The Transformation of the Modern American Kitchen from 1901 through 1964:

From Hell on Earth to the Warmest Room in the House

By

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A Thesis Presented in Partial Fulfillment
of the Requirements for the Degree
Master of Science in Design

Approved December 2013 by the
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ARIZONA STATE UNIVERSITY

December 2013

ABSTRACT

"A kitchen provides physical and spiritual nourishment, and for many homes is now the heart and soul of family life."[1]

Many of the scholars that have chronicled the creation of the modern American kitchen have written about how the technological, societal, and cultural revolutions of the twentieth century played a role in dramatically changing its structure and design. More recently, some scholarly research has focused on the evolution of the kitchen and its meaning over time. In several of these research publications scholars profess that the modern American kitchen, more than any other room, has come to symbolize the center or heart of the home, and the warmest room in the house. However, they are quick to acknowledge that, at the beginning of the twentieth century, the kitchen was not so fondly regarded. Little research exists regarding why individuals increasingly became attached to the kitchen or how that attachment influenced the layout, size, objects, and activities conducted in the kitchen. This thesis fills this void by exploring the implications of place attachment on the evolution of the American kitchen from 1901 through 1964.

By approaching this research from a combination of design history and environmental psychology, this thesis provides a new perspective to our understanding of the evolution of kitchen design. Using this two-pronged approach, this study contributes to our understanding of the evolution of the kitchen. This study traces the evolution of the modern American kitchen using two qualitative methodologies: material culture and phenomenology. Drawing from a variety of floor plans, advertisements, and articles

[1] Terence Conran, *The Kitchen Book,* New York: Crown Publishers, 1977, 1.

contained in the *House Beautiful* magazine 1901 through 1964, as well as writings from popular domestic advisors of the period, this thesis charts the transformation of the modern American kitchen from a "hell on earth" into the "heart and soul of the home." By combining place attachment theory and kitchen design research this thesis provides interior designers new insight into designing kitchens that foster endearing emotional attachment for our clients.

ACKNOWLEDGEMENTS

I want to thank the people who provided guidance and emotional support throughout the thesis preparation. These few words are not nearly sufficient to express how much I appreciate all the support I received along the way.

First, I want to thank Dr. Beverly Brandt who provided exceptional guidance throughout the process. I will be forever indebted to her writing directions and insight that made this thesis better. I also want to thank Dr. William Heywood and Dr. Janice Warren-Findley for their tireless commitment to teaching the next generation of students.

I want to thank my family, in particular my mother and sister Terri, who were always there for encouragement and positive reinforcements. Even when I thought things were not possible, they were there providing the support I needed to complete this thesis. I credit my mother, a home economics teacher, as my source of interest and love of kitchens. A special thanks to my sister Terri who dedicated many hours editing this thesis. As an attorney, Terri constantly reminded me not to get lost in the massive amount of information and data uncovered in my research but to stay focused on using the relevant facts to build "my case."

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INTRODUCTION

> "There's No Place Like Home…There's No Place Like Home…There's No Place Like Home"[2]

In the 1939 movie adaption of Baum's book *The Wizard of Oz*, Dorothy awakes from her dream (or nightmare) repeating the now famous line, "there's no place like home. . . there's no place like home. . . there's no place like home." This passage from *The Wizard of Oz* highlights the important role home and family play in fulfilling our physical and emotional needs. Dorothy's quest to return home highlights her attachment to her home in Kansas and the role this place played in her sense of security, comfort, and emotional well-being. The film draws our attention to how our home and family provide us with a sense of self. Over the years, scholarly publications have studied the importance of home as a place with profound symbolic and physical meaning.[3] However, there is a scarcity of research on why the modern American kitchen has come to epitomize the warmest room in the house; and how this enduring attachment has influenced the kitchen layout and size as well as the objects contained, and activities conducted within. This thesis fills this void by combining design history and place attachment theory to provide a new perspective on our understanding of the evolution of kitchen design.

Just as Dorothy was battling the forces of nature (a tornado), during the first half of the twentieth century the American middle-class was struggling with dramatic technological,

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[2] Judy Garland, as quoted in "The Wizard of Oz" film, (1939).

[3] Clare Cooper-Marcus, *House As Mirror of Self; exploring the deeper meaning of home.* Berkley, California: Conari Press, 1995, 30-37.

societal, and cultural changes that contributed to transforming the composition of the modern kitchen. One of the most important factors in the kitchen's evolution was the effective distribution of electricity and gas to homes. Government agencies played an important role in both connecting rural communities to electricity and working with manufacturers and retailers to make electric appliances affordable.[4] The increased availability of electricity revolutionized appliance design.[5] Standardization and mass production were also defining elements, affecting everything from cabinets and appliances to food packaging.[6]

During each of the World Wars, as men went to war, women filled in the production and wage-earning gaps. As more women participated in occupations outside of the home, the number of individuals willing to perform domestic work declined. At the same time, the momentum of the women's movement contributed to the modernization of the kitchen. Home economists and domestic advisors, such as Catharina Beecher (1800–1878), Fannie Farmer (1857–1915), Ellen Swallow Richards (1842–1911), Christine Frederick (1883–1970), and Lillian Gilbreth (1878–1972), advised women on efficiency, hygiene, and safety in cooking methods, equipment, and kitchen design. Other scholars have written extensively on the role technological, societal, and cultural trends played in contributing to the composition of the modern American kitchen.

