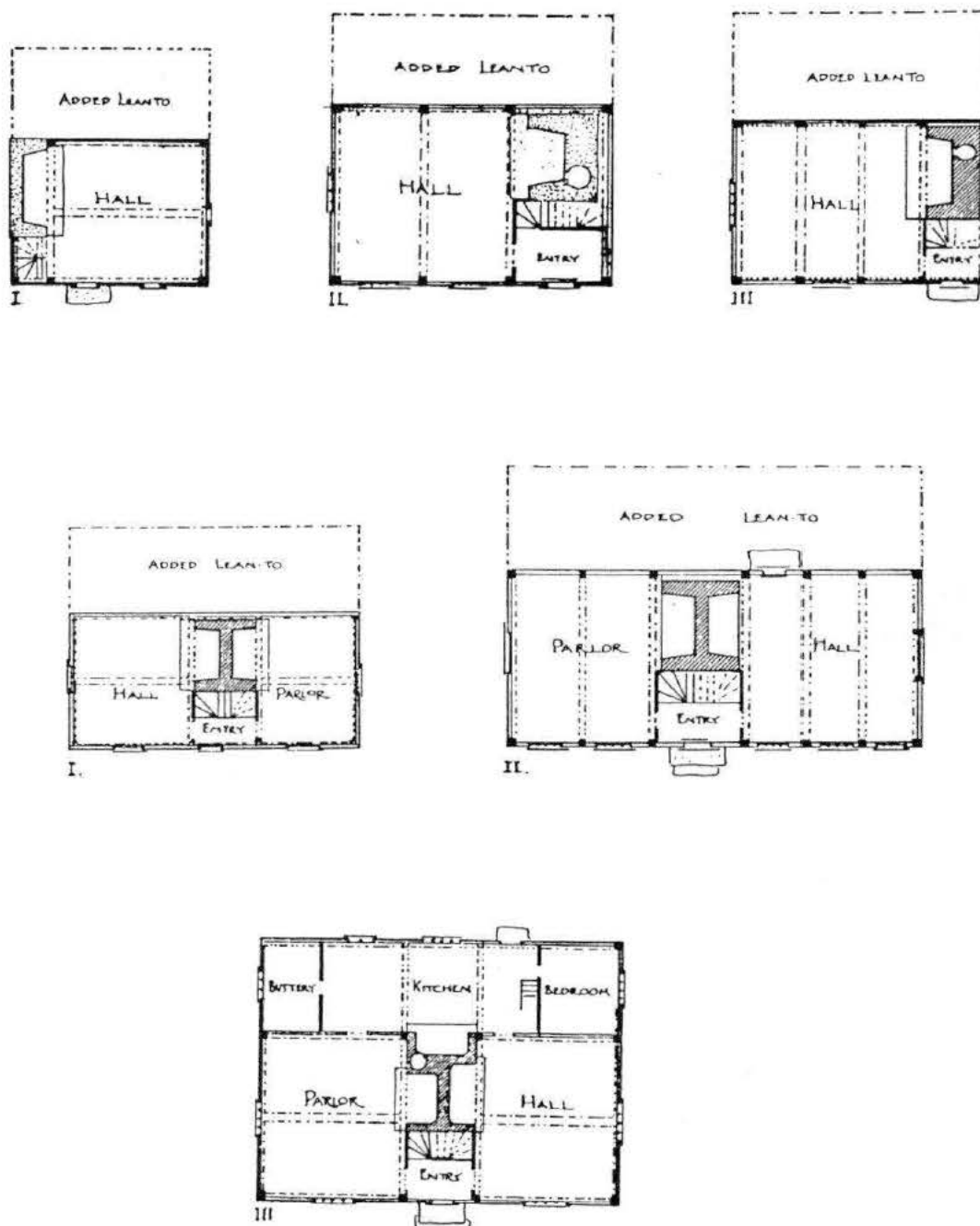


FIGURE 1. Plans of Early One-, Two-, and Three-Room Houses. Source: Isham, Early American Houses, (New York: Da Capo Press, 1967), 4-5.

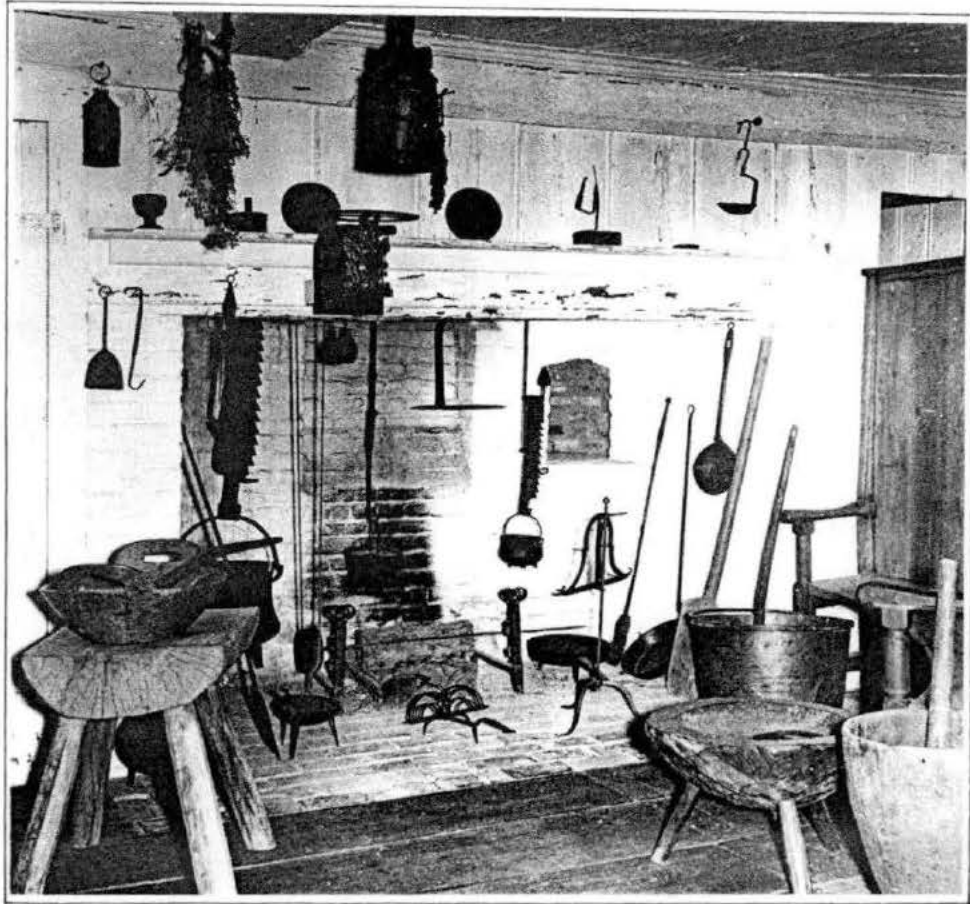


FIGURE 2. Seventeenth Century Fireplace with Rear Oven. Source: Phipps, Colonial Kitchens, (New York: Hawthorn Books Inc., Publishers, 1972), 53.



FIGURE 3. Eighteenth Century Fireplace with Side Oven. Source: Ladd, Early American Fireplaces, (New York: Hastings House Publishers, 1977), 126.

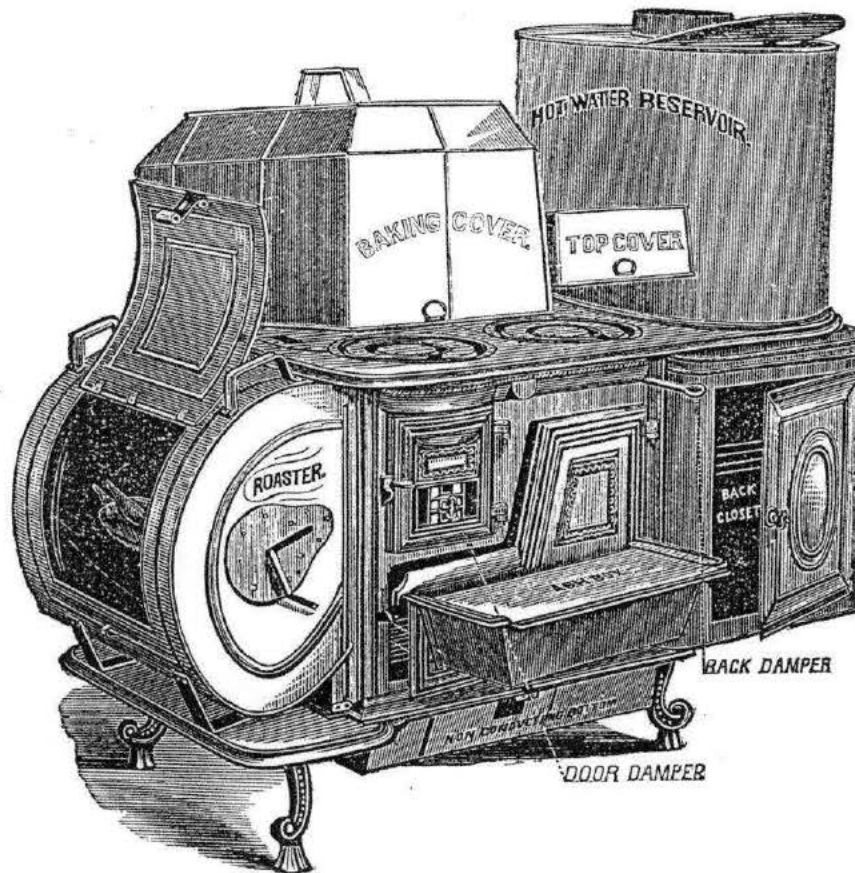


FIGURE 4. Model Cook Stove, 1869. Source: Beecher, Catherine and Harriet Beecher Stowe, American Woman's Home (New York: J.B. Ford and Company, 1869), 74.

PRICES ARE FOR
STOVE WITHOUT
FURNITURE OR
PIPE.

\$3.50 for set of No. 8
Stove Furniture,
to fit any of our stoves
or ranges.

\$3.75 for set of No. 9
Stove Furniture,
to fit any of our stoves
or ranges.

**SOUTHERN SUNSHINE
COOK.**
For wood, with Reservoir.

No. 1386. The Southern Sunshine with reservoir embodies every improvement that experience and ingenuity can suggest. In style and selling points it surpasses its best competitors. Though low in price it is a strong and durable stove. Length of fire box given below is the size when stove is ordered to be used for wood.

Size.	Size of Covers.	Length of Fire Box.	Size of Oven.	Shipping Weight.	Price.
8	8 in.	30 in.	18x18x12	115 lbs.	\$10.00
10	8 in.	30 in.	18x20x12	145 lbs.	11.00
12	8 in.	30 in.	20x20x12	165 lbs.	11.50
14	8 in.	30 in.	22x22x12	185 lbs.	12.00
16	8 in.	30 in.	24x24x12	205 lbs.	12.50

CLAD SUNSHINE RANGE.
For hard or soft coal, with Reservoir.

Size.	Size of Covers.	Length of Fire Box.	Size of Oven.	Shipping Weight.	Price.
8	8 in.	30 in.	18x18x12	115 lbs.	\$10.00
10	8 in.	30 in.	18x20x12	145 lbs.	11.00
12	8 in.	30 in.	20x20x12	165 lbs.	11.50
14	8 in.	30 in.	22x22x12	185 lbs.	12.00
16	8 in.	30 in.	24x24x12	205 lbs.	12.50

TRUE SUNSHINE RANGE.

No. 1387. Hard or soft coal. The True Sunshine is the best type of this class of ranges that has ever been offered for sale. The lines are better constructed. The range is more attractive in appearance than any of its competitors. Has five lobes; duplex grate.

Size.	Size of Covers.	Length of Fire Box.	Size of Oven.	Shipping Weight.	Price.
8	8 in.	30 in.	18x18x12	115 lbs.	\$10.00
10	8 in.	30 in.	18x20x12	145 lbs.	11.00
12	8 in.	30 in.	20x20x12	165 lbs.	11.50
14	8 in.	30 in.	22x22x12	185 lbs.	12.00
16	8 in.	30 in.	24x24x12	205 lbs.	12.50

No. 1386. Though low in price, quality has not been sacrificed to price in the construction of this range. It has all the latest improvements—ventilated oven, solid cast hearth, duplex grate, patent pedal arrangement, quick draft damper, etc. We are inclined to think that nothing so good and serviceable has ever before been offered for the money required to buy this range. This range has six lobes.

No. 1386 1/2. The Clad Sunshine Range, for hard or soft coal, without reservoir.

Size.	Size of Covers.	Length of Fire Box.	Size of Oven.	Shipping Weight.	Price.
8	8 in.	30 in.	18x18x12	115 lbs.	\$9.00
10	8 in.	30 in.	18x20x12	145 lbs.	10.00
12	8 in.	30 in.	20x20x12	165 lbs.	10.50
14	8 in.	30 in.	22x22x12	185 lbs.	11.00
16	8 in.	30 in.	24x24x12	205 lbs.	11.50

Water-back and couplings, extra \$4.00.

No. 1387 1/2. Hard or soft coal. The True Sunshine is the best type of this class of ranges that has ever been offered for sale. The lines are better constructed. The range is more attractive in appearance than any of its competitors. Has five lobes; duplex grate.

Size.	Size of Covers.	Length of Fire Box.	Size of Oven.	Shipping Weight.	Price.
8	8 in.	30 in.	18x18x12	115 lbs.	\$9.00
10	8 in.	30 in.	18x20x12	145 lbs.	10.00
12	8 in.	30 in.	20x20x12	165 lbs.	10.50
14	8 in.	30 in.	22x22x12	185 lbs.	11.00
16	8 in.	30 in.	24x24x12	205 lbs.	11.50

Water-back and couplings, extra \$4.00.

FIGURE 5. Advertisement for Early Stoves from 1897 Sears Catalogue. Source: Strasser, Susan, *Never Done* (New York: Pantheon Books, 1982), 39.



FIGURE 6. Women Working at Stove, 1897. Source: Source: Strasser, Susan, Never Done, (New York: Pantheon Books, 1982), 48.

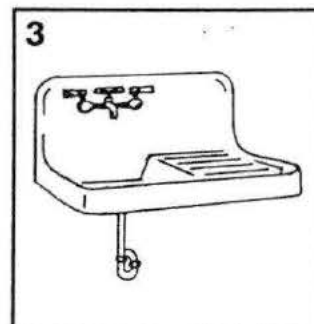
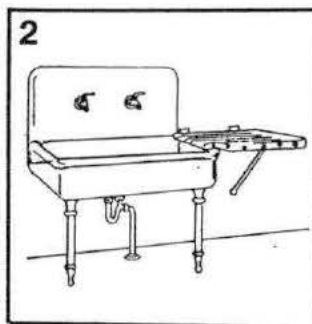
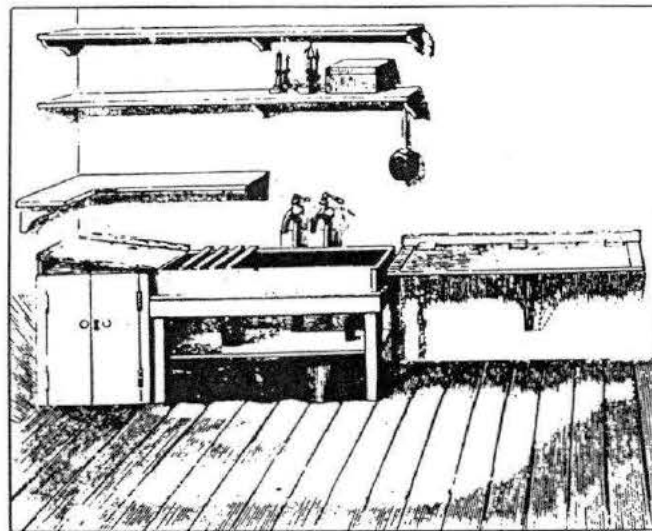


FIGURE 7. Top: Early Sink with Drainboard and Storage; Bottom: Evolution of the Kitchen Sink. Source: Cotton, "Sinks", Old House Journal (July-August 1986), 271.

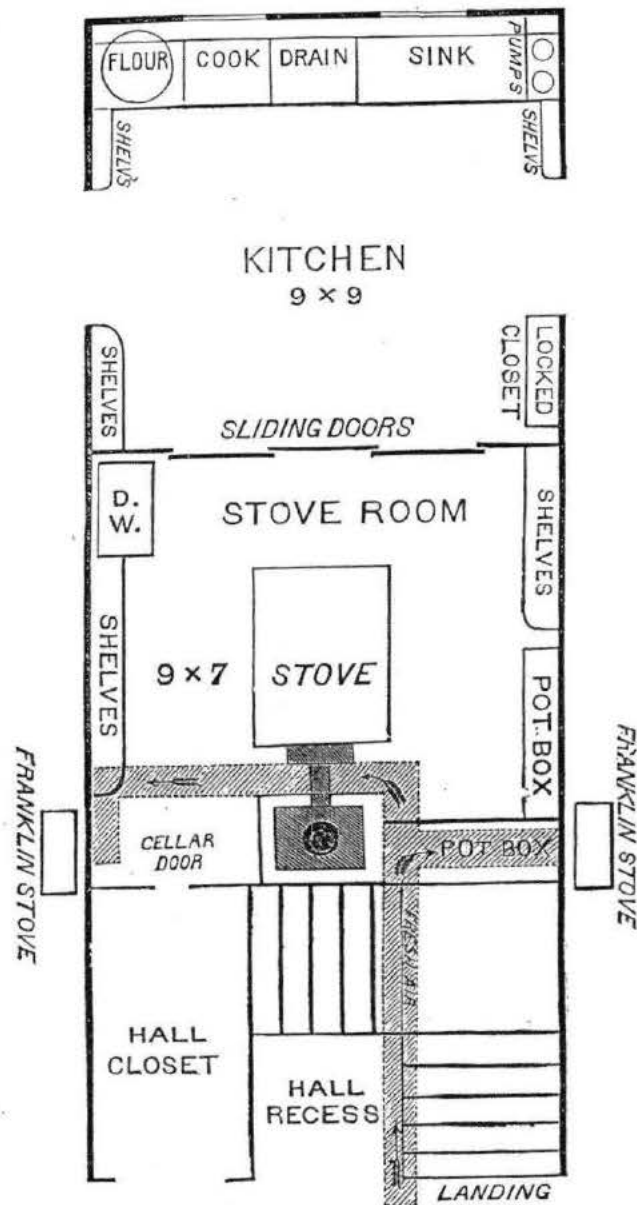


FIGURE 8. "Efficient Kitchen" Plan of Mid Nineteenth Century. Source: Beecher, Catherine and Harriet Beecher Stowe, American Woman's Home, (New York: J.B. Ford and Company, 1869), 33.

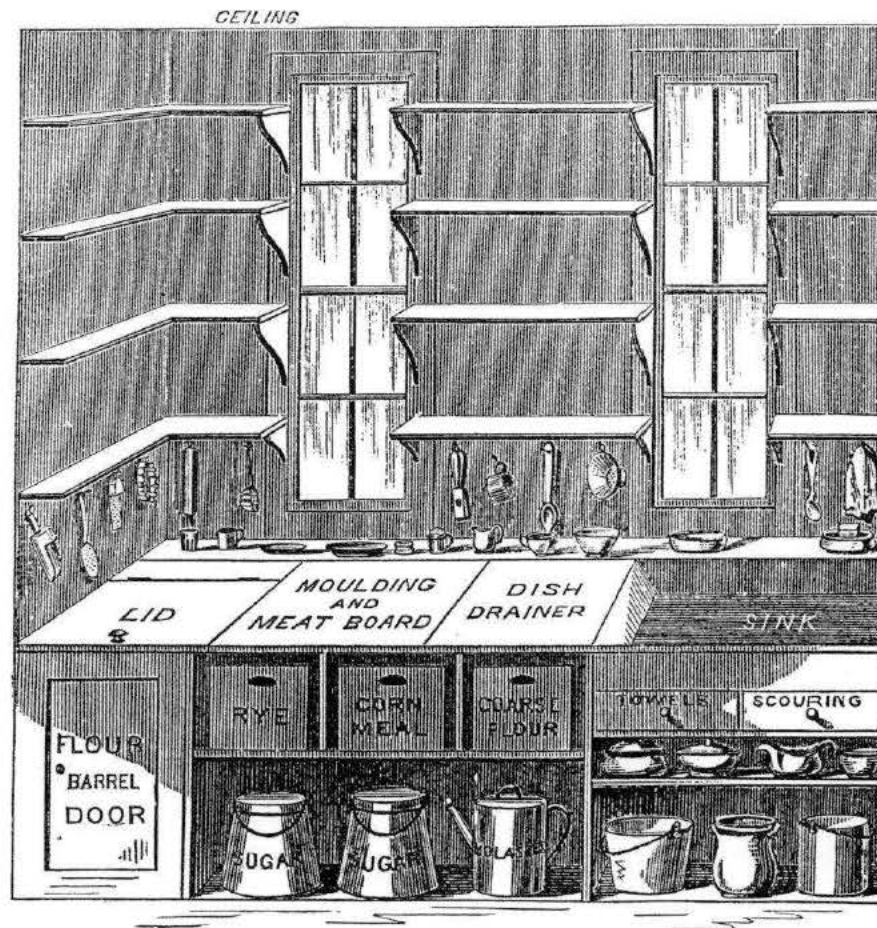
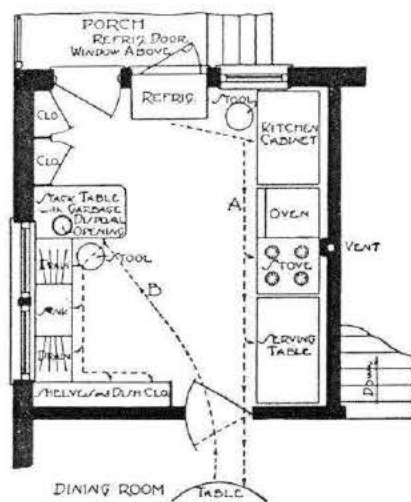
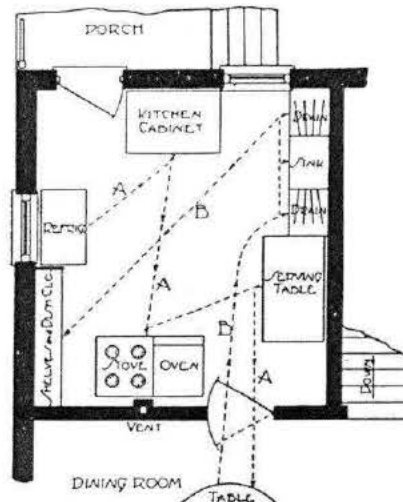


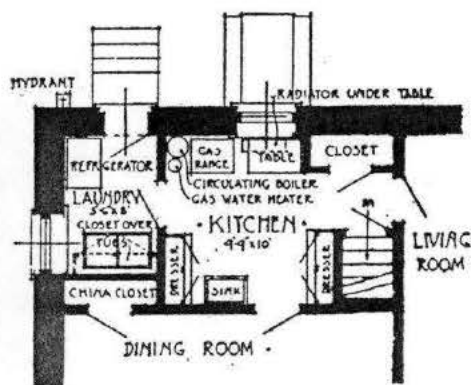
FIGURE 9. Ideal Kitchen Cabinet Layout from American Woman's Home, 1869.
 Source: Beecher, Catherine and Harriet Beecher Stowe, American Woman's Home (New York: J.B. Ford and Company, 1869), 34.