This thesis acknowledges that scholarship. However, the changes in layout and size of the kitchen, and the activities conducted therein cannot be fully attributable to technological, societal, and cultural changes. Furthermore, while a color-coordinated electric

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[4] Michelle Mock, "The modernization of the American home kitchen, 1900-1960," Edited by Carnegie Mellon Univeristy, ProQuest, UMI Dissertations Publishing, May 2011, 2-3.

[5] Steven Gdula, *The Warmest Room in the House,* New York, New York: Bloomsbury, 2008, 3.

[6] Mock, 2-3.

refrigerator and stove, enclosed cabinets, and tile floor may be more aesthetically pleasing than the icebox and cookstove, open shelves and hooks, and concrete floor, that were typically found in the nineteenth century kitchen, the difference in kitchen appearance does not account for the deep emotional attachment frequently associated with the modern kitchen.

Today the kitchen, more than any room in the American house, engenders strong endearing emotional attachment. However, this has not always been the situation. During the first half of the twentieth century, the American kitchen changed from being a smelly, dirty and hot room, frequently isolated at the back of the house away from the public, to an open colorful room integrated into a home's public space that encourages social encounters between family and friends. One recent scholar characterized the kitchen at the turn of the century as being a "close approximation to hell on earth," while describing today's kitchen as "the warmest room in the house."[7] Clearly, the description is not a comment on the temperature of the particular kitchen, but on the affective feelings produced by the characteristics associated with the kitchen. While not discounting the role actual room temperature can play in our tolerance of a room, there are many other factors that designers can draw upon to create a room that provokes a warm emotional connection.

By tracing the evolution of the American kitchen over the time period when it transformed from an inhospitable room to one that produces endearing emotions, this thesis reveals characteristics that contribute to the "warmth" of the kitchen. In particular, this thesis describes a number of changes that occurred in the evolution of the kitchen that made it a better functioning, more aesthetically pleasing, and emotionally warm room.

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[7] Gdula, 4.

Purpose of this Research

This thesis chronicles the transformation of the middle-class American kitchen and explores the role place attachment played in influencing its layout and size as well as objects contained in the kitchen, and the activities conducted therein. By combining a relatively new area of environmental psychology - place attachment theory - with design history, this thesis provides a new perspective to our understanding of the evolution of kitchen design. The thesis considers the following questions: How has the meaning of the kitchen evolved over time? When has it changed most noticeably? What caused the meaning to change? Who caused the meaning to change? Lastly, why has it changed?

Specifically, this research examines the kitchen design changes that took place from 1901 through 1964. This thesis focuses on this period because of the dramatic changes that occurred then in both the kitchen's design and its meaning. This study traces the evolution of the modern American kitchen by drawing from a variety of articles with photos, advertisements, and floor plans contained in the *House Beautiful* magazine from 1901 through 1964, as well as writings from popular domestic advisors. By applying different forms of qualitative inquiry (Figure 1) to these historic records, this study seeks to explain what caused the kitchen to provoke such strong affective attachment, and how in turn this attachment played a role in shaping kitchen design.

Scholars have only been studying how people respond psychologically and emotionally to the environment for about 40 years.[8] They know that places have an emotional influence on people.[9] Scholars draw a distinction between affectionate emotional

[8] Maria Lewicka, Place attachment: How far have we come in the last 40 years? *Journal of Environmental Psychology*, 31(3), (2011): 207-230.

attachment verses emotional influences that are superficial or brief. One scholar labeled this distinction as "meaning verses preference."[10] Researchers indicate that how individuals feel about a place is important to their overall sense of self.[11] Scholars of environmental psychology maintain that designs that form a personal connection enrich human experiences on a continuing basis.[12] Consequently, for interior designers to create places that enhance a client's life, they not only need to consider a range of physical characteristics, (i.e., color, texture, focal point, scale and proportion, etc.) but also they must also seek to create designs that fulfill the psychological and emotional needs of the client. An interior designer who does not take both the physical characteristics and the emotional needs of the client into consideration runs the risk of designing an environment that contradicts the positive influences desired.

Justification

Why study the evolution of the twentieth century modern American kitchen and the role of place attachment in its development? There are myriad of reasons why this study is important to interior designers.

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[9] Ibid., 207-230.

[10] Herbert Schroeder, Preferences and meaning of arboretum landscapes: Combing quantitative and qualitative data, *Journal of Environmental Psychology* 11(1991): 231-232.

[11] Cooper-Marcus, XV.

[12] H.M. Proshansky, The field of environmental psychology: securing its future, In D. Stokols and I. Altman, *Handbook of Environmental Psychology*, New York: John Wiley & Sons. 1987, 1467-1488.

First, whether new or remodeled, kitchens are among the most expensive spaces in a home. In addition, Americans spend a lot of time in their kitchen. Hence, it is critical for designers to create a well-designed kitchen that includes capturing all the client's functional, aesthetic, and emotional objectives.