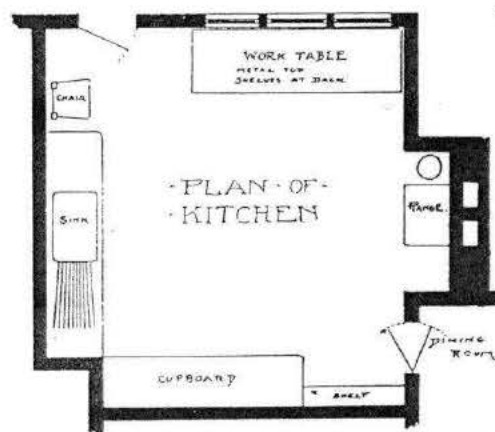
EFFICIENT GROUPING OF KITCHEN EQUIPMENT
A. Preparing route. B. Clearing away route.



BADLY GROUPED KITCHEN EQUIPMENT



A bungalow kitchen planned for gas range only. A coal range could be used instead.



FLOOR PLAN.

FIGURE 10. "Efficient Kitchen" Plans of the Early Twentieth Century. Sources: top, Strasser, Susan *Never Done* (New York: Pantheon Books, 1982), 215; bottom left, Comstock, William Phillips, *Bungalows, Camps and Mountain Houses* (New York: W.T. Comstock Co., 1915; reprint, Washington D.C.: The American Institute of Architects Press, 1990), 16; bottom right, *The Craftsman Magazine* (September 1905), 851.

MOTT'S MODERN PLUMBING

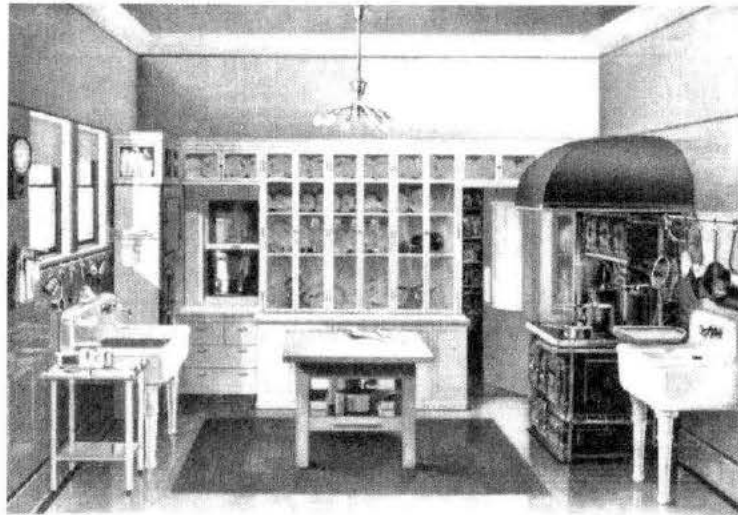


Plate 1075-A, Modern Kitchen

THE above illustration shows some of the salient features of a well-appointed modern kitchen. Of course the size of a kitchen, also the various appointments, size and style of range, etc., depends largely on the size of the house. Sectional view shows ground plan of kitchen with butler's pantry and laundry.

For price of the "Barrington" kitchen sink, see page 100. Prices of the "Allston" vegetable sink, the "Muir" scullery sink, and utensil and towel racks, on application.

The "Defiance" combination coal and gas range, No. 87, with coal water-back, \$160.00; if coal water-back is not required, deduct \$6.50; add for French hood, \$20.00.

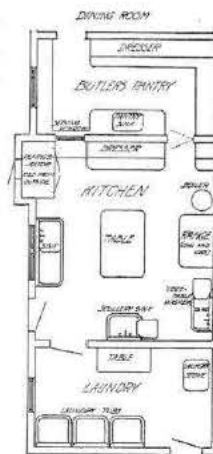


Plate 1076-A

FIGURE 11. Modern Kitchen from Mott's 1914 Plumbing Supply Catalogue. Source: Fisher, *The Well-Appointed Bath* (Washington D.C.: The Preservation Press, 1989), 75.

Is Your Refrigerator Poisoning Your Family?



Never Sold In Stores

The "Monroe"

30 Days' Trial—Factory Price—Cash or Credit

Direct from factory to you—saving you store profits. We pay freight and guarantee your money back and removal of refrigerator at no expense to you if you are not absolutely satisfied. Have terms if more convenient for you. Send for book NOW—Use letter or postal.

Your doctor will tell you that a refrigerator which cannot be kept sweet, clean and wholesome, as you can easily keep the Monroe, is *always dangerous* to the health of your family. The Monroe is the *only* refrigerator made with

Solid Porcelain Compartments

which can be kept free of breeding places for the disease germs that poison food which in turn poisons people. *Not* cheap "bath-tub" porcelain enamel, but one solid piece of snow-white unbreakable porcelain ware—nothing to crack, craze, chip, break or absorb moisture—but *genuine* porcelain, *over an inch thick*—as easily cleaned as a china bowl—every corner rounded—not a single crack, crevice, joint, screw-head or any other lodging place for dirt and the germs of disease and decay. Send at once for

FREE BOOK About Refrigerators

which explains all this and tells you how to materially reduce the high cost of living—how to have better, more nourishing food—how to keep food longer without spoiling—how to cut down ice bills—how to guard against sickness—doctor's bills.

Monroe Refrigerator Co., Station 16E, Lockland, Ohio

Gas Combination.

BEEBE FRENCH RANGES

Electricity and Coal
Gas and Coal

*Efficiency
Durability
Economy*

*Write for circular
E-G*

Electric Combination.

JANES & KIRTLAND

MANUFACTURERS OF THE
BEEBE RANGES

131 W. 44th St. NEW YORK

Kindly mention The Craftsman

FIGURE 12. Early Twentieth Century Appliance Advertisements. Source: top, The Craftsman (May 1913), Advertisement section; bottom, The Craftsman (September 1914), Advertisement Section.

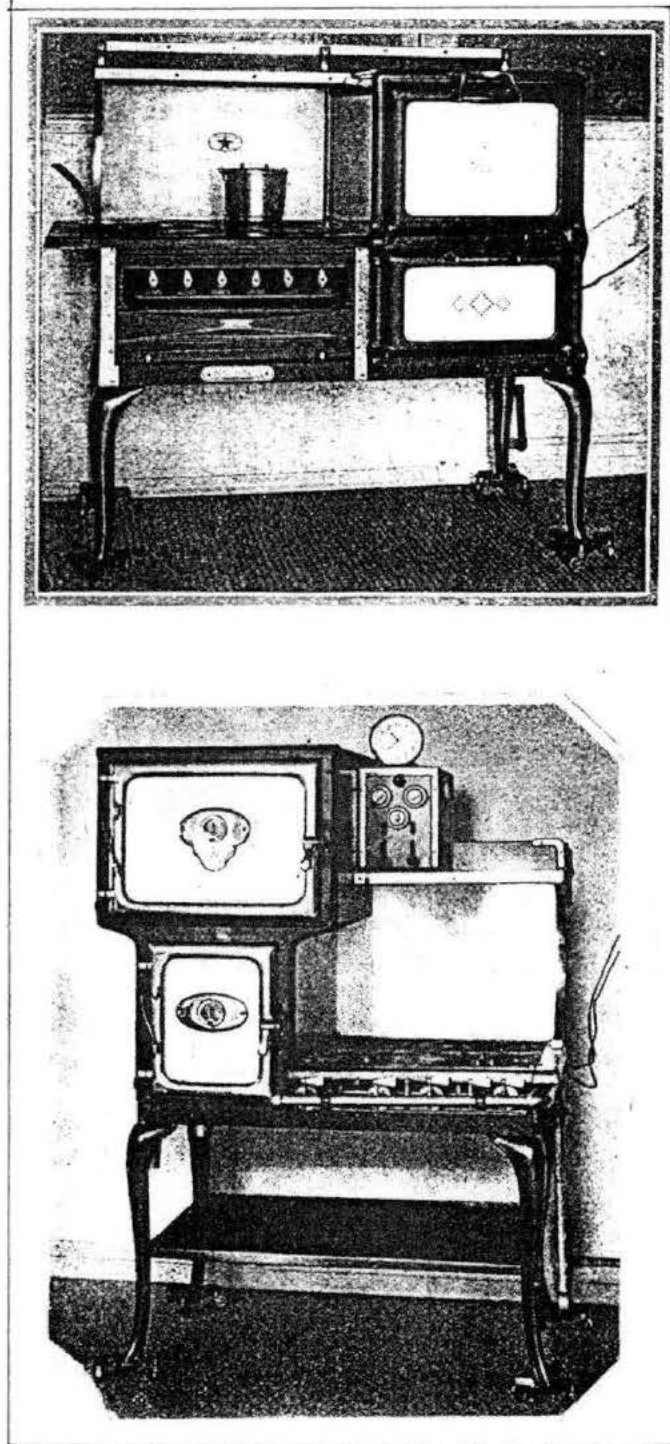


FIGURE 13. Ranges Recommended by Good Housekeeping. Source: top, Good Housekeeping (May 1917), 78; bottom, Good Housekeeping (April 1917), 77.



Here, at last—efficient home refrigeration—electric cold storage in your kitchen *now*! Just when all American women face the need of saving every ounce of food, the new model Isko is *ready* to reduce waste and spoilage at their ice-box source. A simple, electric unit, easily installed on a refrigerator, Isko keeps milk, cream, butter, meat and fruits so cold and dry *continuously* that the germ life responsible for decay is paralyzed. Protects your family's health—prevents food poisoning—eliminates the ice-man—freezes ice-cubes and desserts for your table—runs itself. Price, \$275 at Detroit. See "the electric ice-man" at the Isko store in your city—or write to Isko, Inc., Detroit, for booklet "G."

Ice by wire

FIGURE 14. Electric Refrigerator Advertisement. Source: *Good Housekeeping* (July 1917), 145.

MOTT'S MODERN PLUMBING



Plate 7051-A

Imp. Porc.
Class A Class B

Plate 7051-A. The "Barrington" imperial porcelain kitchen sink, integral back and drain board, imperial porcelain legs, "Belknap" No. 1 & 2 1/2" compression faucet, (faucet, same-price), 1/2" p. h. waste strainer and coupling, and wood base for sink and drain board. . . . \$124.55 \$500.00

1/2" p. h. trap with waste to floor and vent to wall, extra, \$20.00. For price of grease traps, see page 100.

1/2" p. h. supply pipes with offsets and unions, extra, \$8.00.

Length and width outside, 2' 1/2" x 2' 2"; sink inside, 24" x 18" x 1 1/2" deep; drain board, 2'; height of back, 9". "Belknap" faucet, 1 1/2" centers.

Our imperial porcelain sinks are in appearance and from a sanitary and practical standpoint superior to all others. They are glazed white inside and outside. Strength and durability are assured by the extra standard thickness of 1/2". They are made in one piece, without the joints or imperfections in a soapstone or slate sink. In the manufacture of large plates of porcelain ware, some when taken out of the kiln are found to have slight marks or lines which do not detract from their general appearance or durability. These are termed Class B, and are recommended where cost is a consideration.

The "Barrington" sink is a most complete and desirable fixture. The back has space behind for the supply pipes. It is ground so as to fit against the wall. Made only with drain board as left as shown.

Imp. Porc.
Class A Class B

Plate 7051-A. The "Ashland" Class A Class B imperial porcelain, vegetable wash sink with integral back, imperial porcelain legs, "Belknap" No. 1 & 2 1/2" compression faucet and a p. h. "Simplex" standing waste and overflow. . . . \$85.75 \$33.75

1 1/2" p. h. half S trap to wall, extra, \$20.00. Ash cutting and drain board, 18" long, with a p. h. hinges shown on page 99, extra, \$12.75.

Length and width outside, 18" x 18"; sink inside, 16" x 16"; height of back, 9".

The vegetable wash sink, for thoroughly cleansing and rejecting vegetables, is a necessary adjunct to the modern well-appointed kitchen.



Plate 7055-A

MOTT'S MODERN PLUMBING

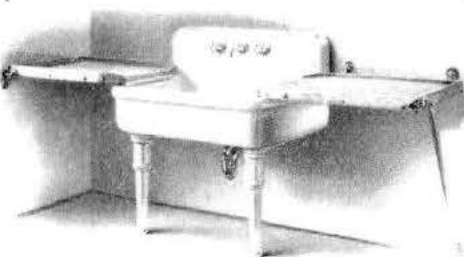


Plate 7054-A

Imp. Porc.
Class A Class B Colonial

Plate 7054-A. The "Ruscon" kitchen sink, with integral back, legs, "Belknap" No. 1 & 2 1/2" compression faucet (same-price), 1/2" p. h. waste strainer and coupling, and wood base, 24" x 24" x 2". . . . \$44.05 \$20.05 \$33.05

Same, 27" x 18" x 2". . . . \$61.05 \$27.05 \$39.05

Same, 30" x 20" x 2". . . . \$71.05 \$37.05 \$49.05

Same, 36" x 20" x 2". . . . \$84.05 \$44.05 \$56.05

Same, 42" x 20" x 2". . . . \$95.05 \$55.05 \$67.05

Iron bent chamber for faucet, extra, \$2.10. 2" p. h. half S trap to wall, extra, \$20.00. Ash drain board for center, 30" long, with a p. h. and hinges, as shown, extra, \$12.75. Ash drain board for end, 30" long, with a p. h. hinges and telescopic leg, as shown, extra, \$20.25. If with honored or painted iron legs, instead of imperial porcelain, deduct \$4.00; instead of colonial, deduct \$4.00.

Dimensions of sinks are outside, except depth, which is inside; back, 9" high.

Plate 7344-A. "Tucker" grease trap. Size 1. Height, 18"; diameter, 18"; painted and zinc. . . . \$26.00

Same, enameled inside. . . . \$32.00

Size 2. Height, 18 1/2"; diameter, 17 1/2"; painted. . . . \$26.25

Same, enameled inside. . . . \$32.25

Size 3. Height, 21"; diameter, 17 1/2"; painted. . . . \$32.00

Same, enameled inside. . . . \$38.00

Size 4. Height, 17 1/2"; diameter, 17 1/2"; nickel-plated. . . . \$37.75

Size 1 and Size 2 are adapted for residences; Size 3 for large private residences, etc.; Size 4 for hotels, restaurants, etc.

Dimensions given above are outside.

The "Tucker" grease trap is composed of an inner chamber into which the waste water and grease pass, and to enter the outlet through which the cold water supply for the house flows. The circulation of cold water around the outside, chills or congeals the grease entering into the inner chamber; the grease being lighter than water, gathers at the top and is thus prevented from passing through the outlet. The central partition is an important feature in that it increases the area of cooling surface and also deflects the grease water upward, consequently bringing it in contact with a greater amount of cooling surface before it passes through the outlet.

The "Tucker" trap is unquestionably the best grease trap made.

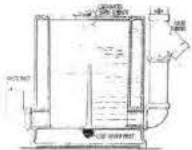


Plate 7344-A
"Tucker" Grease Trap

FIGURE 15. Wall Mount Sinks and Drainboards from Mott's 1914 Plumbing Supply Catalogue. Source: Fisher, *The Well-Appointed Bath* (Washington D.C.: The Preservation Press, 1989), 76.

SANITARY INSIDE AND OUT

ROUND CORNERS EASILY CLEANED

SMOOTH SURFACE

The "Kitchen Maid" Cabinet, while it possesses far more conveniences than many other cabinets, is more than a kitchen convenience. It answers a double purpose, where many serve only a single requirement. The

"KITCHEN MAID"
The Smooth Surface Round Corner KITCHEN CABINET

helps the housewife get her work out of the way in a fraction of the time ordinarily demanded. Then it keeps the foods and utensils it shelters shielded from dirt and germ-laden dust. All surfaces of the "Kitchen Maid" Cabinet are smooth. No panels. No dirt inviting ledges or rough edges. Sanitary *outside*. The doors and drawers are flush-fit snug. Dust proof. Dirt can't get in. All inside corners are round. No place for dust or dirt to collect. Sanitary *inside*. A safe cabinet. And one of the most satisfactory cabinets in appearance and employment. Made in beautiful Golden Oak or Snowy White Enamel.

See the world famed "Kitchen Maid" at your furniture dealer's. Have one sent home for protection and perfect service. Moderate prices. Also dealers sell "Kitchen Maids" on easy payments. Be sure to send for free catalogue and "A Little Book of Big Helps for Busy Housewives," packed with valuable recipes and helpful kitchen keeping facts. Write today. Post Card will do.

WASMUTH-ENDICOTT CO.
Dept. H
Andrews, Indiana
Wichita, Kan., Kansas City, Mo.
Omaha, Neb., Oakland, Cal.
Los Angeles, Cal.

LET THE KITCHEN MAID BE YOUR KITCHEN AID

184 November Good Housekeeping

FIGURE 16. "Kitchen Maid" Kitchen Cabinet Advertisement. Source: Good Housekeeping (November 1917), 184.



★ "The Dutch Kitchenet" Systematizes Your Kitchen

It is a complete, sanitary kitchenet that has a place for everything you need in cooking or baking, conveniently arranged within easy reach, to give the greatest possible efficiency and save time, needless steps and work. It is equipped with many conveniences and little labor-saving devices not found in the old-fashioned kitchen cabinets.

Recent tests in kitchen efficiency by Domestic Science experts show that the average woman takes a million unnecessary steps every year. She walks 600 miles a year needlessly, back and forth in her kitchen, from range to refrigerator,

pantry, kitchen-table and sink—1 1/2 miles of needless walking every day. A "Dutch Kitchenet" will save every step.

Get a "Dutch Kitchenet" and make your kitchen work easy by using modern kitchen efficiency methods. Why tramp 600 miles back and forth in your kitchen needlessly every year? Why be all fagged out and suffer from back-ache and headache? Why be a kitchen-drudge, waste your strength and wear yourself out needlessly? A "Dutch Kitchenet" will systematize your kitchen work—make it easy and give you leisure time for rest and recreation.

Why a "Dutch Kitchenet" Is Better Than a Kitchen Cabinet

The "Dutch Kitchenet" was designed by experts in kitchen efficiency, and is a complete, fully equipped kitchenet with every modern convenience and labor-saving device. It is sanitary in every detail, and has been approved by The Good Housekeeping Institute and Domestic Science experts. Read these 20 sanitary features carefully. Besides these sanitary features there are 20 other conveniences and labor-saving devices that save time and work.

1. Sanitary Base Construction. Easily taken all apart for cleaning and airing.
2. Sanitary Snow-White Enamel Interior. Clean and durable—will not discolor—steam proof.
3. Sanitary Removable Flour Bin. Air tight, moisture proof, dust proof, insect and vermin proof. Easy to fill and clean.
4. Sanitary Ventilated Bread and Cake Box. Dust proof, moisture proof. Easy to clean.
5. Sanitary Ventilated Cooling Compartment. Perfect circulation of air for cooling cakes, pies, etc.
6. Sanitary Bar Wire Shelves. Light and easy to clean.

7. Sanitary Rounded Corners. Do not collect dust.
8. Sanitary Removable Sliding Table Top. Porcelain or aluminum, large size, sliding top.
9. Sanitary Dust-Proof Roll Curtain. Slides easily—removable—clean and sanitary.
10. Sanitary Sugar Jar. Exclusive sugar eraser—ant proof, easy to fill and clean.
11. Sanitary Sliding Bottom, in Base. Slides easily in smooth groove by a touch of the foot.
12. Sanitary Legs with Easy Working Casters. Easy to move for dusting and cleaning.
13. Sanitary Dust-Proof Back. Smooth—easy to clean—rigid construction.

14. Sanitary Velvet Finish. Steam, moisture and dirt proof.
15. Sanitary White Wood Kneading Board. Strong—durable—easy to clean.
16. Sanitary Chopping Block. Convenient and easily cleaned.
17. Sanitary Meat Grinder Attachment. Strong, firm, convenient—easy to clean.
18. Sanitary Coffee, Tea and Spice Jar. Air tight, dust proof, moisture proof, with aluminum top.
19. Sanitary Yoke Hanger. Holds top firmly in place—strong—easy to clean.
20. Sanitary White Enamel Cupboard. For cereals, dishes, etc.—dust proof.

TO DEALERS

We want reliable dealers to represent us where there is no "Dutch Kitchenet" dealer. Write for exclusive agency proposition, terms, territory, etc. Our liberal proposition and sales co-operation plans will interest you.