A well-designed kitchen is more than a functional kitchen; it must also "connect" emotionally with the client to ensure its aesthetic success. By tracing the changing features of the kitchen during the time period when the ideal elements of a functional modern kitchen evolved, this thesis gives interior designers insight into how to design functionally effective kitchens. Furthermore, by combining our kitchen design research with the study of place attachment theory, this thesis provides designers insight into how to design kitchens that foster a positive emotional connection with the client. Simply stated, this research helps interior designers achieve aesthetic success by providing insight into both the emotional and functional aspects of a well-designed kitchen.

Second, this thesis chronicles how the elements of the modern American kitchen evolved over time and illustrates how, by the mid-twentieth century, the modern kitchen emerged as a space distinct from the kitchens of the nineteenth century. By tracing the evolution of the kitchen over a sixty-year period, this study reveals that increasingly the modern kitchen's role grew to transcend its mere function as a place to prepare and cook food. Today, it is a center where the family gathers for a variety of events ranging from cleansing a cut finger to blowing out candles on a birthday cake. Hence, this study is of value because it alerts designers of the necessity to be cognitive of, and to plan for, all clients' needs in the kitchen design.

More importantly, interior designers will find this study noteworthy because it provides new insight into kitchen design. This thesis argues that place attachment played an important part in the expanding role of the kitchen, and this, in turn, influenced the kitchen layout and size, as well as the objects contained in the kitchen and the activities conducted therein. Since scholars have only been studying how people respond psychologically and emotionally to places for about 40 years, this thesis is significant because it offers interior designers a timely new perspective into our understanding of the evolution of kitchen design. The publication of articles and conference presentations based on this research will make designers more knowledgeable of the influence place attachment plays in designing psychologically and emotionally affective places.

Finally, this study is meaningful in that it contains information on a new area of environmental psychology that can help interior designers create places that fulfill the psychological and emotional needs of the client. Scholars of environmental psychology espouse that "people-centered" designs provide users with energy, support their need to communicate with others, and supply inspiration and comfort.[13] It continually enhances lives.

Certainly, as designers we should aspire to create environments that meet these emotional ideals, especially in a place where a family spends considerable time. Designers who take up the challenge of creating interiors that go beyond function to nurturing endearing emotional attachment will enhance the overall design process between designer and the client.

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[13] Sally Augustin, *Place Advantage: Applied Psychology for Interior Architecture,* Hoboken, New Jersey: John Wiley & Sons, 2009, 21.

Research Process

Generational Theory

Generational theory asserts that individuals in the same age group tend to reveal similar attitudes, values, and behaviors that are different from the ideals and behaviors of other generations due to the common shared experiences faced as they age.[14] Simply stated, individuals in the same age group develop a "generational consciousness" resulting in a dominant view of the world.

The theory also contends that just as history produces generations, so do generations shape history. The generational consciousness provides a basis for shared action. Of course, as each generation shapes history, it is also shaping the artifacts, and the kitchen is an important cultural artifact. Therefore, before conducting the qualitative analysis of the kitchen data drawn from *House Beautiful,* this thesis grouped the floor plans, advertisements and articles into the time periods delineated by generational theory. Specifically, this study segmented the kitchen data into the following generational eras: 1901 through 1924 the GI Generation, 1925 through 1945 the Silent Generation, and 1946 through 1964 the Baby Boomers.

Qualitative Methodologies

Qualitative research is a term used to describe a number of investigative methodologies where the objective of the inquiry is to understand the meaning behind the human behavior of the individuals and/or groups of individuals within the social and

[14] Morley Winogard, Michael D. Hais, *Millennial Momentum: how a new generation is remaking America,* New Brunswick, New Jersey, and London: Rutgers University Press, 2011,13-14.

cultural systems. Simply stated, qualitative research seeks to understand how people perceive their world. This research involves the use of a variety of data that portray moments in individuals' lives ranging from direct observation to the analysis of artifacts, documents, and cultural records. This thesis involves the analysis of documents that includes both pictures and text that describes typical middle-class American kitchens.

The purpose in doing qualitative research is to verify a causal relationship of the data collected. Reliability, validity, generalizability, and objectivity are required for accurate interpretation of collected data. Employing more than one methodological inquiry enhances the reliability of the analysis. Engaging in multiple methodological inquiries is warranted when the data subject in the inquiry is highly interpretive and subjective in nature. Since this thesis explores a new facet to our understanding of how and why the meaning of the kitchen changed over time, this thesis uses two forms of qualitative methodologies: historical review of the material culture and phenomenology.

This thesis traces the evolution of the modern American kitchen by drawing from information contained in the *House Beautiful* magazine, because of its historical significance to the middle-class American societal norms for the periods studied. From each generational era this researcher selected a total of nine kitchen documents to analyze, three from each of the following sources: articles with photographs, floor plans, and advertisements. This researcher used these three different historical types of documents to triangulate the consistency; to compare and see if there are differences; and, if so, where and why those differences arose. This research found consistency across the three sources, increasing the reliability and validity of the thesis findings regarding the evolution of the kitchen's meanings.