COPPES BROS. & ZOOK



Write now for this FREE BOOK

and card of introduction to your local dealer. Only one dealer in each city sells the "Dutch Kitchenet." He is our exclusive representative and will be glad to show you the "Dutch Kitchenet" without any obligation on your part whatever. Just send a post-card with your address.

445E Market St., Nappanee, Ind.

FIGURE 17. "Dutch Kitchenet" Kitchen Cabinet Advertisement. Source: *Good Housekeeping* (April 1917), 176.

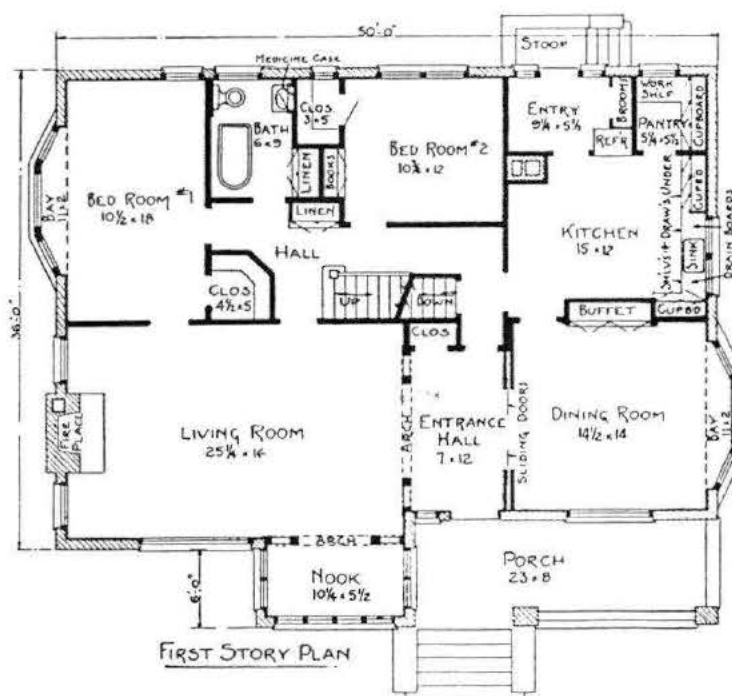
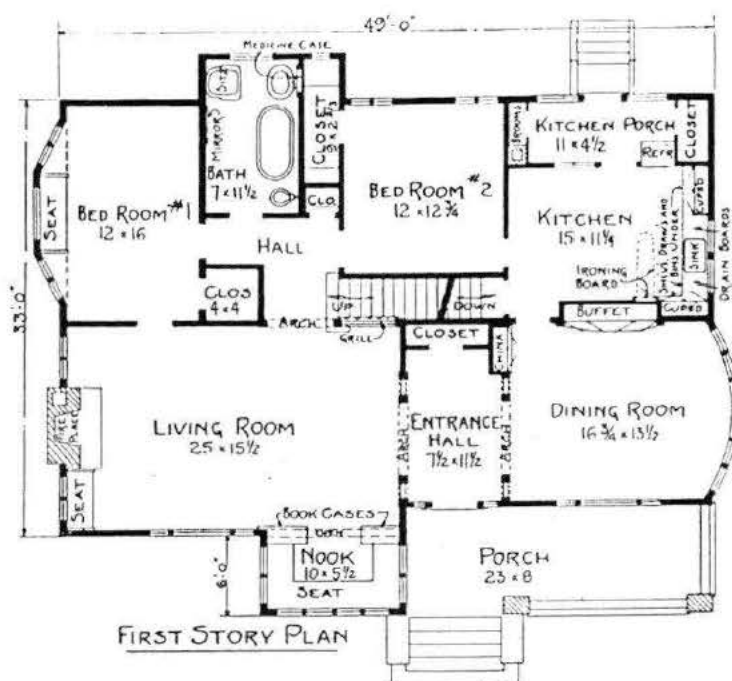


FIGURE 18. House Plans Showing Location and Plan of Kitchen. Source: Stillwell, *Representative California Homes* (Los Angeles: E.W. Stillwell & Co., 1922), 27.

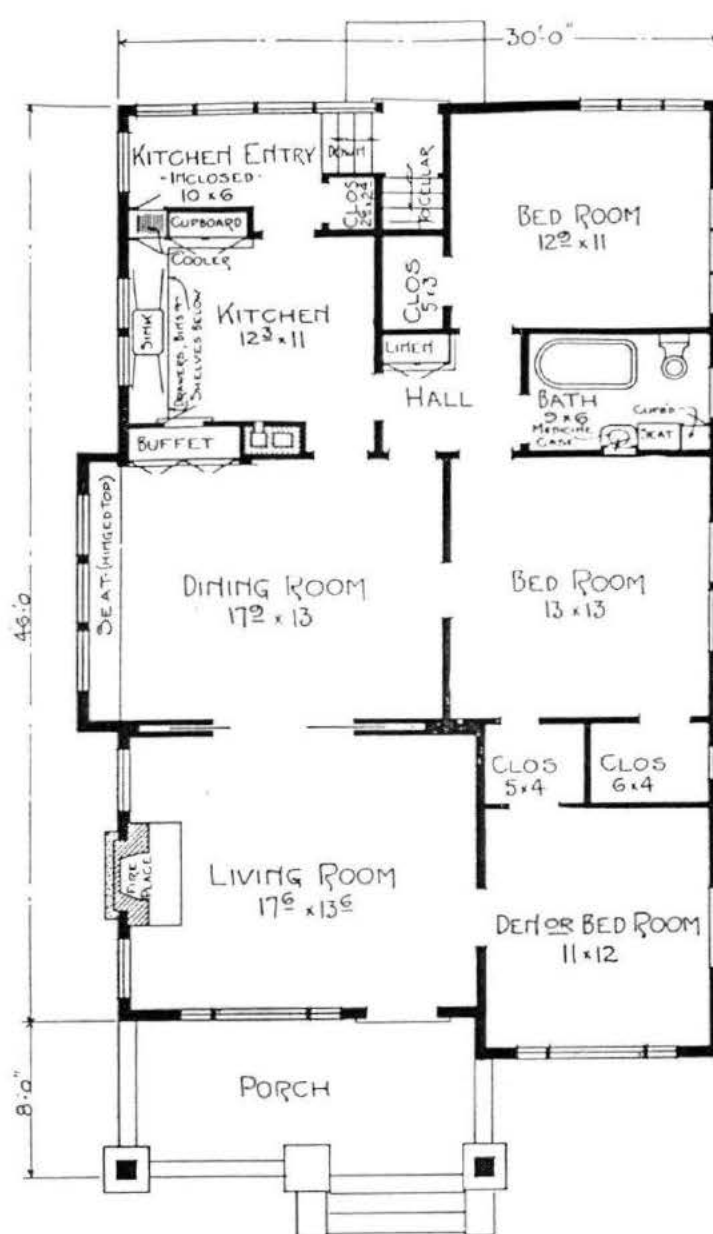
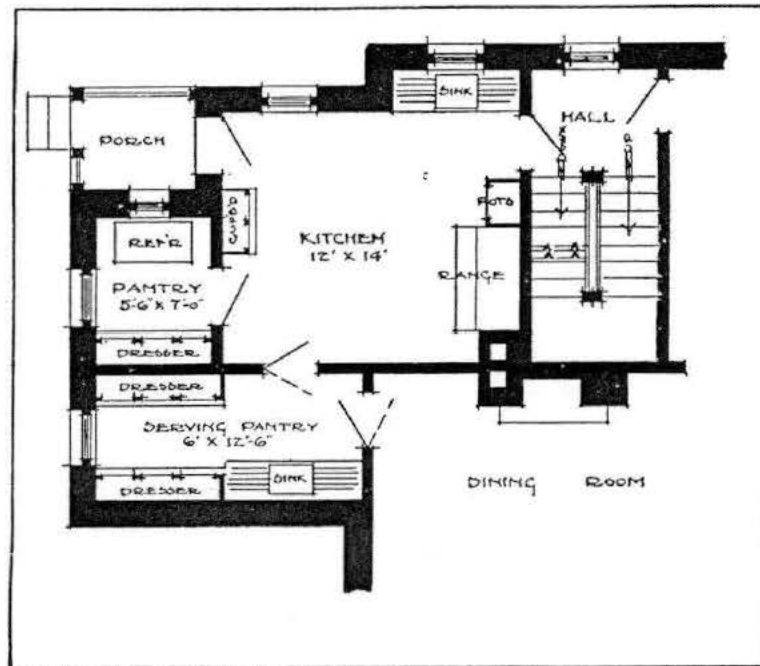


FIGURE 19. House Plan Showing Location and Plan of Kitchen. Source: Stillwell, Representative California Homes (Los Angeles: E.W. Stillwell & Co., 1922), 53.



The butler's pantry should have an indirect connection between the kitchen and the dining-room. The two doors here keep out odors, noise and heat from the dining-room. The refrigerator is in the cook's pantry and opens out on the porch

FIGURE 20. Kitchen Plan with Serving or "Butler's" Pantry. Source: Vollmer, *A Book of Distinctive Interiors* (New York: McBride, Nast & Company, 1912), 120.

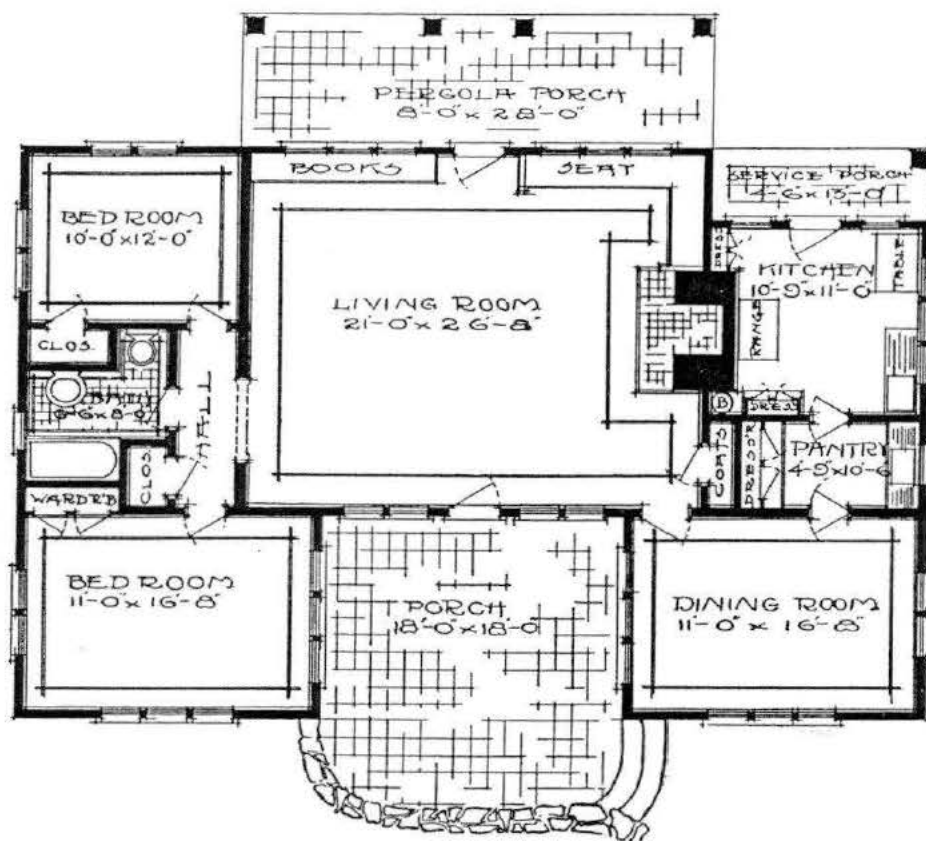


FIGURE 21. House Plan Showing Kitchen with Serving Pantry. Source: Stickley, Gustav, More Craftsman Homes (New York: Craftsman Publishing, 1912; reprint, New York: Dover Publications, Inc., 1982), 159.

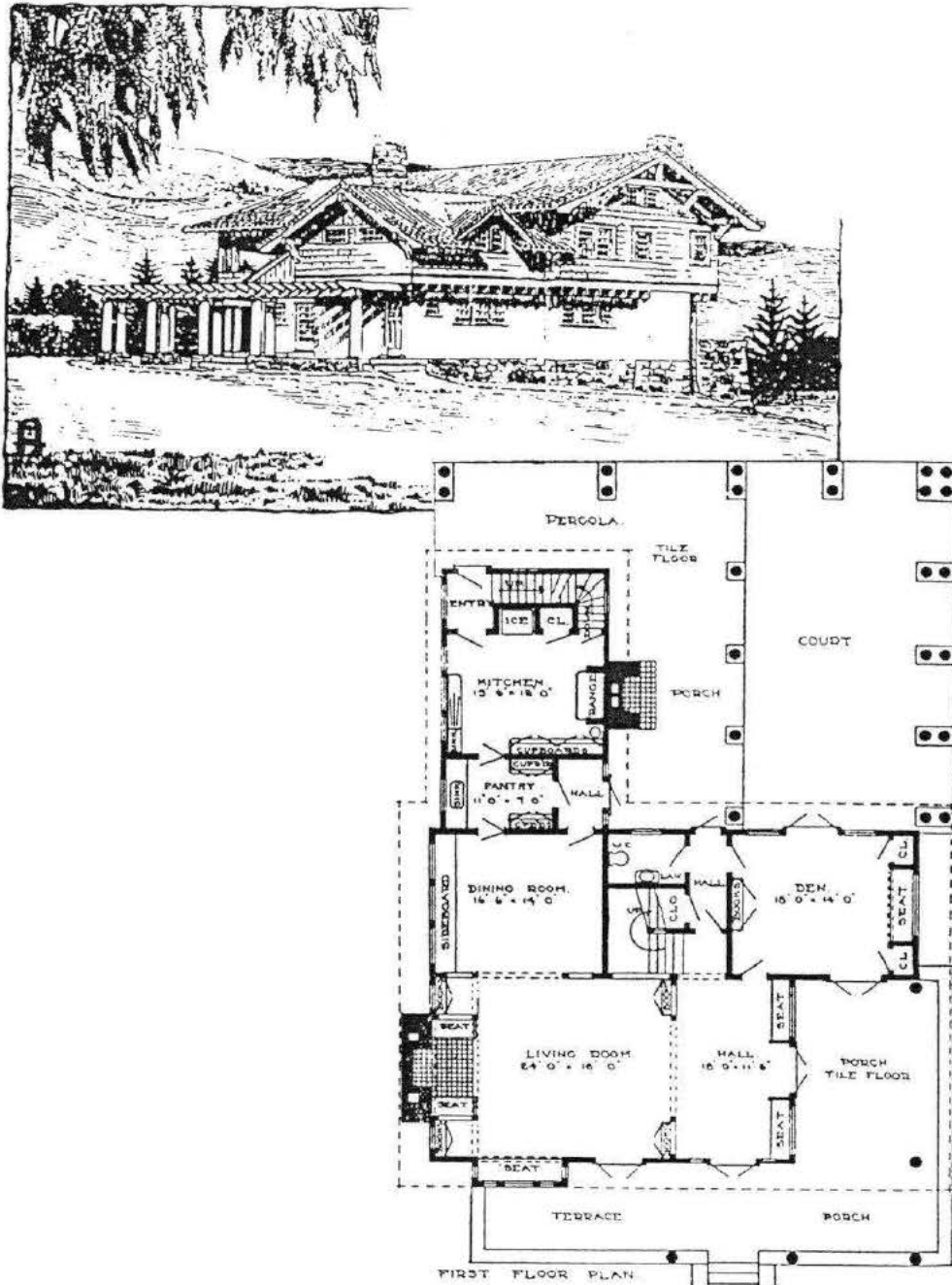


FIGURE 22. House Plan Showing Kitchen with Serving Pantry. Source: The Craftsman 15 Number 6 (January 1909), 718.



FIGURE 23. Woman Working Near Back Porch. Source: Strasser, Susan, Never Done (New York: Pantheon Books, 1982), 87.



Realization

You will awaken to a happy realization of that sense of ease and contentment shared in over a quarter million homes when you see how perfectly your ideal of a power washer has been consummated in the

★ *Maytag* *Electric Washer* *with* *Swinging Reversible Wringer*

It is not merely a machine—it is not merely a commodity—it is a service so indispensable to the efficiency of the best regulated household that it shares with its counterpart—the Maytag Multi-Motor for country homes—one of the largest ownerships of power washers in the world. When you know the inimitable worth of the Maytag you are justified in expecting more than the accepted advantages of other power washers—*your ideal of perfection is realized.*

FREE Many perplexing questions are answered in the Maytag Laundry Manual. Send a post card for your copy.

Standard There's a Maytag Washer of every type—hand, power-driven, electric—all built to the enviable Maytag standard.

THE MAYTAG CO.—Dept. 199—Newton, Ia.
Branches in All Principal Cities

Tested and approved by Good Housekeeping Institute
and America's Foremost Domestic Science
Authorities.

FIGURE 24. Maytag Washer Advertisement from 1917 *Good Housekeeping*.
Source: *Good Housekeeping* (November 1917), 194.

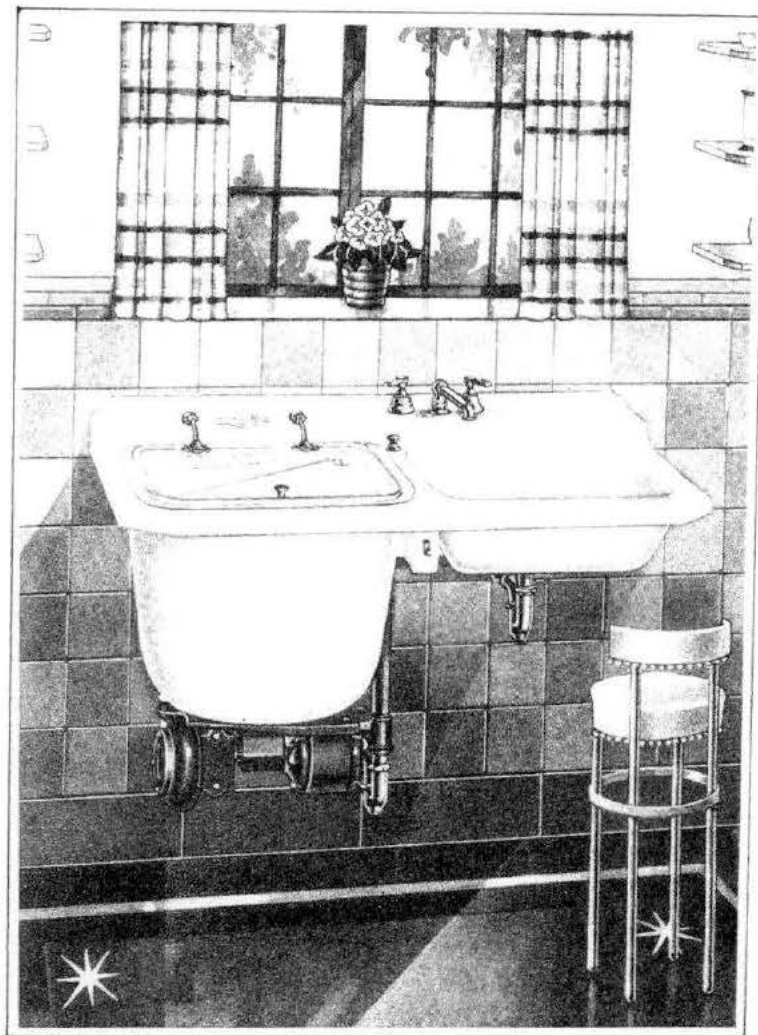


FIGURE 25. Early Electric Dishwasher as Advertised in Mott's Plumbing Supply Catalogue, 1914. Source: Fisher, The Well-Appointed Bath (Washington D.C.: The Preservation Press, 1989), 114.



FIGURE 26. The American Bungalow. Source: Comstock, William Phillips, Bungalows, Camps and Mountain Houses, (New York: W.T. Comstock Co., 1915; reprint, Washington D.C.: The American Institute of Architects Press, 1990), 33.

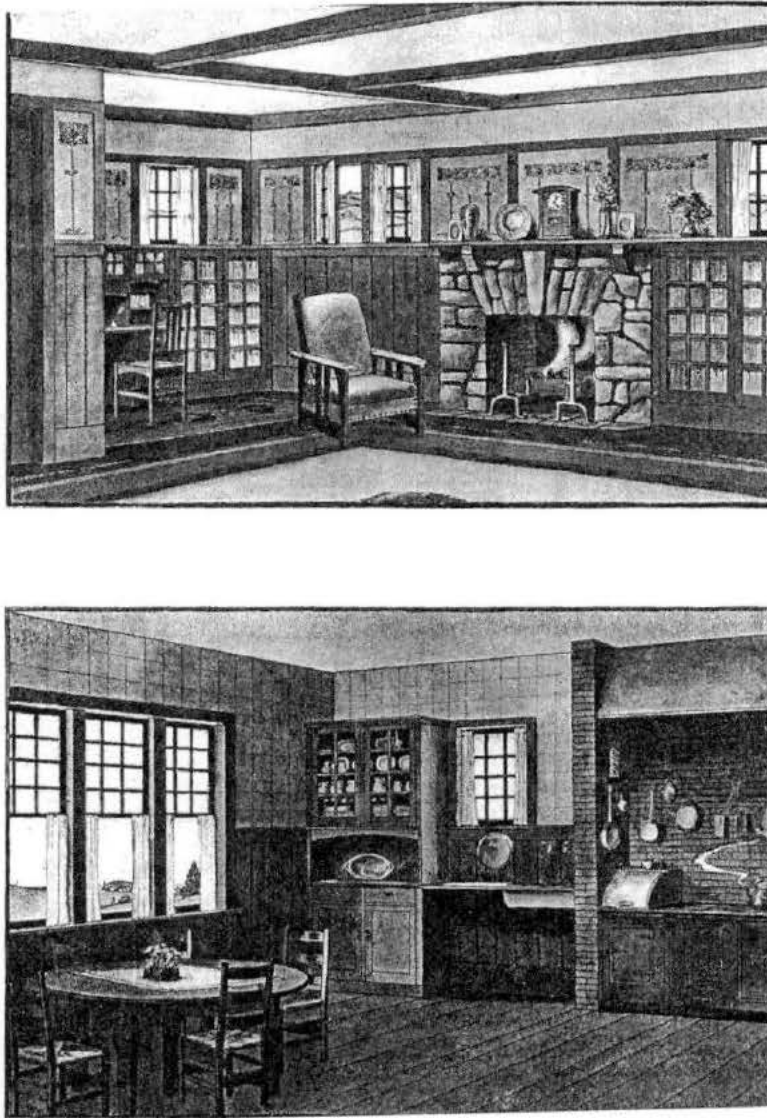


FIGURE 27. Craftsman Style Interiors as Illustrated in *The Craftsman*, top: Living Room; bottom: Kitchen. Source: Stickley, Gustav, *Craftsman Homes* (New York: Craftsman Publishing Company, 1909; reprint, New York: Dover Publications, Inc., 1979), 14.