Except as otherwise noted, the criteria employed in selecting the kitchen documents was consistent across the three generational periods. The first step was selecting a magazine based on its publication date. Specifically, it involved selecting kitchen documents from the *House Beautiful* magazines published in an early, mid, and later year within each generational era. Next, from each magazine the researcher randomly selected a kitchen document from each of the three years based on the criteria established for the specific types of documents. In regards to the criteria, advertisements must include a picture of a kitchen and articles must be about kitchens and include a visual component, floor plans must to show dimensions when possible. In the case of magazines that did not contain a suitable kitchen document, the next published magazine was reviewed until a suitable kitchen document was located.

The criteria worked for most of the groupings. There was some difficulty finding photos at the turn of the century. Many of the early photos were black and white or line drawings. Articles with photos where the kitchen made up the primary content were more prevalent later in the century. Advertisements meeting the research criteria did not begin in *House Beautiful* until after 1922 prior to 1922 the ads were small (Figure 13) and mostly only included decorative items (Figure 12) that were for sale for the home. During this period in history advertisements for kitchen appliances were not prevalent due to the idea that most individuals who required these items visited a local merchant who sold them, so advertising was considered inconsequential.[15] Floor plans were more prevalent early in the century and included actual measurements. Floor plans were less frequent in the later period and did not include measurements.

[15] Clifford Clark, *The American Family Home,* The University of North Carolina, 1986.

Once this researcher selected the appropriate kitchen documents, the next step was to develop the documentation instrument (form) that was used (Figure 2) to record "significant" information. The documentation instrument provided a systematic and consistent means of recording the pertinent information. It was tested and revised as the research progressed.

The instrument is divided into the two methods of qualitative inquiry performed. This researcher first used the material culture methodology to explore the kitchen documents and record the observations. The top (Figure 2) of the form includes areas for recording the text and visual evidence as part of the material culture inquiry. For this part of the research "significant" information was gathered by reading and viewing a document, and placing the information into a category of either background (ceiling, walls, floor, doors), middle ground (cabinets, appliances, furniture, drapery, lighting), or foreground (plants, pictures, objects, pets, humans, prized possessions). The bottom half of the instrument (Figure 2) includes areas for recording results of the phenomenological research. It includes areas for recording objects, words, and phrases, and intangible and sensory feelings. These observations pertain specifically to place attachment.

Material culture involves the study of a community or society's artifacts to glean its value's and beliefs. Objects that fall within the scope of a society's material culture are broad and include its homes, cities, churches, factories, tools, products, and so forth. There are many ways a society can express itself, including through the form of things, in styles, verbally or behaviorally. Researchers study objects because only a small percentage of people on the earth are literate so objects provide a broader source of information other than the spoken or written word. Also, and more relevant to this research, fundamental

beliefs of a society may not be articulated because they are so generally accepted. In this respect, the study of objects is a possible way to understand and interpret aspects of cultures that are not detectable in other mode of expression.[16]

The study of a society's artifacts can lead to an understanding of its culture because artifacts embody the psychological beliefs and behaviors of the culture and show a true representation of individuals of an era.[17] The underlying premise is that an object made by man encompasses the belief of the individual, indicating that societal objects have both intrinsic and aesthetic value based on a society's cultural beliefs.[18] The study of a society's artifacts, in contrast to the verbal or textual description, can potentially lead to a more accurate understanding because societies place more value on what they say.[19] Jules Prown stated the true value that artifacts bring to the understanding of historical events of a culture in this passage,

> "We encounter the past at first hand; we have a direct sensory experience of surviving historical events. Artifacts might not be important historical events, but they are, to the extent they can be experienced and interpreted as evidence, significant."[20]

Thus, by studying objects, we are more apt to get an authentic understanding of their cultural meaning to society.

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[16] Jules Prown, "Mind in Matter: An Introduction to Material Culture Theory and Method," *Chicago Journals* (The University of Chicago Press) 17, no. 1 (1982):1-2.

[17] Ibid.

[18] Ibid.

[19] Ibid.

[20] Ibid., 3.

The method of analysis proposed by Prown involves three steps. The first step is to describe the object, from the broadest to the more specific details. The next step is deduction, which means interpreting what it would actually feel like to use or interact with the object. Included in this stage is to have sensory and intellectual engagement with the item, and to interpret any emotional response to the item. The last step, speculation, involves formulating hypotheses and developing a program for validation. This step involves the search for external evidence and can involve the use of additional methodologies.[21]

Following the three-step process described by Prown lead this researcher to formulate the following hypotheses. First, if individuals of the same generation share similar attitudes and values, as espoused by generational theory, then the kitchen as a material cultural artifact of a generation should reflect similar meaning. Second, by aligning the prevailing social, political, and cultural values of a particular generational group with data on the changes in kitchen design, this research is able to distinguish between kitchen design changes influenced by prevailing generational ideals and kitchen changes attributed to other factors. To test these hypotheses this researcher conducted historic research into the social, political, and cultural values of each generation, and into phenomenology.