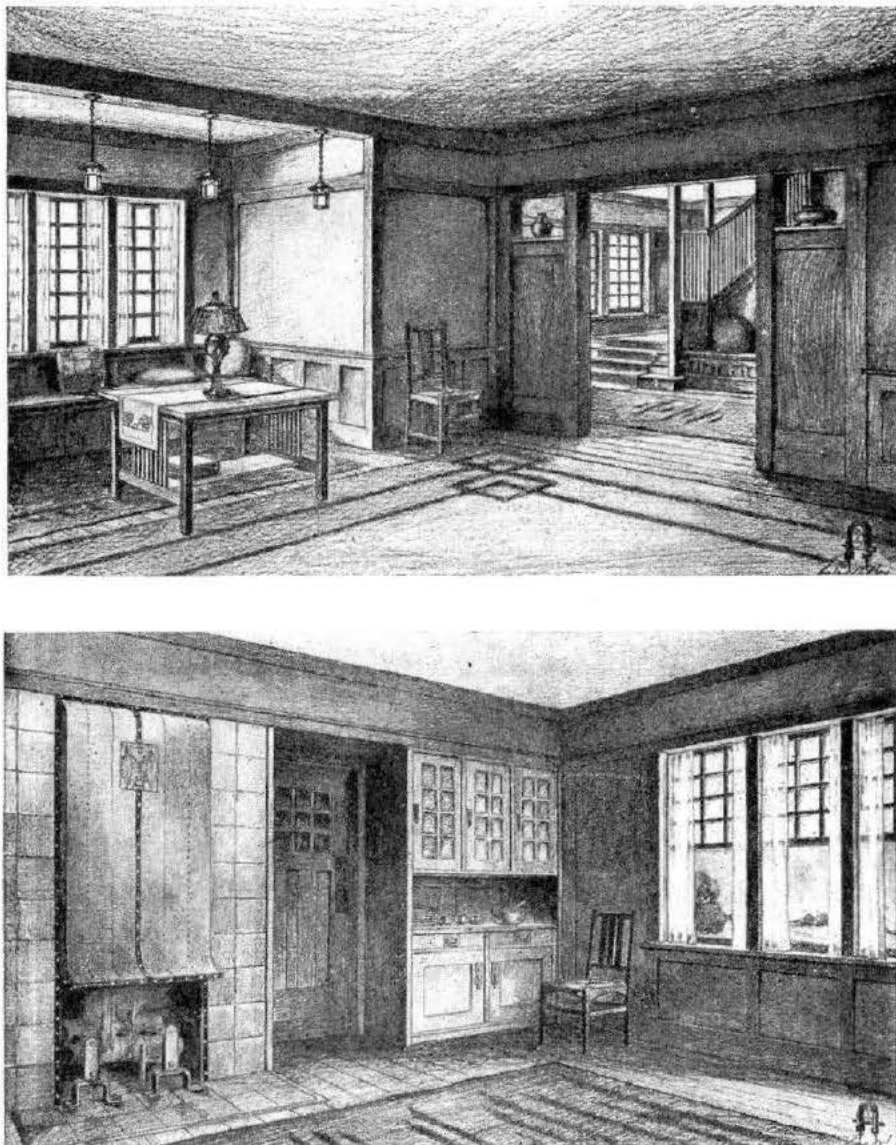


FIGURE 28. Craftsman Style Interiors as Illustrated in *The Craftsman*, top: Living Room Looking into Hall; bottom: Dining Room. Source: Stickley, Gustav, *More Craftsman Homes* (New York: Craftsman Publishing, 1912; reprint, New York: Dover Publications, Inc., 1982), 83.



FIGURE 29. Stickley's L.C. Parker House, 1913, Interior. Source: Fine Homebuilding, Craftsman Style Houses (Newtown, Conn.: Taunton Press, 1991), 8.



FIGURE 30. Stickley's L.C. Parker House, 1913, Interior. Source: Fine Homebuilding, Craftsman Style Houses (Newtown, Conn.: Taunton Press, 1991), 13.

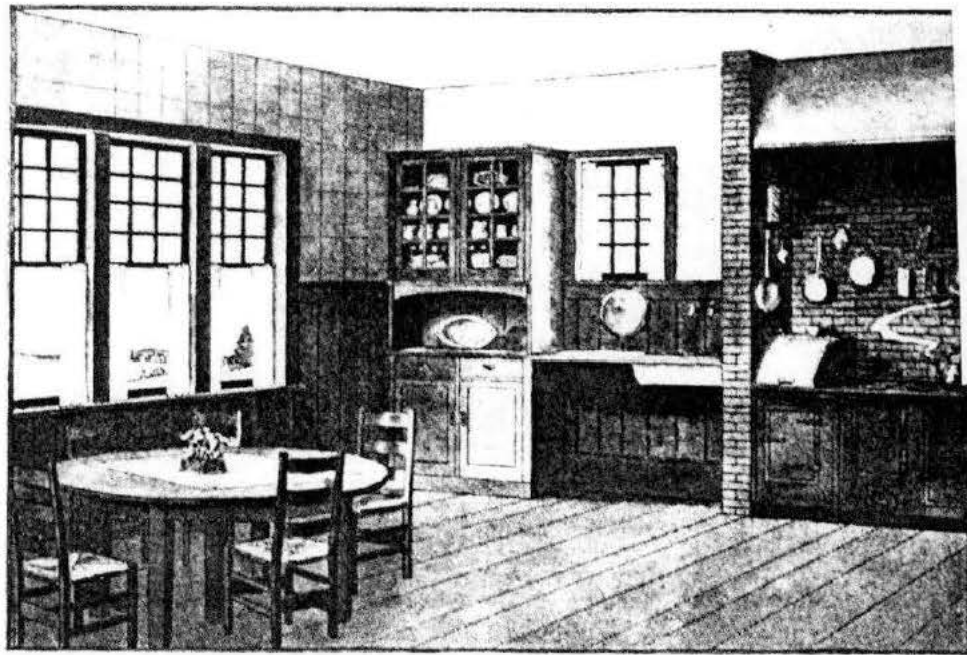


FIGURE 31. Craftsman Kitchen as Illustrated in The Craftsman. Source: Stickley, Gustav, Craftsman Homes, (New York: Craftsman Publishing Company, 1909; reprint, New York: Dover Publications, Inc., 1979), 14.

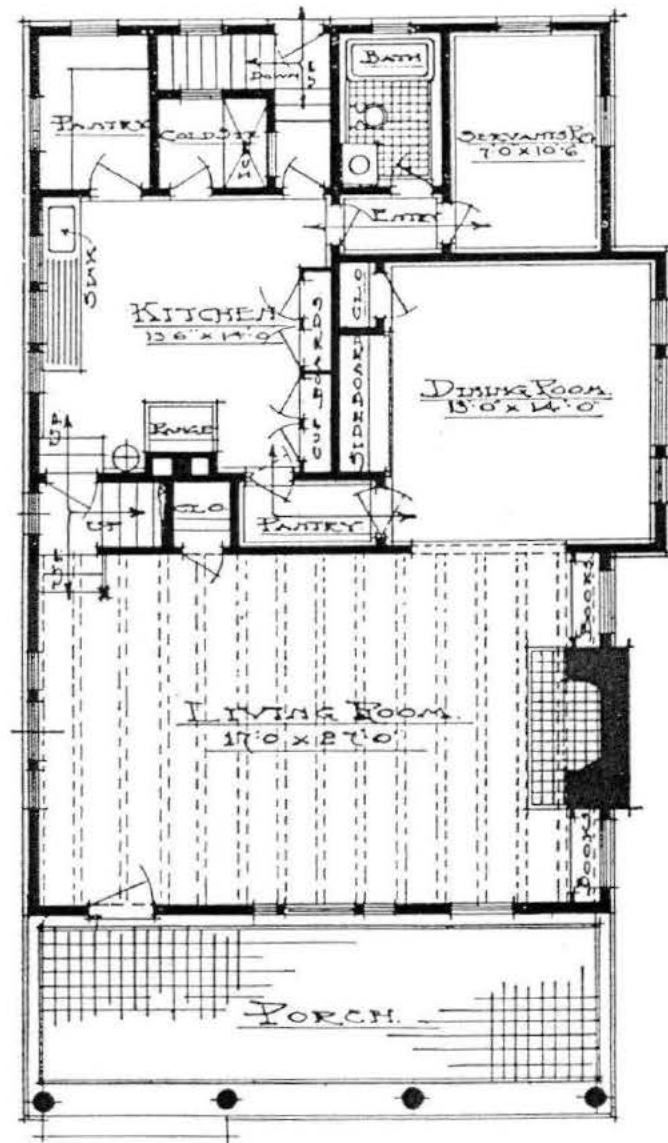


FIGURE 32. House Plan from *The Craftsman*. Source: Stickley, Gustav, *More Craftsman Homes* (New York: Craftsman Publishing, 1912; reprint, New York: Dover Publications, Inc., 1982), 35.

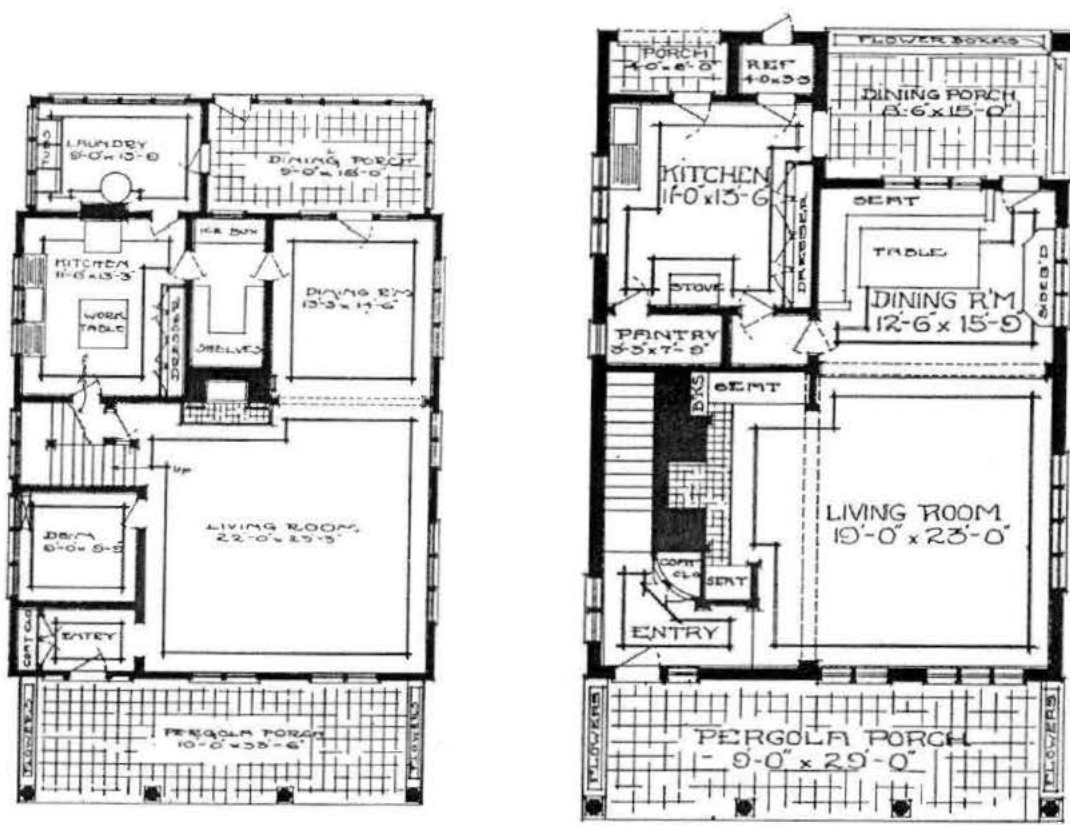


FIGURE 33. House Plans from The Craftsman Showing Location of Refrigerators, Laundry Facilities, Dining Porches, and Pantries. Source: Left, Stickley, More Craftsman Homes (New York: Craftsman Publishing, 1912; reprint, New York: Dover Publications, Inc., 1982), 57; Right, *Ibid*, 79.

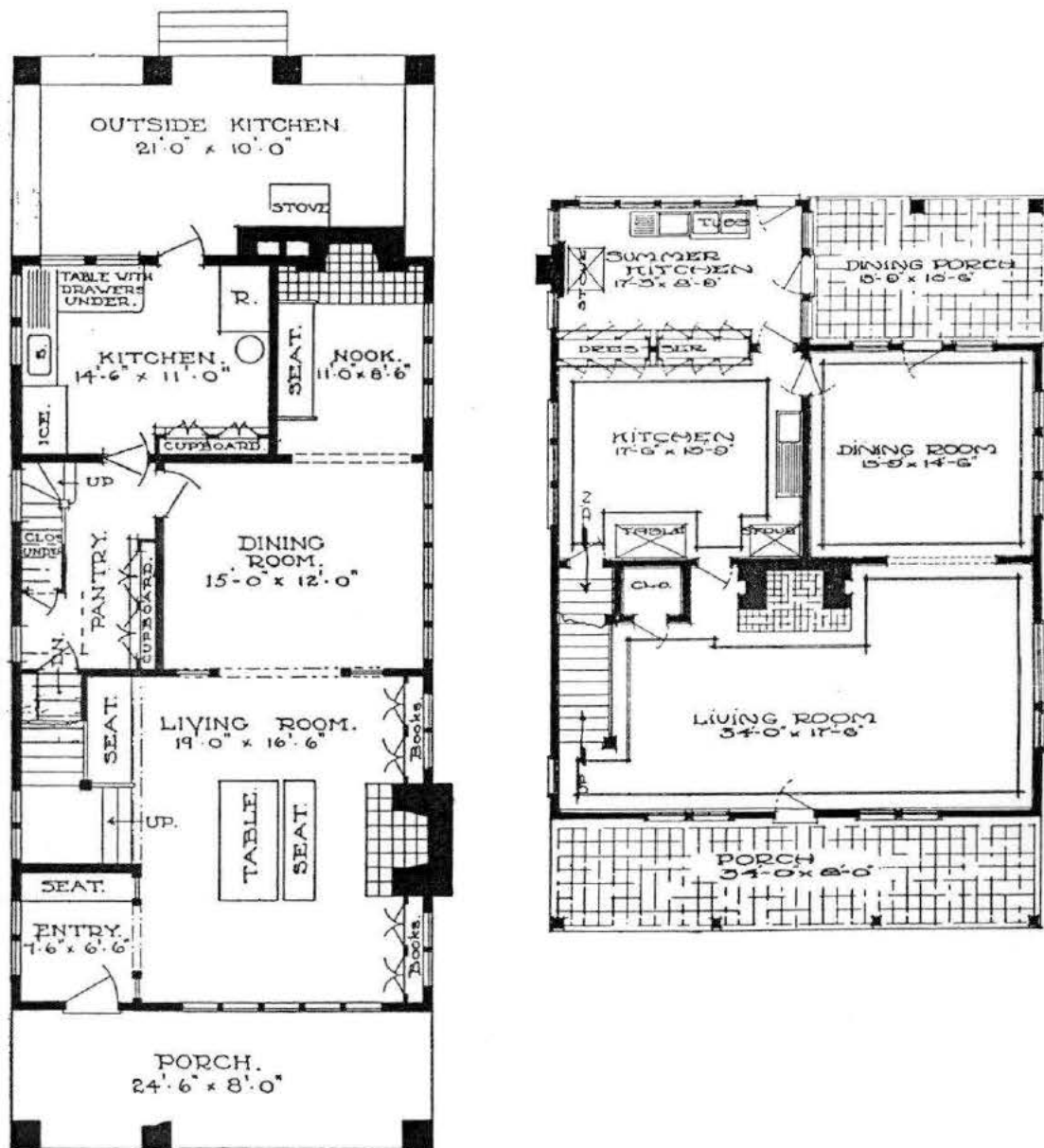


FIGURE 34. House Plans from *The Craftsman* Showing Summer Kitchens.
 Source: Left, Stickley, Gustav, *More Craftsman Homes* (New York: Craftsman Publishing, 1912; reprint, New York: Dover Publications, Inc., 1982), 31; Right, Ibid, 119.

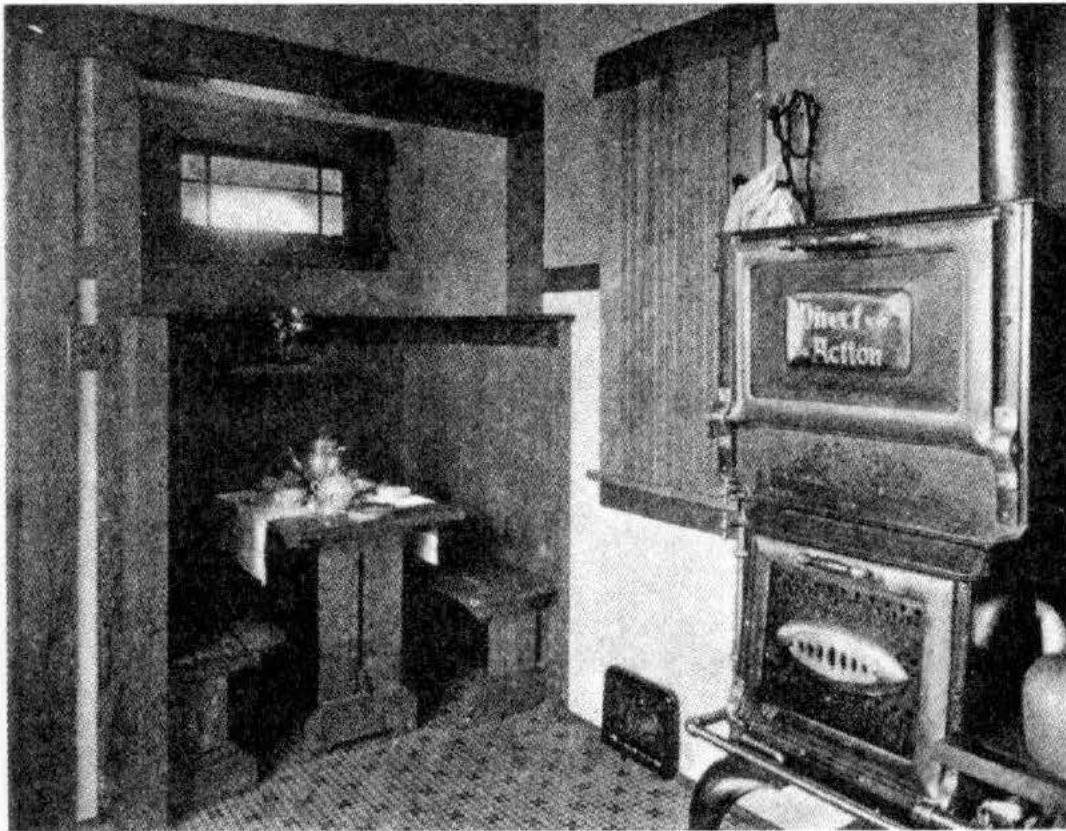


FIGURE 35. Built-in Breakfast Nook as Shown in The Craftsman. Source: Stickley, Craftsman Bungalows (New York: Dover Publications, Inc., 1988), 148.