Phenomenology seeks to record the intangible or sensory. For this study, phenomenology focuses on the meanings and experiences of places via a descriptive, qualitative discovery of things from the researcher's individual perspective. It digs deeply into the nature of humanity and considers "being- in-the-world" a fundamental, irreducible

[21] Ibid., 9.

essence—so that place is an inseparable part of existence.[22] Hence, the environment is an integral structure essential for human psychological existence and well-being. An analysis of how individuals and families use their kitchens emotionally, metaphorically, and physically is possible by interpreting statements, objects, and themes that appear during the review of the historical documents. Phenomenology reveals how individuals became attached to the kitchen that in turn has implications for how place attachment has affected the evolution of the kitchen over time.

According to John Creswell, the procedures for phenomenological inquiry are as follows; the researcher first needs to understand the perspective of the individual. In this study, the individuals include advertisers, architects, home economists, and advice columnists of the period.[23] The words, phrases, images, and intangible ideals collected from the *House Beautiful* magazine from 1901 through 1964, by using the instrument in Figure 2 reveals these individuals' perspective. Creswell states that, "establishing the truth of things begins with the researcher's perception. One must reflect, first, on the meaning of the experience of oneself; then one must turn outward, to those being interviewed, and establish inter-subjective validity."[24]

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[22] Frederick Wetz, Kathy Charmaz, Linda McMullen, Ruthellen Josselson, Rosemary Anderson, Emalinda McSpadden, *Five Ways of Doing Qualitiative Analysis,* New York: The Guilford Press, 2011, 3-6.

[23] J.W. Creswell, *Qualitiative inquiry and research design: Choosing among five designs,* Thousand Oaks, California: Sage, 1998, 60-62.

[24] Ibid.

The process of interpreting meaning inherently involves the subjectivity and bias of the researcher. Qualitative inquiry helps to keep a balance between subjectivity and objectivity, by "establishing the truth of things" starting with the researcher's perception.[25] Therefore, it's important to understand the researcher's past personal and professional biases.

This topic touches on one of the key reasons I became a residential interior designer and have practiced in the profession for ten plus years. I grew up with a stay-at-home mother who had a degree in home economics. She loved to cook, and she spent considerable time in the kitchen. By the time I was age five, our family had moved four times due to my father's career. With each move, my mother made our home comfortable and secure.

Fond memories as a child revolve around the kitchen and family. To this day, I cook "comfort meals" in my kitchen when times are stressful. When our family gathers from all parts of the country, we find ourselves drawn to the kitchen, preparing favorite meals of times past. I have moved five more times as an adult, and each time I purchased a home, my emotional reaction to the kitchen is the key determinant in my decision to buy.

[25] Creswell, 39-41.

While taking courses in psychology I learned that scholars believe that attachment comes from our childhood experiences. During childhood, individuals establish their morals and values that are tested throughout life. When they are tested, individuals return to the place that provides comfort and security to seek affirmation and understanding.[26] As an interior designer I've often wondered what causes people to connect with a place and why the kitchen in particular. Thus, this thesis has provided me the opportunity to explore an area of interest, namely, the application of place attachment on the evolution of the kitchen.

Place Attachment Literature Review

> "By interacting with their environments individuals create bonds and links. In the course of this interaction, anonymous spaces are converted into places endowed with meaning, which serve as objects of attachment."[27]

This thesis seeks to understand why the kitchen, more than any other room in the house, generally provokes a strong enduring emotional attachment; it also asks how that attachment has influenced the layout, size, objects, and activities conducted in the kitchen. Specifically, this study explores the influence of place attachment theory on the evolution of modern American kitchen design. Since place attachment theory is an integral part of this research, this chapter sets the stage for understanding the role it played in shaping the kitchen by providing background information on the concept.

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[26] Louise Chawla, "Childhood Place Attachment," In *Place Attachment: Human Behavior and Environment*, by I., Low, S., Altman, 63-86, New York and London: Plenum Press, 1992, 76.

[27] H.P. Caskin, S. Kreitler, "Place Attachment as a Function of Meaning Assignment," *Open Environmental Sciences,* 2, 2008: 80-87.

Over the past four decades, the concept of place attachment has been the topic of scholars from a wide variety of disciplines including human geographers, environmental psychologists, sociologists, and architects among others. The literature review indicates that place attachment is a complex phenomenon with a number of interconnected elements. Not surprisingly, given the diversity of disciplines involved with the theory, no single model exists. Scholarly debate continues to struggle with the development of clear definition of the elements themselves as well as the framework for the concept as a whole. Despite the divergent viewpoints, a recurring theme of the place attachment literature is that the theory addresses an emotional transaction between people and place. Because the meaning of words can vary, this chapter begins by discussing two important elements of the place attachment concept: place and emotions. Next, the chapter discusses literature pertaining to place attachment and its connection to attachment theory.

Place Defined

We use the word "place" in everyday language to describe a variety of ideas. The online *Merriam-Webster Dictionary* describes over 12 definitions of place ranging from a step in a sequence or a person's position in society to an indefinite region, a building, part of a building, or area set-aside for a specific purpose.[28] Two early scholars frequently referenced as source of inspiration for place researchers are Edward Relph and Yi-Fu Tuan. According to Tuan space and place possess distinct tangible and intangible characteristic that help us distinguish between them. Yi-Fu Tuan's seminal work *Space and Place: The Perspective of Experieince* (1977), place is decribed as, "What begins as undifferentiated space becomes place

[28] Merriam-Webster, 11th ed., "Place," accessed July 7, 2013, www.merriam-webster.com.

as we get to know it better and endow it with value."[29] According to Tuan, a place could be a small location (such as a part of a home or home) or large (such as a neighborhood, city, country, or world). Tuan suggests that the essence of place lies in the emotional charge evoked through interaction with a specific location that endows it with meaning. In *Place and Placelessness* (1976) Edward Relph identifies three components of place: physical setting, activities, and meanings.[30] Both these early scholars of place attachment theory emphasize meaning as the element that separates place from space. Simply stated, the endowment of meaning upon a space creates place. Relph goes on to state, "to be human is to live in a world that is filled with significant places: to be human is to have and to know your place."[31]

Beyond the basic definition of place as a location with meaning scholarly debate is ongoing. Some scholars view place as a location with potential social interaction, while the more traditional view of place defines it as a bounded entity with unique identity and historical continuity.[32] This thesis, defines place as a physical setting endowed with enduring meaning; a setting in which individuals can form attachment.

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[29] Yi-Fu Tuan, *Space and Place: The Perspective of Experieince,* Minneapolis: University of Minnesota, 1977, 6.

[30] Edward Relph, *Place and Placedness,* London: Pion Linited, 1976, 65.

[31] Relph, 1.

[32] Lewicka, 210.

Emotions Defined

Another aspect of place attachment identified by scholars is that for meaning to evolve an emotional transaction must occur between place and people. Therefore, it is important that we define "emotions." *The Handbook of Environmental Psychology* defines emotions as, "the tendency to do or think or feel particular things when the right circumstances occur; the aspect of how someone interprets other persons, places, events, or things; core emotion-tinged feelings of a person's subjective state at any given moment."[33] For the purposes of this paper, emotions, mood, and feelings are used interchangeably.

Relevant Place Attachment Theory Literature

As previously indicated, scholars from a wide variety of disciplines have increasingly investigated place attachment theory. Given the relatively recent interest in the topic and the diversity of disciplines conducting research, points of view on the elements of the concept are varied. While debate is ongoing with many aspects of place attachment theory, scholars universally affirm that attachment to places is a natural reality of human existence. Even before the first definitions of place attachment appeared, early scholars recognized the innate attachment of people with places. For example, the early scholar Edward Relph noted that, "To be attached to places, and have profound ties with them is an important human need."[34] Literature reveals that place attachments are intimately intertwined with our sense of self, as well as a group and cultural identity; the bond between our early lives and those we shared that time with; can provide us with a sense of security and comfort. Relph acknowledged the

[33] A. Russell and J.Snodgrass, Emotion and the Environment, Vol.1, in *Handbook of Environmental Psychoology*, by D. Dtokols and I. Altman, New York: John Wiley & Sons, 1987, 246.

[34] Relph, 33.

profound role of place attachment in the lives of individuals in his observation that a sense of place is like "being inside and belonging to your place both as an individual and as members of a community, and to know this without reflecting upon it."[35] Many scholarly publications also describe commonalities in the role of place attachments and the powerful influence it has in everyday life.

The universal nature of place attachment does not contradict research findings, which indicate that the type and strength of place attachment can vary, based on factors such as the physical and social dimensions of the place and the characteristics of the people involved (age, social status, culture etc.). It is not the objective of this literature review to discuss the findings of the numerous variations of this theory. Rather, the literature review that follows pulls together scholarly insights and findings that lend support to this thesis. The findings are as follows: they start with literature pertaining specifically to place attachment and the home. They then discuss recent findings that have linked it with attachment theory and the role it plays, and how it affects the individual's selection of place.

Carmen Hidalgo and Bernardo Hernandez (2001), environmental psychologists, have defined place attachment "as an affective bond or link between people and specific places."[36] It is in their 2001 study *Place Attachment: Conceptual and Empirical Questions* they noted that all the research on place attachment was derived from a social environment noting that very little research on the physical dimensions of place and its affects. They interviewed 177 individuals from different parts of an area covering three spatial areas neighborhood, city,

[35] Ibid., 65.

[36] Carmen Hidalgo, Bernardo Hernandez, "Place Attachment: Conceptual and Empirical Questions," *Journal of Environmental Psychology* 21 (2001): 274.

and house concerning two dimensions the physical and social.[37] The results of this research indicated that attachment to neighborhood was weakest, social attachment is stronger than spatial attachment, and the level of attachment varies with age and sex. These results support this researcher's hypothesis that place attachment is associated with attachment to an individual or a social setting and that generational theory (age) is an integral part in the level of attachment to place. It is this desire to remain close to an object or place that an individual becomes attached. To have this bond one must remember the experience and assimilate it with that place.