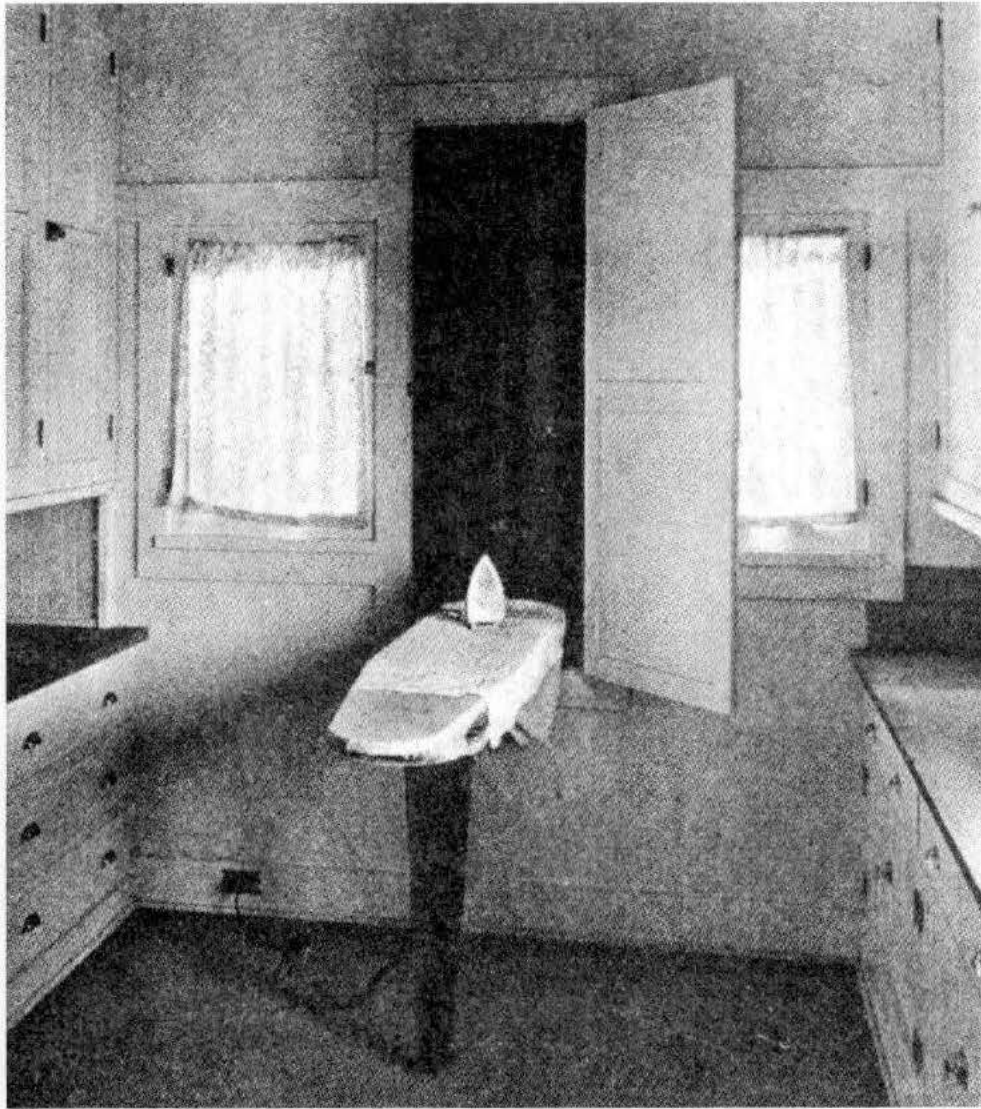


FIGURE 36. Built-in Ironing Board. Source: Stickley, Craftsman Bungalows (New York: Dover Publications, Inc., 1988), 80.

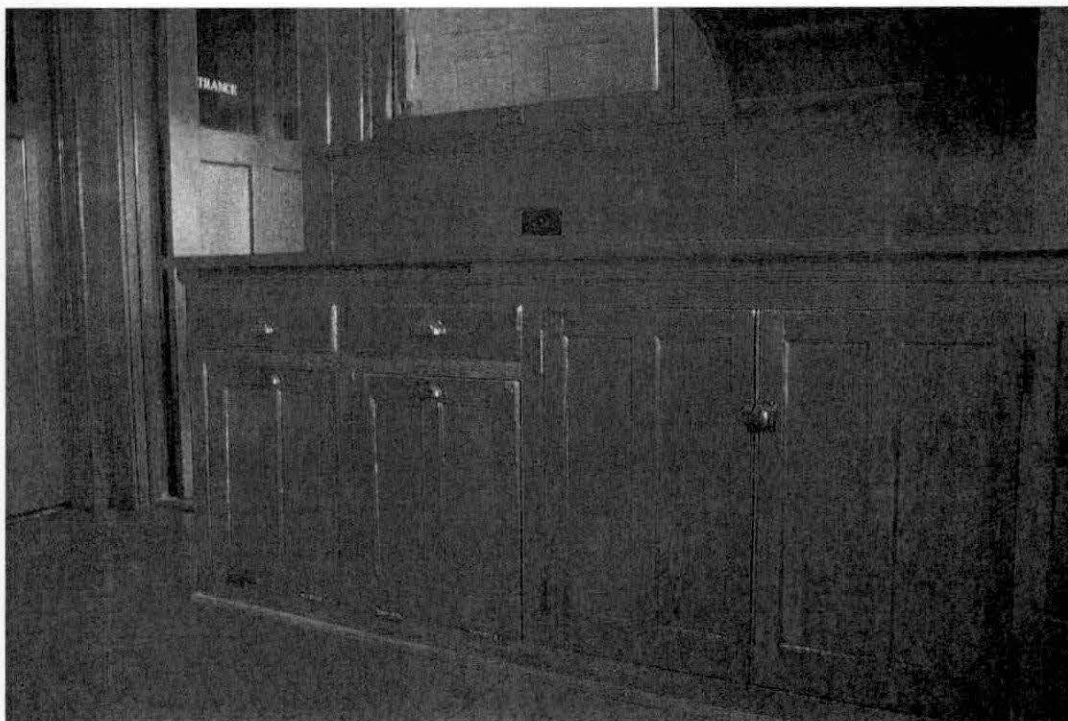


FIGURE 37. Soultz-Westfall Duplex, Eugene, Oregon, circa 1914, Base Cabinet Detail. Photo by Author.

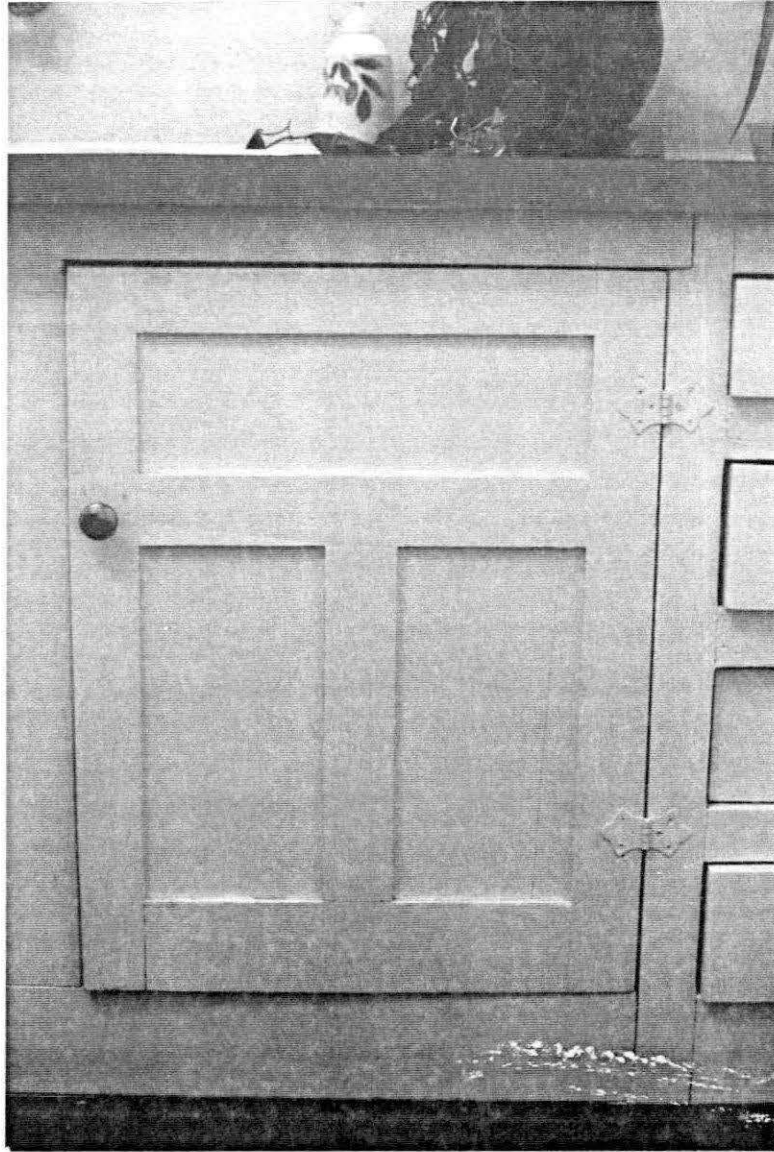


FIGURE 38. Zimmerman House, Eugene, Oregon, 1914, Cabinet Door Detail.
Photo by Author.

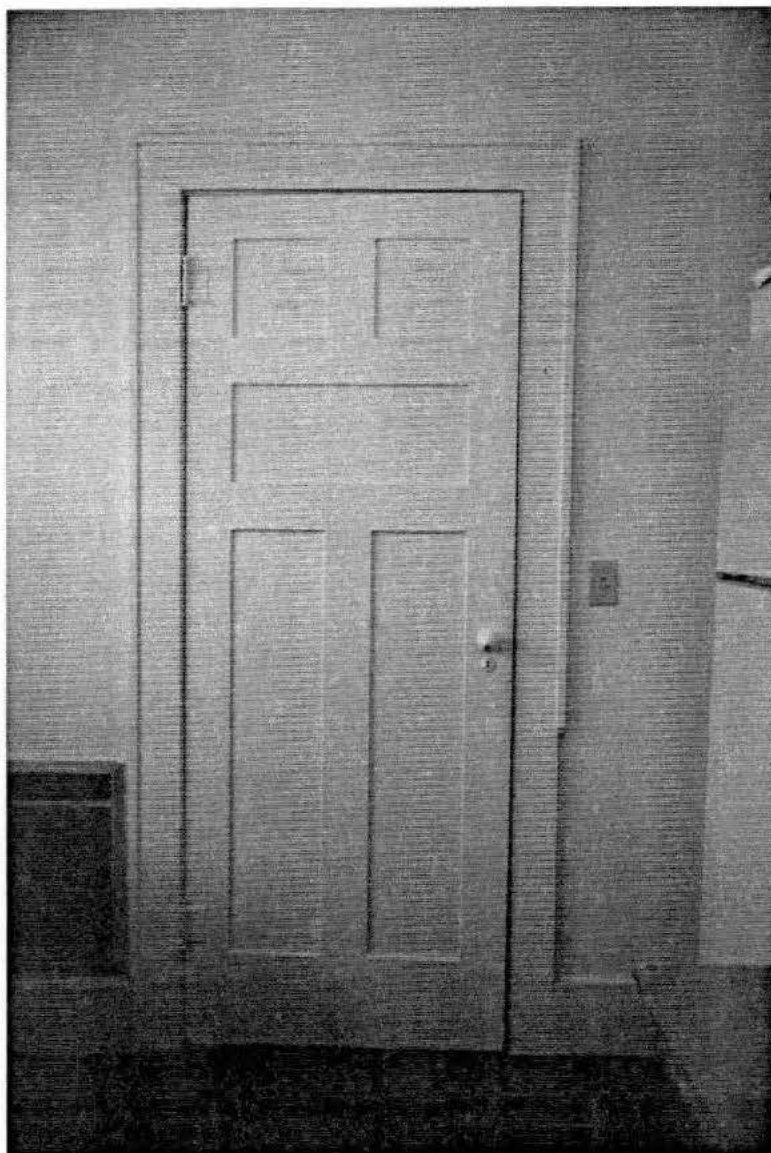


FIGURE 39. Zimmerman House, Interior Door Showing Panel Pattern. Photo by Author.

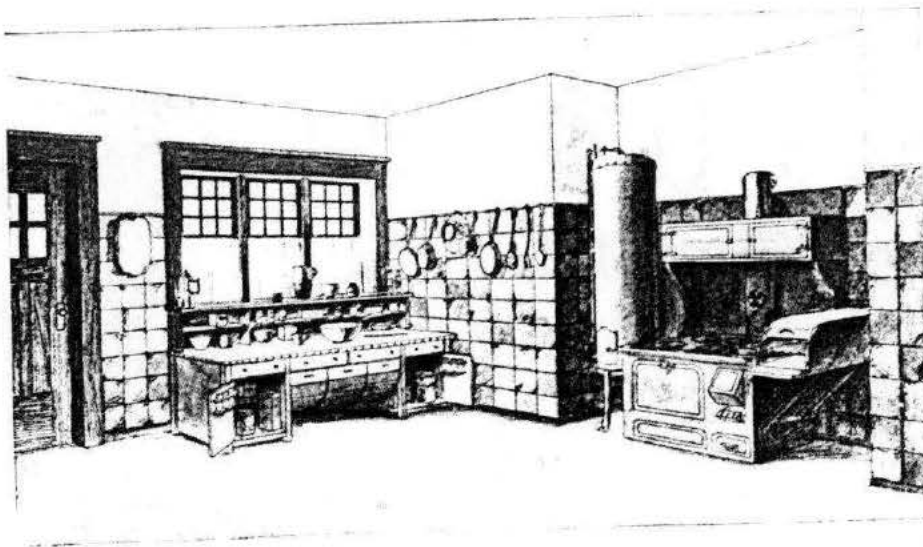
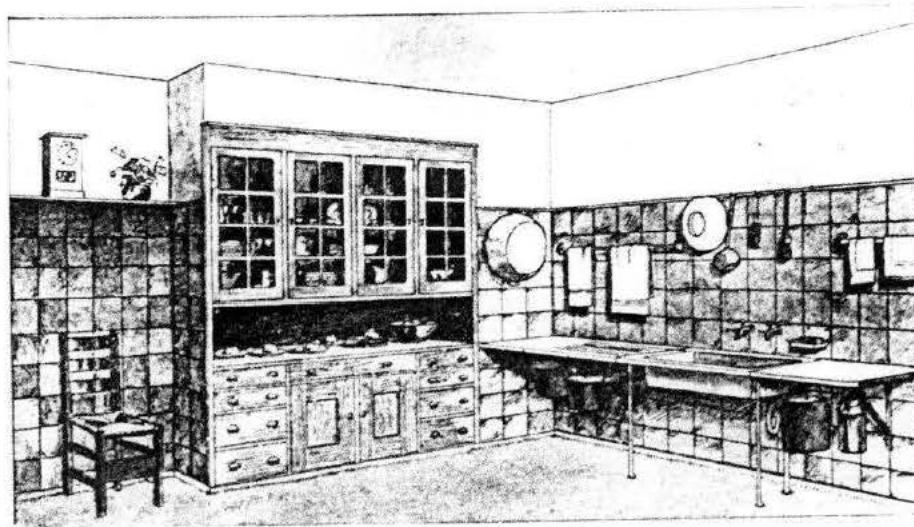


FIGURE 41. Views of Craftsman Kitchens from The Craftsman. Source: Stickley, Craftsman Homes, (New York: Craftsman Publishing Company, 1909; reprint, New York: Dover Publications, Inc., 1979), 142-143.



FIGURE 42. Circa 1912 Kitchen Showing Built-in Cabinets, Countertop, Sink.
Source: Vollmer, A Book of Distinctive Interiors (New York:
McBride, Nast & Company, 1912), 127.

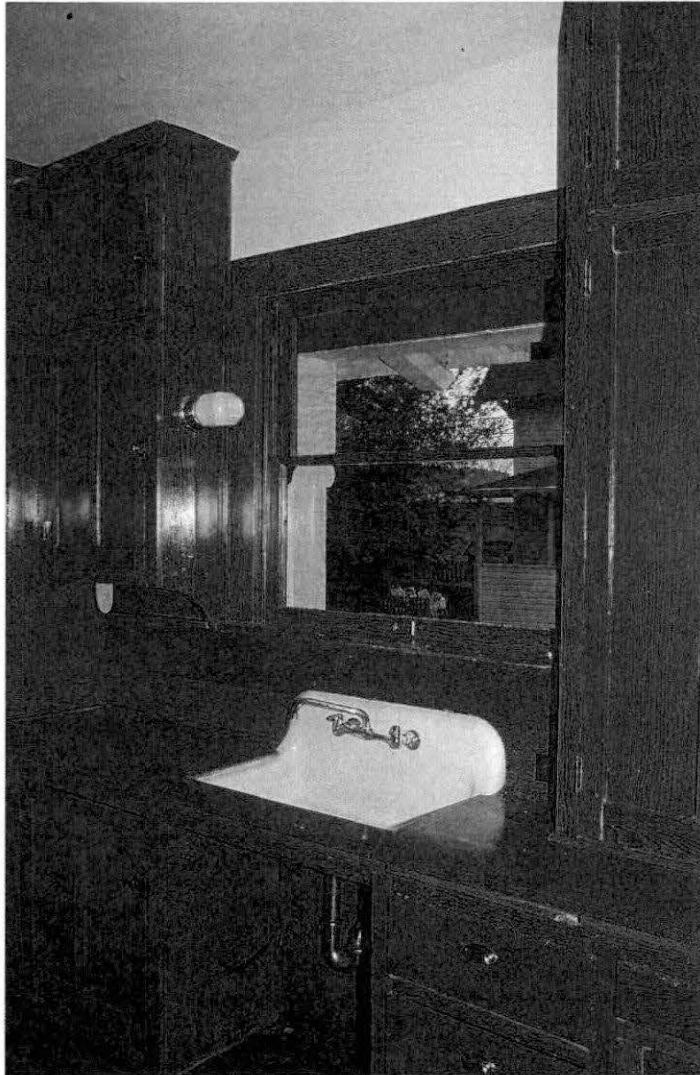
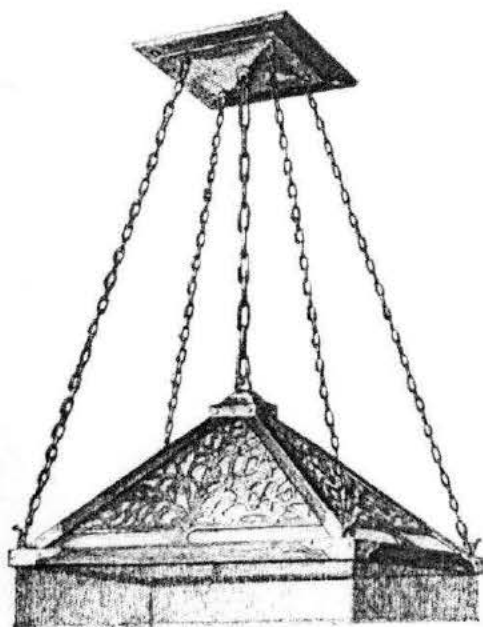


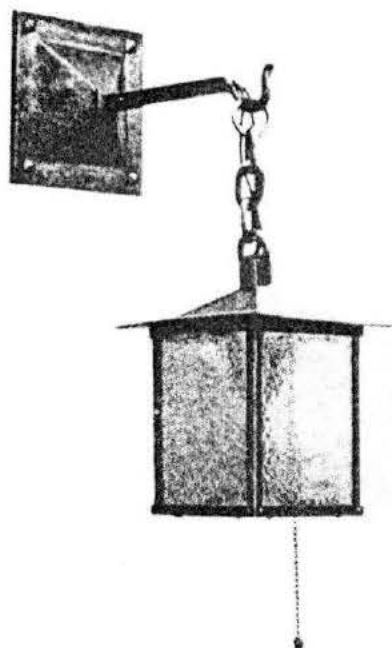
FIGURE 43. Soultz-Westfall Duplex, Window, Counter and Sink Detail.
Photo by Author.



FIGURE 44. Soultz-Westfall Duplex, Window and Door to Rear Porch.
Photo by Author.



ELECTROLIER IN FUMED OAK AND HAMMERED COPPER, ESPECIALLY DESIGNED FOR HANGING RATHER LOW OVER A DINING TABLE.



COPPER-FRAMED LANTERN THAT IS INTENDED TO HANG FROM A BRACKET ATTACHED TO THE WALL.



SMALL SQUARE LANTERN MEANT TO HANG FROM THE CEILING OR AN OVERHEAD BEAM.



SQUARE LANTERN WITH AN UNUSUALLY DECORATIVE COPPER FRAME.

FIGURE 45. Typical Craftsman Lighting Fixtures. Source: Stickley, *Craftsman Homes* (New York: Craftsman Publishing Company, 1909; reprint, New York: Dover Publications, Inc., 1979), 163.



FIGURE 46. Soultz-Westfall Duplex, Craftsman Style Cabinets. Photo by Author.

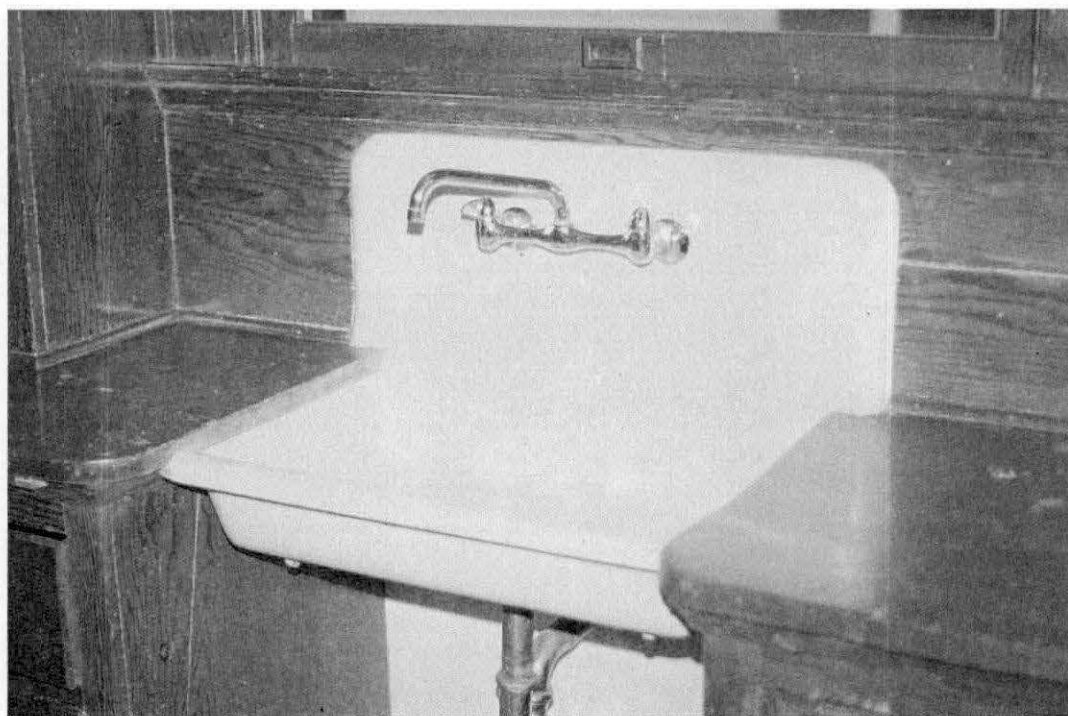


FIGURE 47. Soultz-Westfall Duplex, Sink and Counter Detail. Photo by Author.



FIGURE 48. Craftsman House in Eugene, Oregon, Sink and Countertop Detail.
Photo by Timothy Netsch.



FIGURE 49. Soultis-Westfall Duplex, Craftsman Lighting Fixture. Photo by Author.



FIGURE 50. Soultz-Westfall Duplex, Craftsman Lighting Fixture. Photo by Author.

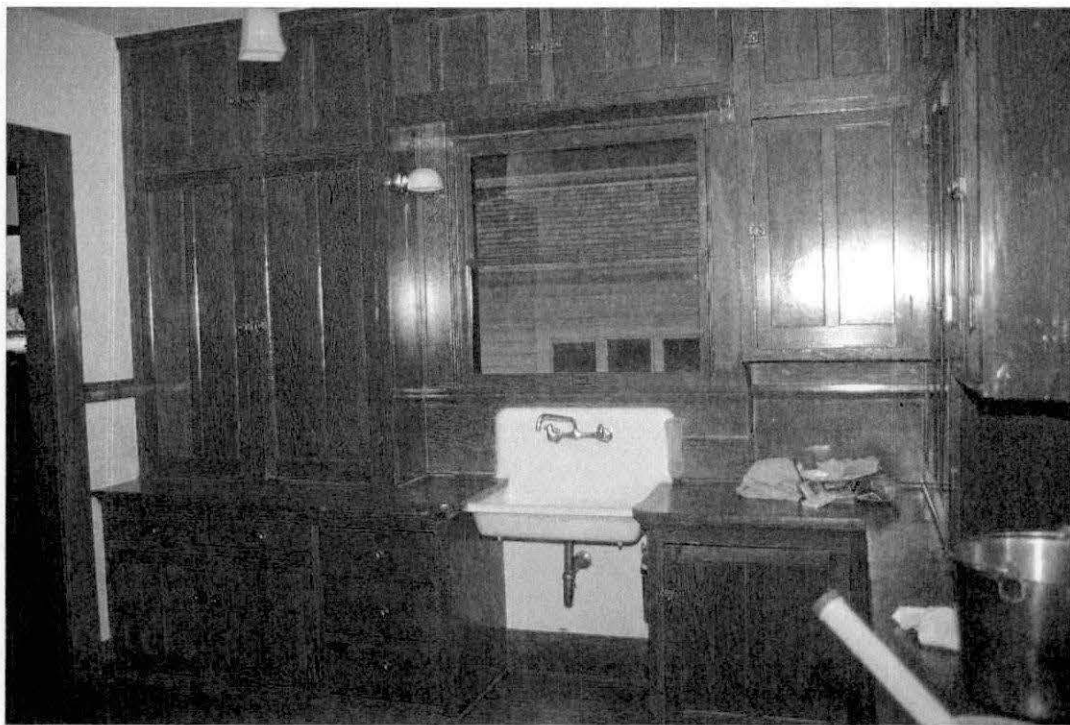


FIGURE 51. Soultz-Westfall Duplex, Virtually Intact Kitchen. Photo by Author.



FIGURE 52. The Working Flats, Eugene, Oregon, circa 1909, Kitchen with Minor Modifications. Photo by Author.

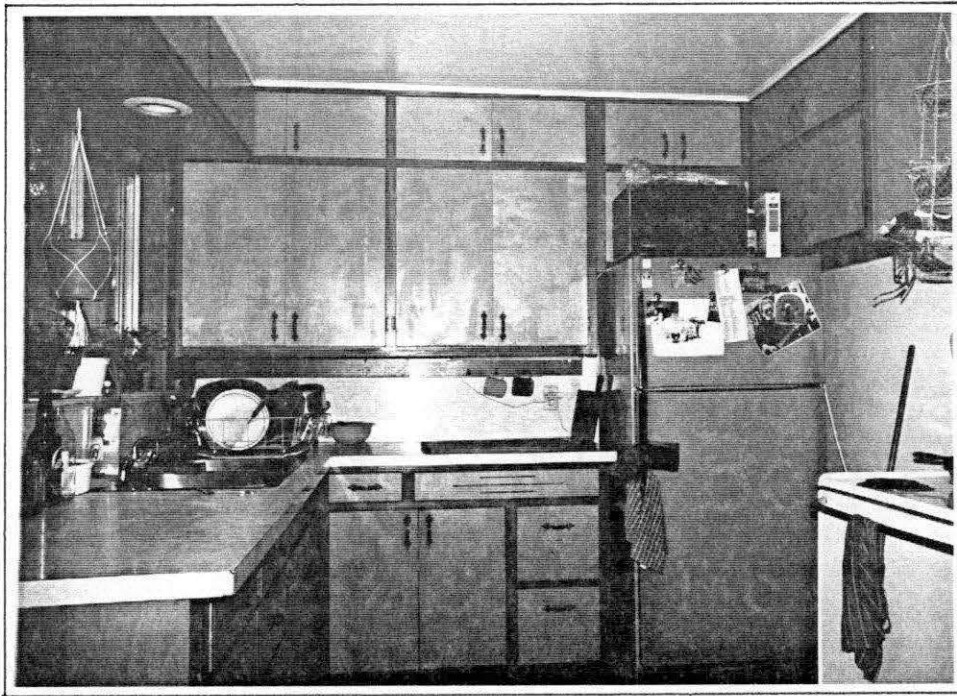


FIGURE 53. Andrews House, Eugene, Oregon, circa 1925, Kitchen with Major Modifications. Photo by Author.

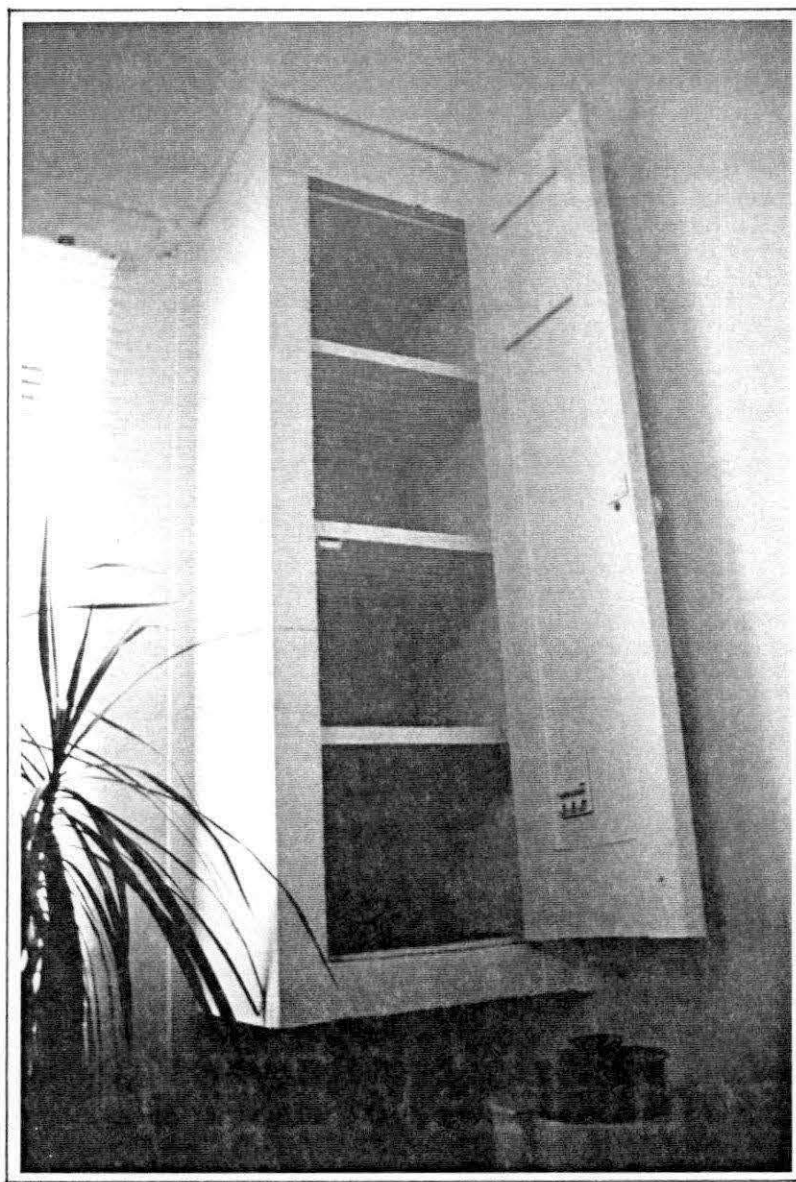


FIGURE 54. Zimmerman House, Pie Cupboard. Photo by Author.

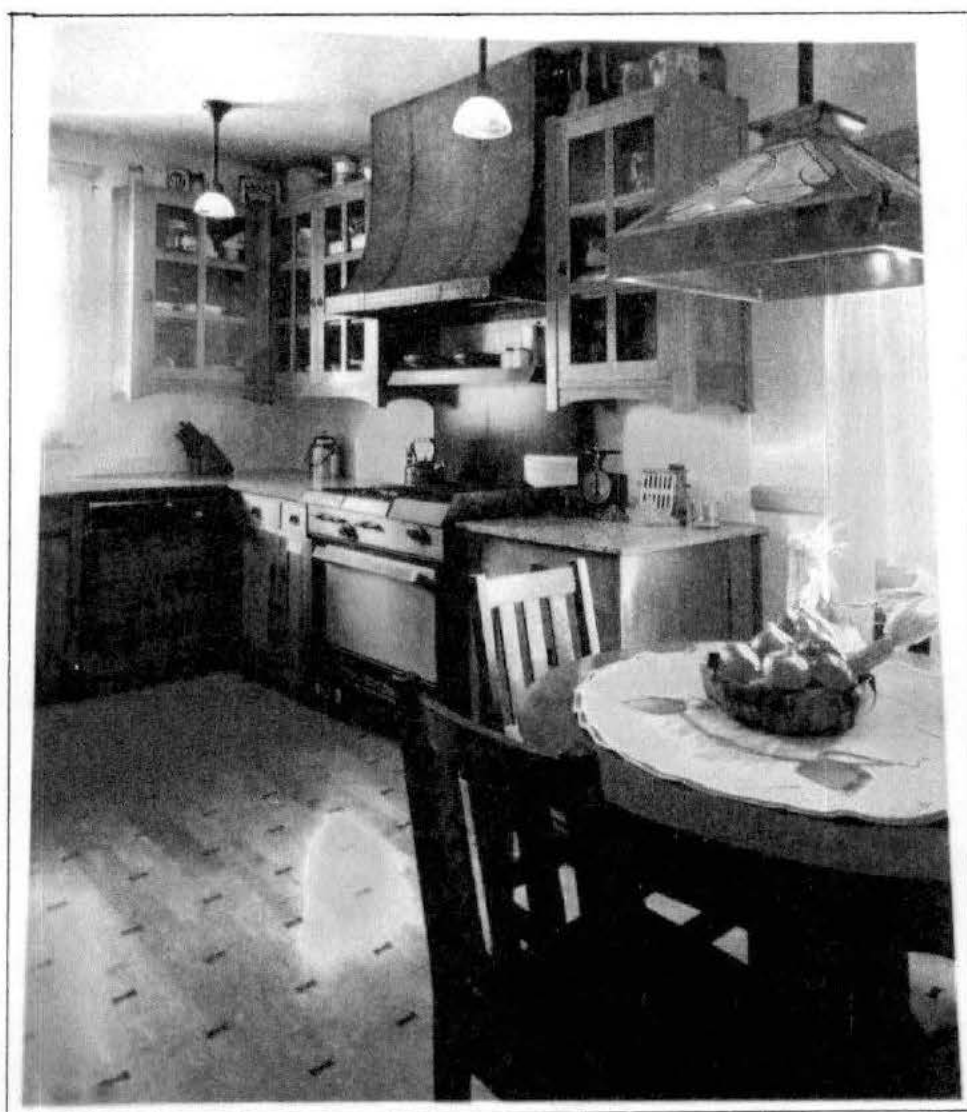


FIGURE 55. Remodeled Kitchen Showing Newer Countertop. Source: Mayer, In the Arts and Crafts Style (San Francisco: Chronicle Books, 1992), 69.



FIGURE 56. Soultz-Westfall Duplex, Exterior. Photo by Author.

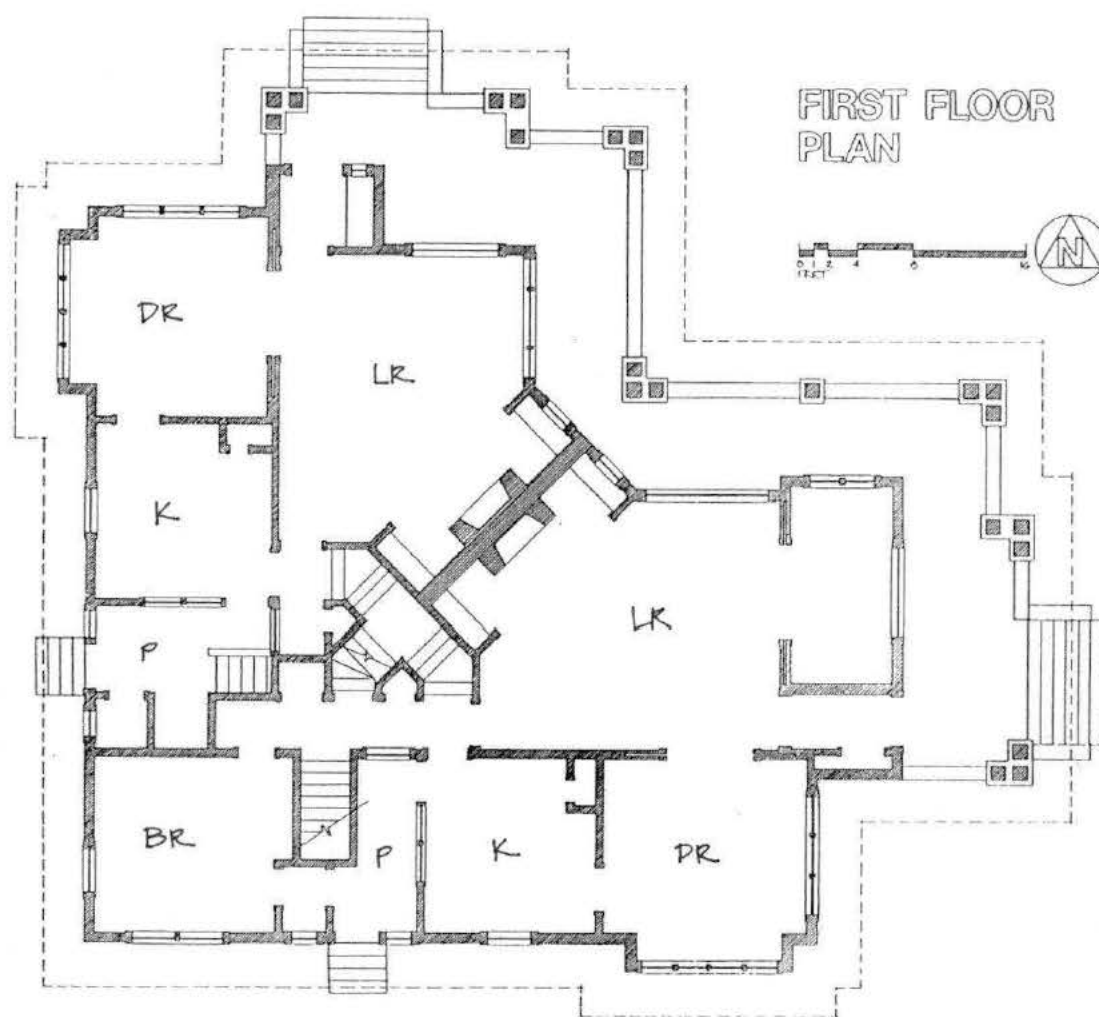


FIGURE 57. Soult-Westfall Duplex, Floor Plan. Source: City of Eugene Planning Office Files, City Landmark Application.

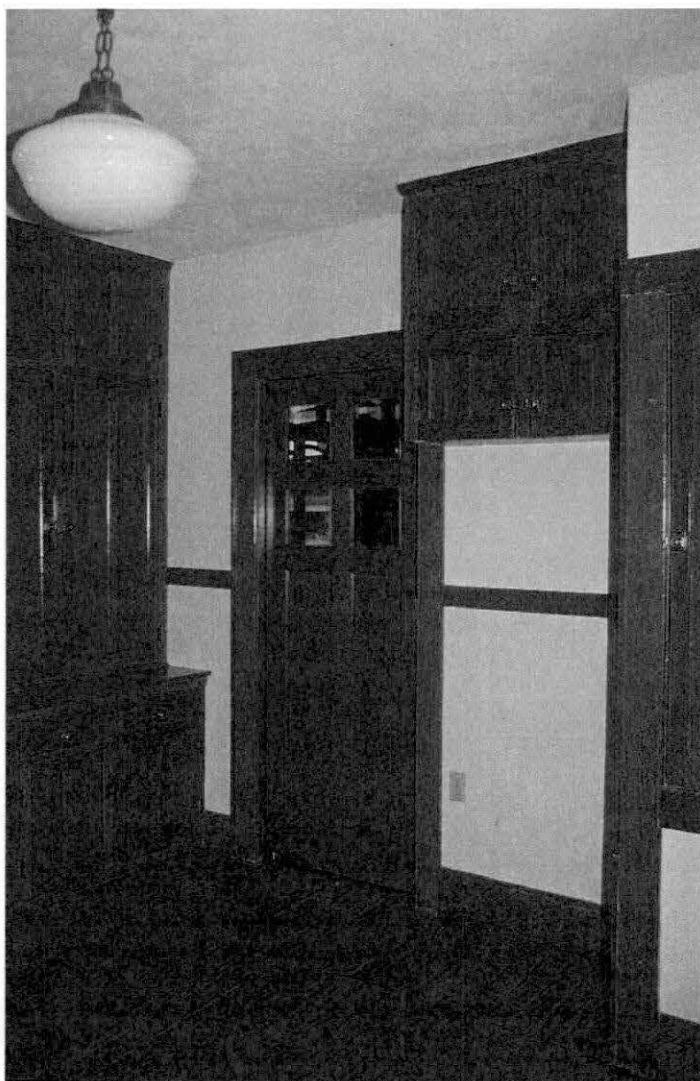


FIGURE 58. Soultz-Westfall Duplex, Kitchen Cabinets and Door to Dining Room.
Photo by Author.

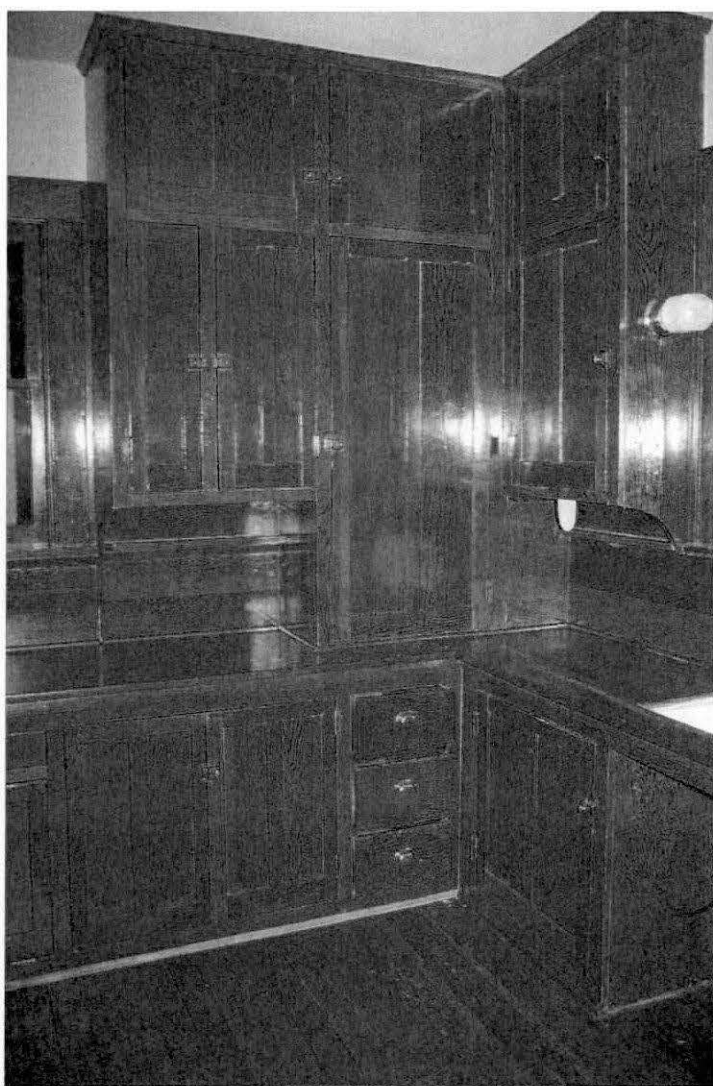


FIGURE 59. Soultz-Westfall Duplex, Kitchen Cabinets. Photo by Author.



FIGURE 60. Soult's Westfall Duplex, Kitchen Cabinets, Shelves, Doorway to Dining Room. Photo by Author.