Altman and Werner's (1985) research suggests a bond between individuals, objects, and space this bond creates a psychological, social, and cultural significance to them.[38] It is this attachment that creates the self-identity of an individual that makes the place, people involved intertwined with meanings and emotions. This thesis is researching the psychological, social, and cultural implications that the individual has attached to the meaning of place or the emotional connection perceived. Two key assumptions to the thesis are people and their environments is an integral and inseparable unit, and that a home is a dynamic confluence of people, places, and psychological processes.[39]

In Delores Hayden's book *The Power of Place,* she defines place as "the personality of a location" people make attachments to place that are critical to their well-being.[40] An individual's sense of place is both a biological and a physical response to the surroundings.

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[37] Ibid., 275.

[38] I. Altman, C.M. Werner, *Home Environments,* New York: Plenum Press, 1985, 5.

[39] Ibid., 2.

[40] Delores Hayden, *The Power of Place: Urban Landscape as Public History,* MIT Press, 1997, 16.

Hayden compares place attachment to the psychological process that happens when an infant attaches to a parent figure as with what happens in attachment theory.[41] Within Hayden's context, she is looking at the physical and the biological responses to the place and how they have affected and developed the psychological process of attachment.

Yi-Fu Tuan studies human geography meaning he looks at the role that human relationships play in human contact. When a child defines "place" they do it broadly by the nurture and support, the mother is the child's primary "place" she is the primary source for the physical and psychological.[42] As children they get to know places through using all five senses. Adults are necessary not only for the child's biological survival, but also for developing their sense of an objective in the world.[43] He has argued that a child response to place is a product to of the physical surroundings and cultural ideals.[44]

In Paul Morgan's paper (2010), *Towards a developmental theory of place attachment* he conveys his understanding as "the concept of place refers to the subjective experience of embodied human existence in the material word."[45] In other words, place connotes a space that has been given meaning through personal and cultural experiences. He goes on to reference John Bowlby's 1969 seminal work on attachment theory where infants exhibiting

[41] Ibid.

[42] Tuan, 22.

[43] Ibid.

[44] Ibid., 79-84.

[45] Paul Morgan, "Towards a developmental theory of place attachment," *Jounral of Environmental Psychology,* 30 (2010): 11.

attachment behaviors because of the closeness of the primary caregiver.[46] Morgan indicates that limited studies have been attempted to correlate place attachment-to-attachment theory. The studies that have done investigations rely on the adult interpretation, as if when you reach maturity place attachment is fully formed with no developmental process.

In Morgan's study, he interviews seven individuals with childhood place experiences. The interviews are categorized into three different types; the first dealt with open questions about places and family of origin; the second approach paralleled psychoanalytic process of bringing the unconscious to the conscious to highlight the subjective emotional and sensory qualities of childhood place memories; and lastly the interviewees were asked to reflect on the meaning of their memories from an adult perspective. Morgan's findings indicate a significant parallel relationship between place attachment and attachment theory it identifies the childhood attachment to space and the role of human attachment plays. Both these theories working together show the stimulation of human emotional development that contributes to the adult identity.

This thesis uses this premise: that attachment theory is an integral connection needed to form place attachment.[47] We then need to understand attachment theory and how past experiences, people, and places have helped define our current environment or the "place" that we create in our current world.

[46] Ibid.,13.

[47] Ibid., 14.

Attachment theory is defined as the dynamics of long-term human relationships; with the most influential aspect being on infants need in developing a relationship with his/her primary caregiver for social and emotional development to occur.[48] It examines how an infant between the ages of six month and two years of age attached to a primary figure and their relationship to the surrounding environment. The responses that are viewed are in correlation to the development of the child's individual perception, emotions, thoughts and expectations in the relationships. These responses affect their emotional and psychological attachment to place into the future.[49]

Freud's theory of psychosexual development is one of the best known in history and many of today's philosophies were influenced by this theory. It stresses the importance of comprehending the impact of childhood memories and the role it plays on forming attachment. Freud believed that personality develops through a series of childhood stages during which the pleasure-seeking energies focus on certain erogenous areas. It is within these stages that a release of tension that the child relates to an object which becomes significant. The primary object, usually human, becomes the attachment and the secondary object usually non-human gains significance through it relation to the human. According to

[48] A. Ainsworth. *Child Development,* Oxford: Blackwell Publishing, 1969. or http://files.eric.ed.gov/fulltext/ED122924.pdf.

[49] Ibid., 2-18.

Freud's psychoanalytic theory the child eventually incorporates, the "object" of attachment into itself and this follows the child into adulthood and used during times of stress and isolation. Individuals might not consciously know or acknowledge where these ideas are coming from or that they are actually re-creating them in some form in their current environment.

A reflection of our own place in childhood can be a powerful experience that carried into adulthood. Childhood is the biological period of life when individuals are actively creating and learning. Freud suggested that all creativity as adults evolves from experiences that occurred in the childhood period of development.[50] Creativity is in direct correlation to what we build into our surroundings to promote emotional well-being, security, and comfort.

Clare Cooper-Marcus examines and researches environmental memories from childhood experiences and how these reverberate through adulthood and are critical component in self-identity. In her book, *House as a Mirror of Self* (1995), Cooper-Marcus points out how themes from child hood resonate throughout life and help to sustain individuals through difficult times. Cooper-Marcus defines three themes experienced in childhood as being: control over some portion of the physical environment that is critical to positive self-identity, an ability to manipulate or mold a space to reflect who we believe we are, and continuity with important environments and people of the past.[51] She notes that as individuals age, childhood themes create comfort, security, familiarity, and emotional

[50] B. Cobb. *The Ecology of Imagination in Childhood,* New York, New York: Columbia University Press, 1977, 538-539.