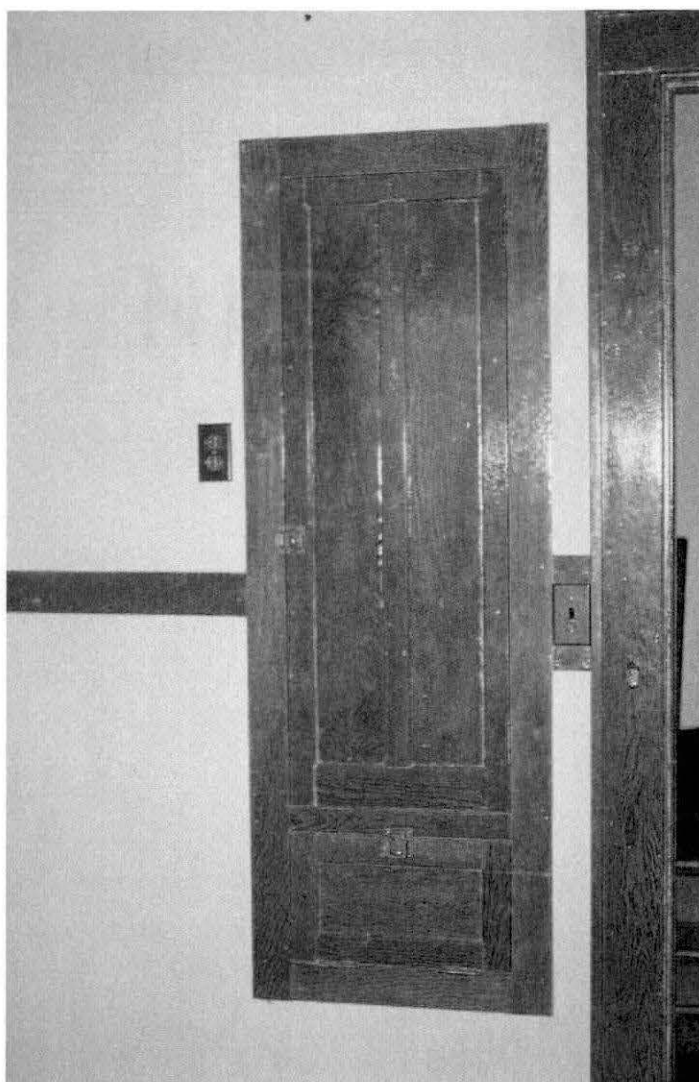


FIGURE 61. Soults Westfall Duplex, Built-in Ironing Board. Photo by Author.

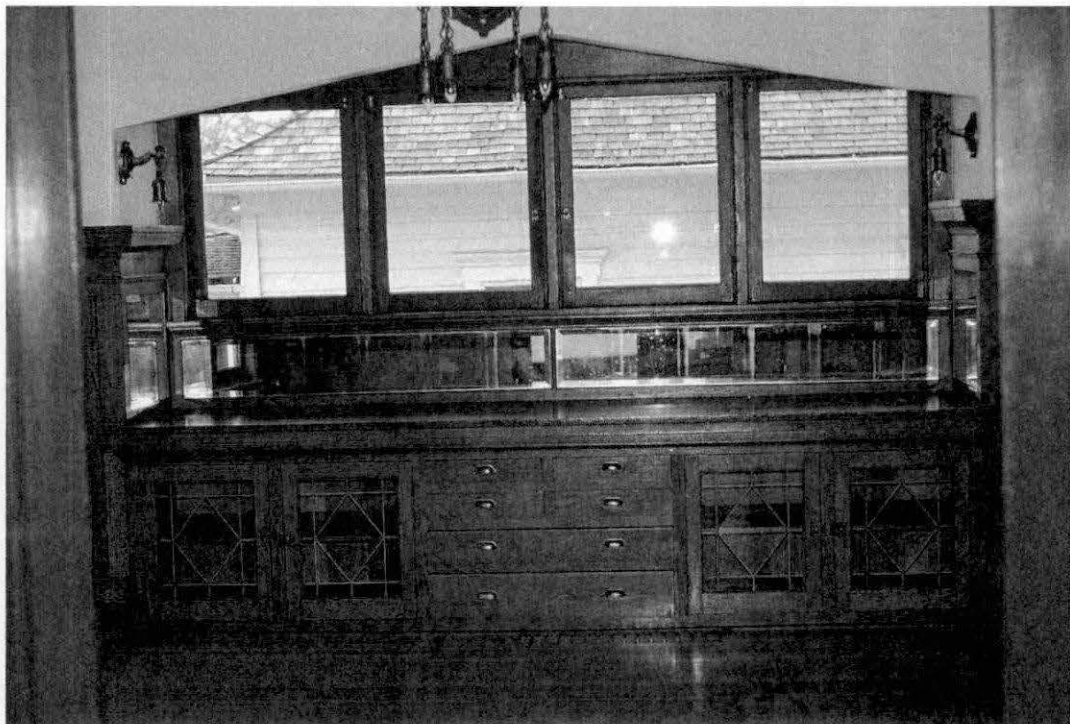


FIGURE 62. Soultz-Westfall Duplex, Dining Room Sideboard. Photo by Author.

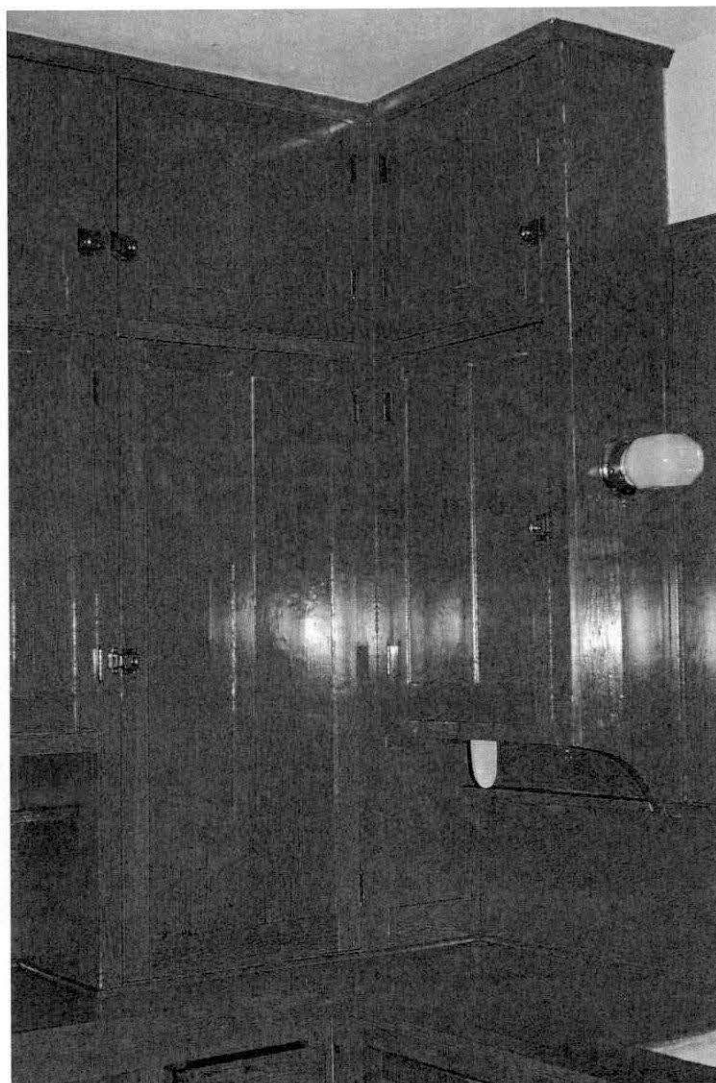


FIGURE 63. Soultz-Westfall Duplex, Kitchen Cabinet Detail. Photo by Author.



FIGURE 64. Soultz-Westfall Duplex, Base Cabinets. Photo by Author.

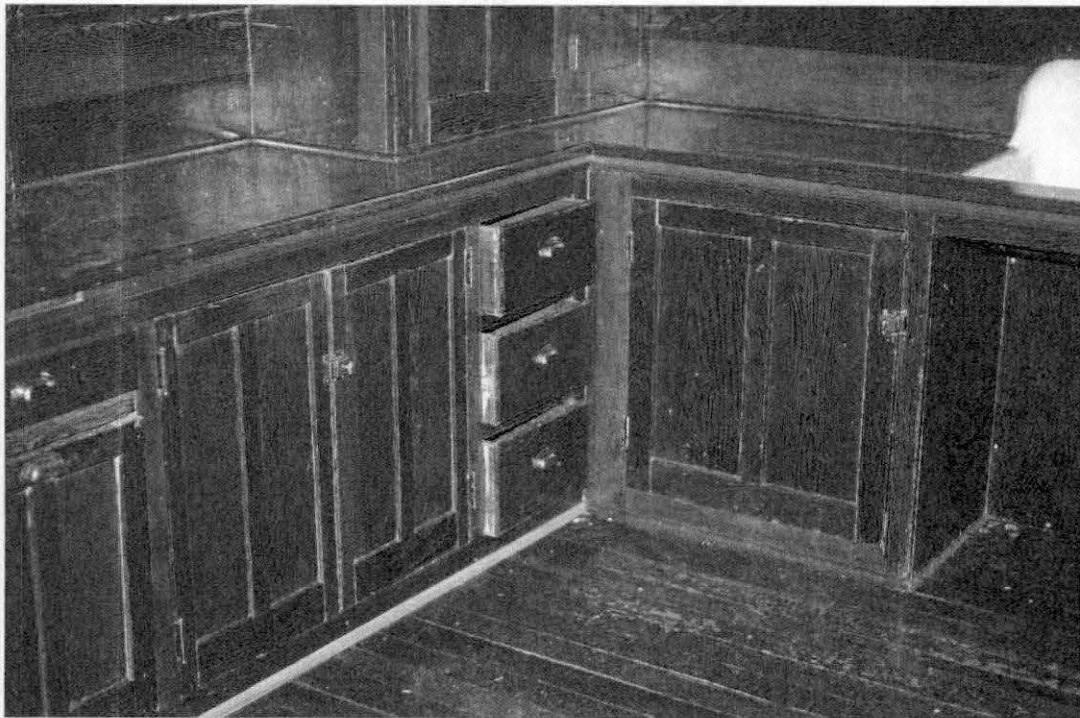


FIGURE 65. Soultz-Westfall Duplex, Base Cabinets. Photo by Author.

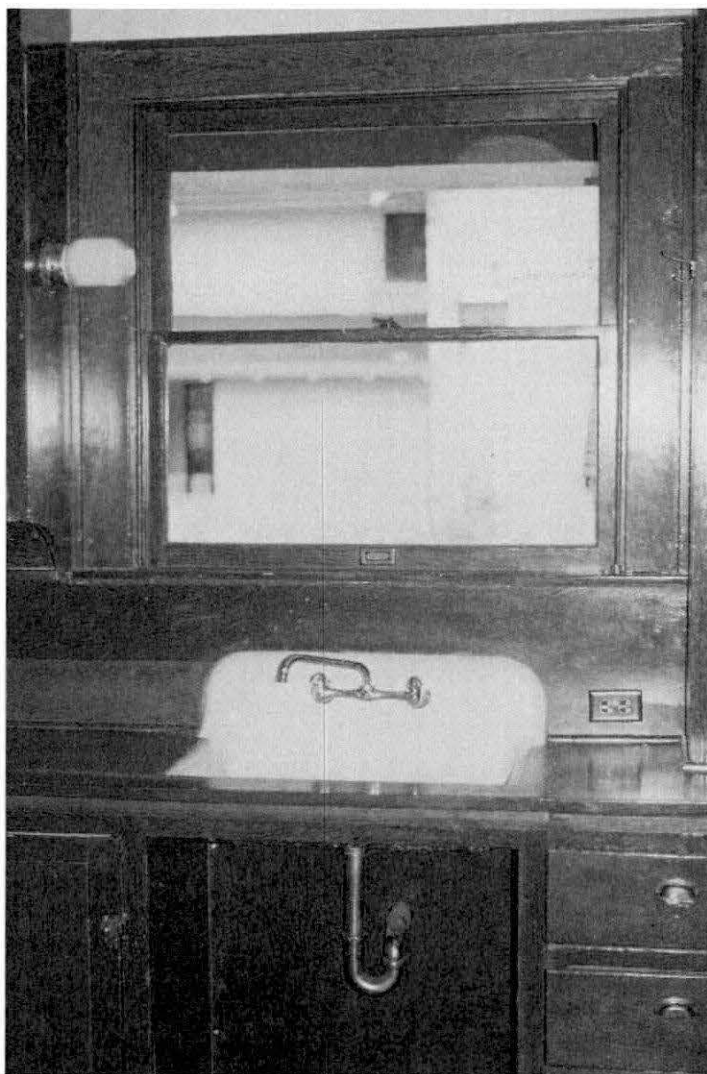


FIGURE 66. Soultz-Westfall Duplex, Window, Sink and Countertop. Photo by Author.

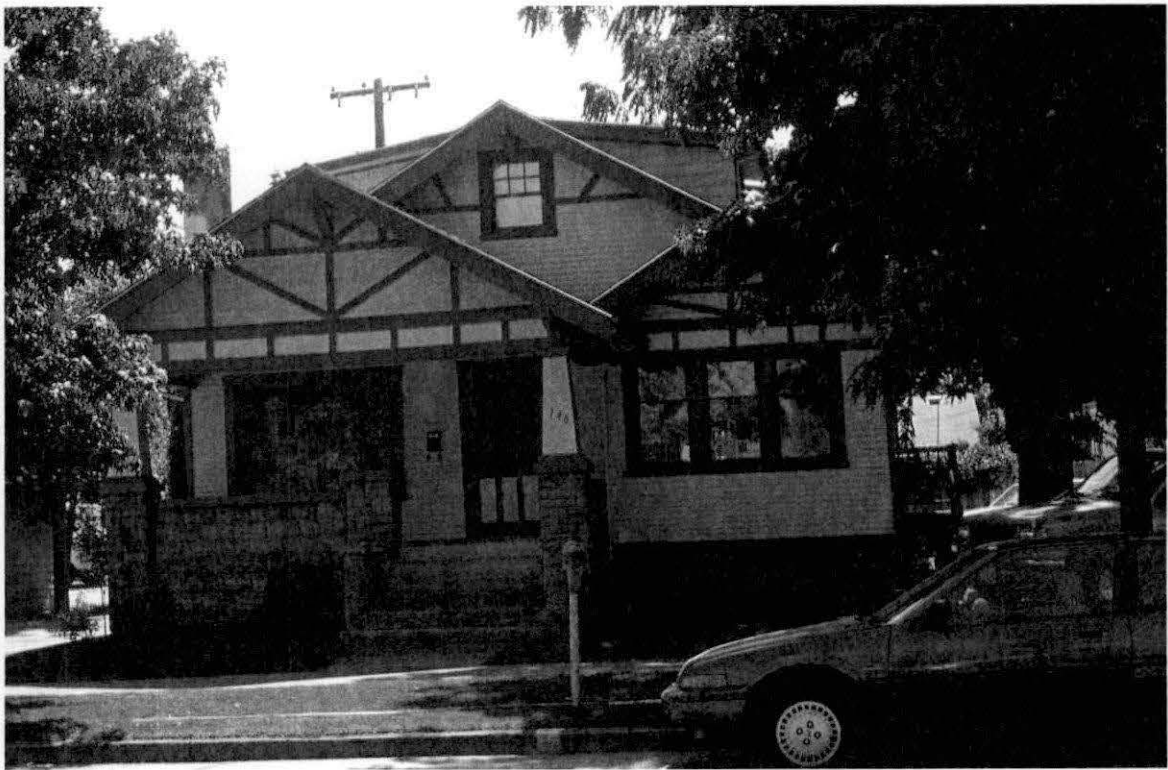


FIGURE 67. Zimmerman House, Eugene, Oregon, 1914, J. Ralph Ford, Architect.
Photo by Author.

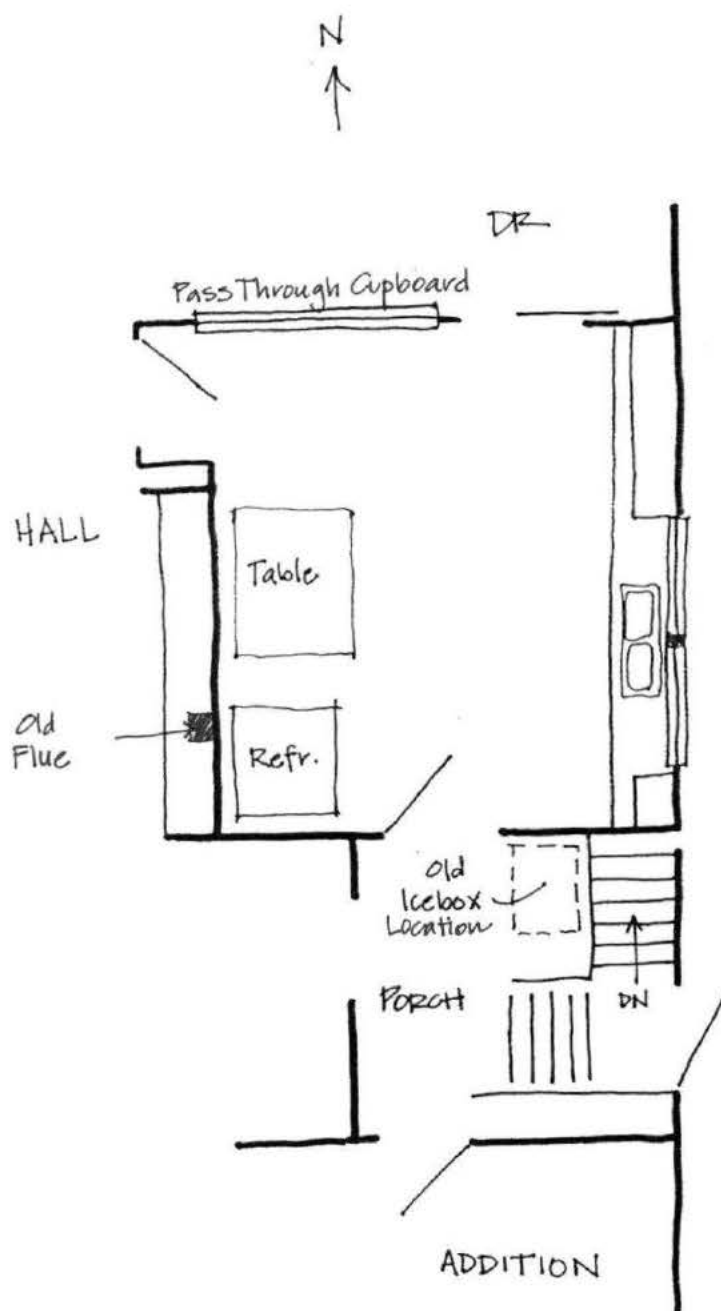


FIGURE 68. Zimmerman House, Plan of Kitchen. Photo by Author.



FIGURE 69. Zimmerman House, Kitchen. Photo by Author.

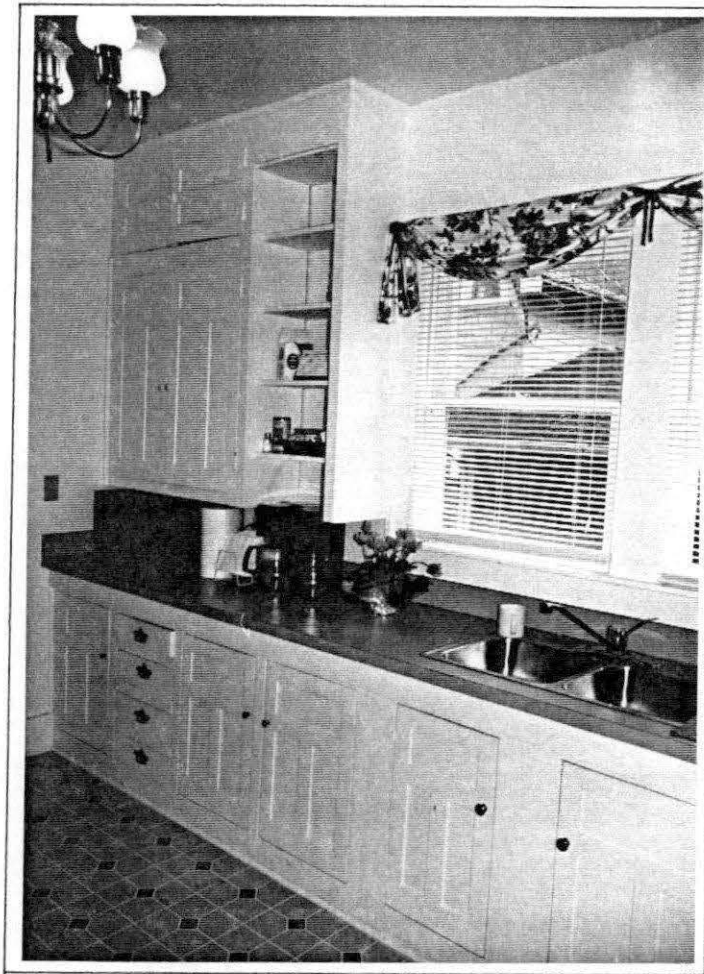


FIGURE 70. Zimmerman House, Kitchen. Photo by Author.

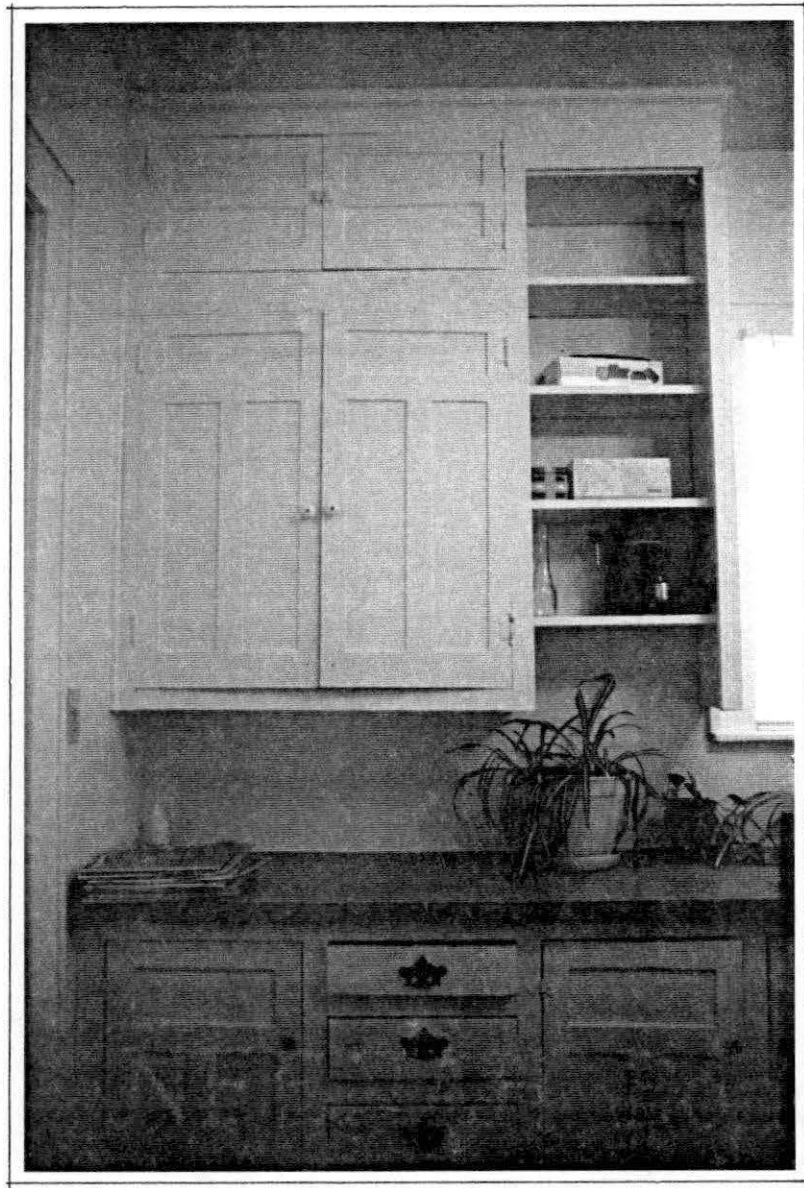


FIGURE 71. Zimmerman House, Cabinet Detail. Photo by Author.

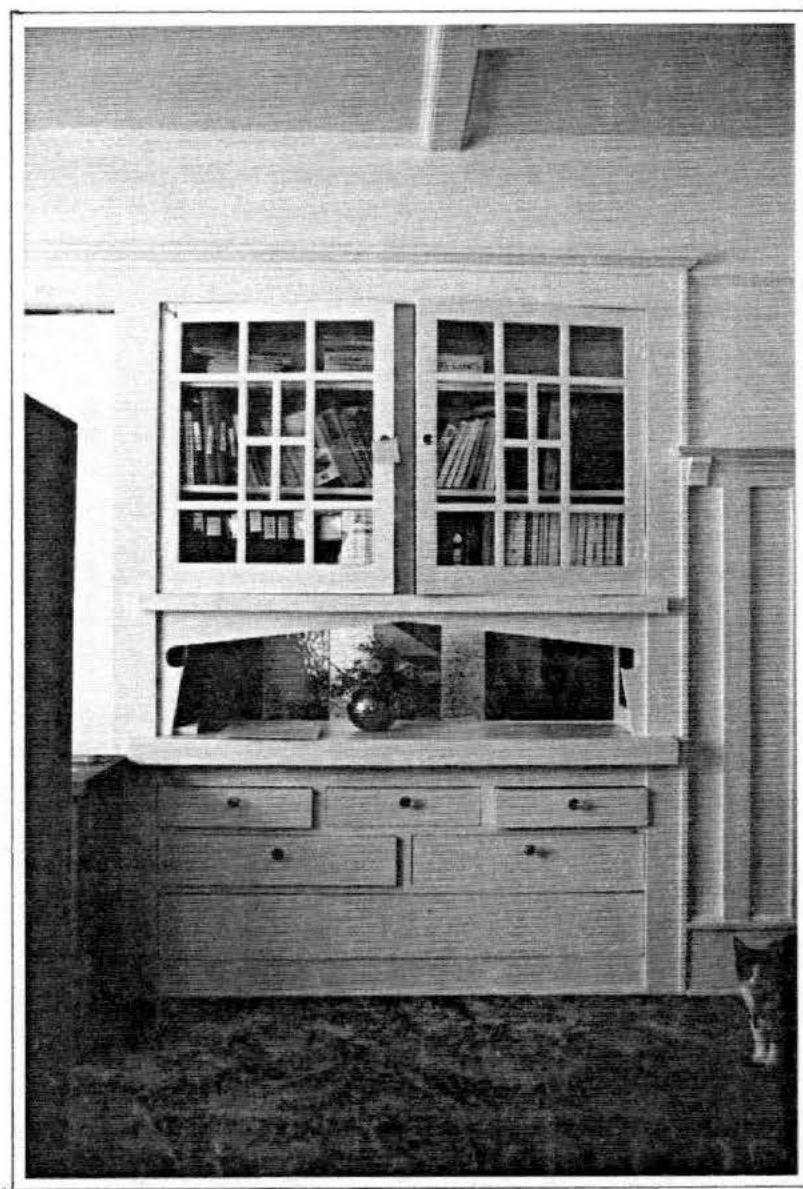


FIGURE 72. Zimmerman House, Pass-through Cabinet from Dining Room.
Photo by Author.

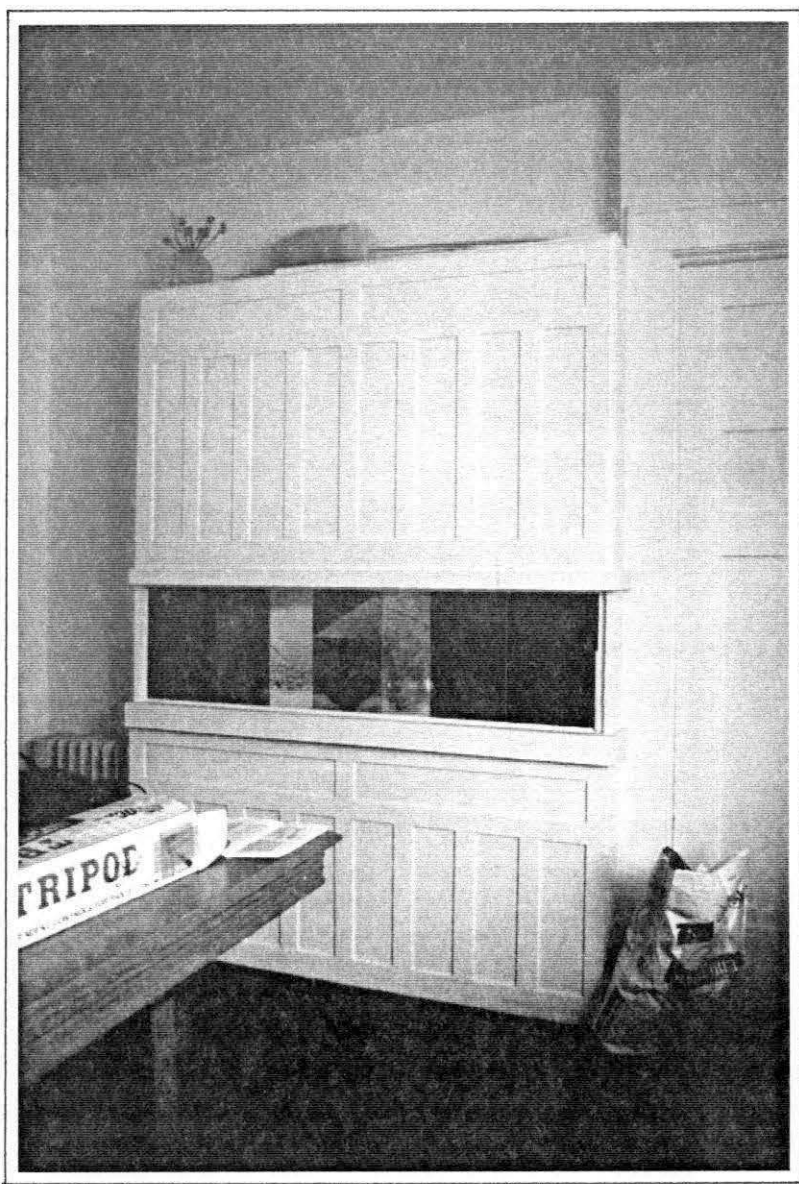


FIGURE 73. Zimmerman House, Pass-through Cabinet from Kitchen.
Photo by Author.

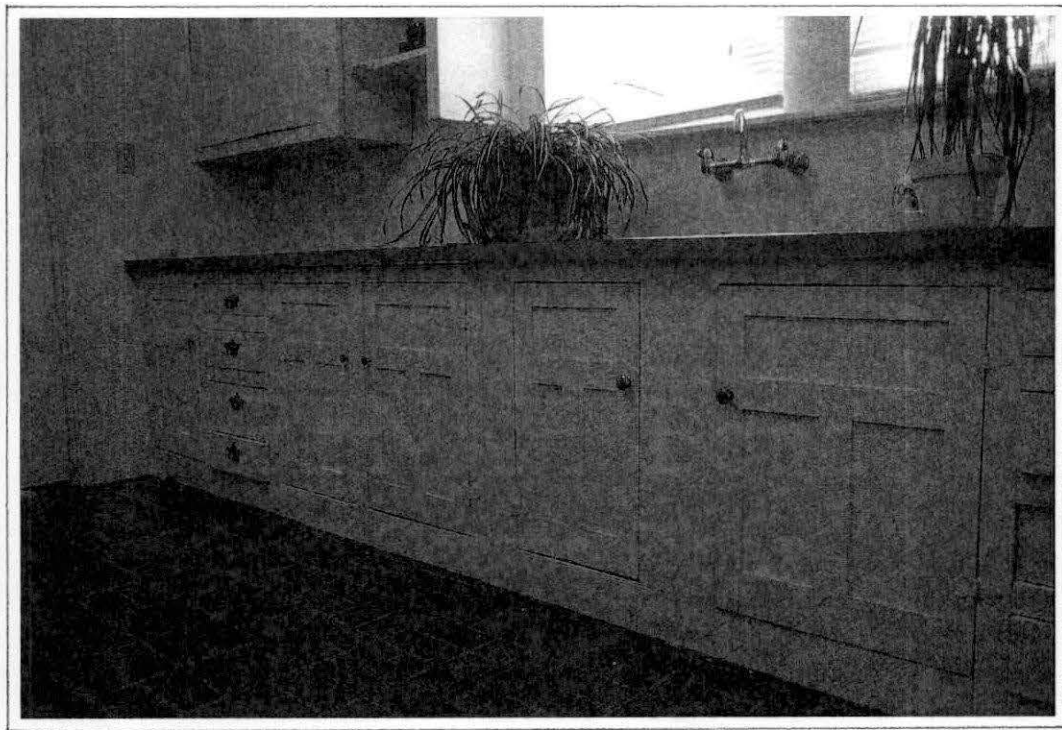


FIGURE 74. Zimmerman House, Base Cabinet Detail. Note Older Style Faucet.
Photo by Author.

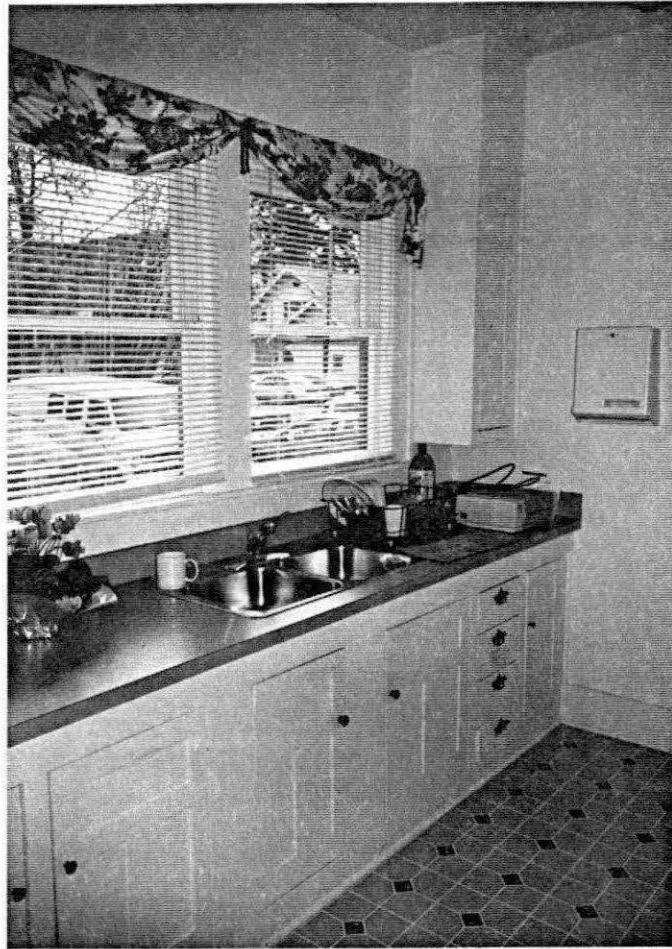


FIGURE 75. Zimmerman House, Window, Sink and Countertop. Photo by Author.

APPENDIX A

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

APPENDIX B

PERIOD SOURCES FOR REHABILITATION

Aladdin Company. Aladdin Homes: "Built in a Day". Bay City, Michigan: Aladdin Company, 1919.

Mail order catalogue of house plans.

Child, Mrs. Georgia Boynton. The Efficient Kitchen. New York: McBride, Nast & Company, 1914.

Home economics guide to planning the kitchen, efficient housework, use of surrounding spaces such as pantries, porches, etc.

Comstock, William Phillips and Clarence Eaton Schermerhorn. Bungalows, Camps and Mountain Houses. New York: W.T. Comstock Co., 1908 and 1915; reprint, Washington D.C.: The American Institute of Architects Press, 1990.

Reprint of 1908 and 1915 publication. Includes introduction briefly describing history of the bungalow, how to plan the bungalow house, sample plans for bungalows with descriptions, and photographs.

The Craftsman Magazine, 1901-1916.

Journal published by Gustav Stickley. Promotes Craftsman style as a means to a more healthy life. Features on art, gardening, music, literature, house plans, crafts, furniture making, etc.

De Luxe Building Company. "The Draughtsman": bungalows: a book on the bungalow showing the latest and advanced designs.... Los Angeles: De Luxe Building Co., 1922.

Small book showing west coast bungalow designs and plans.

Gates, Willey Francis. Inexpensive bungalows: typical California homes costing from \$1000 to \$2250: designed and built by the Los Angeles Investment Company. Los Angeles: Printed by G. Rice & Sons, c1912.

West coast bungalow designs with plans and some photos.

Good Housekeeping Magazine, 1898-1920.

Good source for advertisements showing features of the period kitchen, appliance advertisements, cleaning aids, and general attitude regarding the kitchen and housework.

Hodgson, Frederick Thomas. Practical Bungalows and Cottages for Town and Country: Perspective Views and Floor Plans of One Hundred and Twenty-five Low and Medium Priced Houses and Bungalows. Chicago: Frederick J. Drake & Company, 1906.

Book of house plans with few bungalow houses. Good source for turn-of-the-century plan types. No photographs.

Keith, Max L. Attractive Homes: 100 Designs. Minneapolis, Minn.: Max L. Keith, 1908.

Basic mail order bungalow plan book with brief descriptions.

Phillips, R. Randal. The Book of Bungalows. London: Country Life Ltd., 1920.

Saylor, Henry H. Bungalows: Their Design, Construction and Furnishing. With Suggestions Also For Camps, Summer Homes and Cottages of Similar Character. New York: McBride, Winston & Company, 1911.

Stickley, Gustav. Craftsman Bungalows: 59 Homes from 'The Craftsman'. New York: Dover Publications, Inc., 1988.

Compilation of plans published in The Craftsman magazine specifically for the bungalow. Some regional variations, case studies, interior and exterior photographs, and description of materials.

Stickley, Gustav. Craftsman Homes: Architecture and Furnishings of the American Arts and Crafts Movement. New York: Craftsman Publishing Company, 1909; reprint, New York: Dover Publications, Inc., 1979.

Originally published in 1909. Exterior drawings and plans, articles describing the Craftsman house room by room, gardening for the Craftsman home, wood finishes, and furniture making.

Stickley, Gustav. More Craftsman Homes. New York: Craftsman Publishing, 1912; reprint, New York: Dover Publications, Inc., 1982.

Drawings and plans, Craftsman gardens, some photographs, and brief descriptions of homes.

Stillwell, E.W. Representative California Homes. Los Angeles: E.W. Stillwell & Co., 1922.

Small format mail order catalogue for west coast bungalow plans with brief descriptions and photographs.

Stillwell, E.W. West Coast Bungalows. Los Angeles: E.W. Stillwell & Co., 192-?.

Vatet, Oscar V. "Planning Kitchens for Small Houses," Architectural Forum. Volume 31 Number 2 (August 1919): 46-50.

Detailed planning for small houses. Does not address the Craftsman house directly, but a good source for variations on small kitchen plans from the period.

Vollmer, William A. A Book of Distinctive Interiors. New York: McBride, Nast & Company, 1912.

Excellent source for photographs of period interiors. Some discussion of kitchens with photos, as well as discussion of other rooms.

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

How to plan and build a bungalow, including types of construction, plumbing, heating, lighting, basement, kitchen and laundry design, exterior colors, interior decoration, furniture, the bungalow garage, and gardening. No photographs.

Wilson, Henry L. The Bungalow Book: a short sketch of the bungalow... Chicago: H.L. Wilson, c 1910.

APPENDIX C

"A CONVENIENT AND WELL EQUIPPED KITCHEN THAT
SIMPLIFIES THE HOUSEWORK"

The following narrative is an excerpt from an article that appeared in The Craftsman magazine in September, 1905. It should be noted again that there were distinct discrepancies between what Stickley wrote, what was found in the plans in The Craftsman and other plan books of the period, and what was found in actual houses in this study. Each of these sources, however, is authentic in its interpretation of the style, and none should be disregarded as less valid than another.

"Each room in the house has its distinct and separate function in the domestic economy. Therefore it should be remembered that before any room can attain its own distinctive individuality everything put into it must be there for some reason and must serve a definite purpose in the life that is to be lived and the work that is to be done in that room. Take for example the kitchen, where the food for the household must be prepared and where a large part of the work of the house must be done. This is the room where the housewife or the servant maid must be for the greater part of her time day after day, and the very first requisites are that it should be large enough for comfort, well ventilated and full of sunshine, and that the equipment for the work that is to be done should be ample, of good quality and, above all, intelligently selected. We all know the pleasure of working with good tools and in congenial surroundings; no more things than are necessary should be tolerated in the kitchen and no fewer should be required.

"We cannot imagine a more homelike room than the old New England kitchen, the special realm of the housewife and the living room of the whole family. Its spotless cleanliness and homely cheer are remembered as long as life lasts by men and women who have had the good fortune to associate such a room with their earliest recollections of home. In these times of more elaborate surroundings the home life of the family is hidden behind a screen and the tendency is to belittle that part of the household work by regarding it as a necessary evil. Even in a small house the tendency too often is to make the kitchen the dump heap of the whole household, a place in which to do what cooking and dishwashing must be done and to get out of as soon as possible. In such a house there is invariably a small, cheap and often stuffy dining room, as cramped and comfortless as the kitchen and yet regarded as an absolute necessity in the household economy. Such an arrangement is the result of sacrificing the old-time comfort for a false idea of elegance and its natural consequence is the loss of both.

"In the farmhouse and the cottage of the workingman, where the domestic machinery is comparatively simple, cheerful and homelike, the

kitchen, -- which is also the dining room of the family and one of its pleasantest gathering places, -- should be restored to all its old time comfort and convenience. In planning such a house it should come in for the first thought instead of the last and its use as a dining room as well as a kitchen should be carefully considered. The hooded range should be so devised that all odors of cooking are carried off and the arrangement and ventilation should be such that this is one of the best aired and sunniest of all the rooms in the house.

"Where social relations and the demands of a more complex life make it impossible for the house mistress to do her own work and kitchen is necessarily more separated from the rest of the household, it may easily be planned to meet the requirements of the case without losing any of its comfort, convenience, or suitability for the work that is to be done in it. Modern science has made the task very easy by the provision of electric lights, open plumbing, laundry conveniences, and hot and cold running water, so that the luxuries of the properly arranged modern kitchen would have been almost unbelievable a generation ago. Even if the kitchen is for the servant only, it should be a place in which she may take some personal pride.

"The properly planned kitchen should be as open as possible to prevent the accumulation of dirt. Without the customary 'glory holes' that sink and other closets often become, genuine cleanliness is much easier to preserve and the appearance of outside order is not at all lessened. In no part of the house does the good old saying, 'a place for everything and everything in its place,' apply with more force than in the kitchen. Ample cupboard space for all china should be provided near the sink to do away with unnecessary handling, and the same cupboard should contain drawers for table linen, cutlery and smaller utensils. Such a cupboard should be an actual structural feature of the kitchen.

"For the floor nothing has been yet found so satisfactory as a prepared cement, now obtainable for just this purpose. It comes in a number of color effects and may be put on plain or with an attractive border effect. The same material may be used in tiled pattern for a high wainscot. Its merits are at once apparent, as it is cleanly, sanitary, and very easily cared for. In laying the cement for the floor there should be a rounded curve where the floor and the wall meet instead of the customary rectangular joint, so that no lodgment may be found for dust or water.

"The porcelain sink has open plumbing, and wings at the sides to hold drain boards for wet dishes, etc. Under the sink are strong hooks for the pots and kettles, and the pans and other utensils are hung on the wall. . . Racks for towels are also within easy reach just over the sink. The range, which should be of as simple pattern as possible, with no fussy ornamentation to catch the dirt, is better built in. One great convenience is the boiler, of which a feature should be the automatic water heater.

"Most convenient of all is the work table, within easy reach of the range. . . [with] the manifold advantages of closets, drawers and bins, where everything may be stored that ordinarily has to be brought from the pantry. A shelf above the table, and the window-sill above that, afford additional room. The surface of this table is covered with zinc, which may be wiped off and scoured until spotless and shining. Above the table is the broad window. . . The wall treatment above the wainscot is simply rough cast plaster, which will be found much more satisfactory than any paint or paper."

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