[51] I. Altman, S. Low, *Home Environments,* New York: Plenum Press, 1985, 87-114.

connectedness that help to ground individuals into the future.[52] Holding these, memories of places and people as an anchor help guide and nurture emotions when times are strained. By creating environments, individuals learn whom they are and that they can manipulate there environment. These memories can be powerful images used and taken into adulthood. To gain better insight of these memories designers must delve more deeply into childhood and generational experiences; to help define what it is that gives individuals emotional attachment to certain places.

Louise Chawla (1992) investigates childhood place attachment through environmental autobiographies. She discovered that the most frequent attachments are associated with the childhood home and family members.[53] Chawla defines childhood place attachment as "children are attached to a place when they show happiness at being in it and regret or distress at leaving it, and when they value it not only for the satisfaction of physical needs but for its own intrinsic values"[54]

She outlined four themes that reverberate from childhood through adulthood: the issue of gaining control over space in order to feel a positive sense of self-identity; the issue of manipulating, molding or decorating space in order to create a setting of psychological comfort, which interconnects with identity or personal well-being; and the issue of continuity with significant places of the past, so that a sense of control and identity

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[52] Cooper-Marcus, 3-18.

[53] It was in Chawla's 1986 study of 38 autobiographies that social and economic ideal (I. L. Altman n.d.) were least important and the most common attachment was associated with family, love and security. These family ties and cultural roots are embedded as a sense of "this is my place in the world'. Louise Chawla, "The ecology of environmental memory." *Children's Environments Quarterly* 3, no. 4 (1986): 34-42.

[54] Chawla, "Childhood Attachments," 64.

experienced at an earlier age is supported by reproducing the essence of a significant past environment.[55] These memories act as an anchor that keep individuals grounded that acts as a buffer in during periods of change.

For many years Chawla research asked her students to create an "environmental autobiography" which reflects the student's fondest and significant memories of childhood places. In these, three categories of significant places appear; purpose built spaces, meaning places that are molded out of natural space (culverts, shacks, porches) and used primarily as hiding places constructed for play. Second, places that have been created out of loose materials (dirt, sand, leaves, twigs); lastly, a place that is actually constructed such as a fort or tree house.[56] These places are remembered in adulthood due to the connection with the psychological process of growing up, a place that is private, and allows the child to grow up and let down the façade in a safe environment. It is these places that the child learns to be himself; it is these memories of places that serve the individual into the future. By studying the places and experiences from individuals past and understanding, their values, and the social status individuals make in their surroundings designers can better understand the clients psychological and emotional needs.

What does place attachment and attachment theory mean for this thesis and how can it be applied as it relates to this research? By analyzing the various scholar's research, journals, article and books a thread appears connecting the meaning of place attachment from all these disciplines. "Place" can connote a person. Attachment is formed early in life. It is used to create comfort and security. Attachment most frequently starts with a human,

[55] Chawla, "Childhood Attachments," 88.

[56] Ibid., 91.

then the secondary attachment is created with the associated object.[57] It is also understood for this thesis that attachment theory is the basis for place attachment or explained as, you need first the primary attachment (usually the mother) and her association with a place or object and then the attachment emotion is transferred.[58] It is this researcher's premise that the role of caretaker (usually the mother) for the family/child has a profound affect on the impact of place attachment, and in this case, the evolution of the kitchen.

Kitchen Literature Review

This thesis benefited from writings drawn from a variety of sources. One source included works of current day scholars who chronicled the evolution of kitchen design and composition. Another group of scholars focused their writings on specific time periods or specific kitchen elements such as the cabinets. A third group of current day scholars focused on the influence of domestic ideals on kitchen design. Finally, publications by a handful of domestic advisors from the periods aided this thesis by providing contemporaneous descriptions and ideals for the kitchen.

The literature review starts with a brief synopsis of three resources that provided valuable insight into all of the time periods examined in this thesis: Nancy Carisle, Nancy Nasardinov, and Jennifer Pustz *America's Kitchens,* Steven Gdula's, *The Warmest Room in the House, and* Sarah Leavitt's *Catharine Beecher to Martha Stewart: A Cultural History of Domestic Advice*. Next, the literature review provides a concise recap of publications that conveyed information relevant to each one of the specific time periods. These are reviewed in historic

[57] Ibid., 92.

[58] Ibid., 92.

chronological order starting with Victorian era kitchen and Catharine Beecher and progressing to post World War II kitchen

In *America's Kitchens (2008),* Nancy Carisle, Nancy Nasardinov, and Jennifer Pustz chronicle the transformation of the American kitchen through six time periods, starting with the New England Hearth (1720-1840) through the modern post World War II kitchen (1945 – present). The book is lavishly illustrated with images and includes detailed descriptions of daily domestic kitchen work for the various periods. For purposes of the thesis, while the publication describes kitchen layouts and compositions for each period, its key value is in the numerous brief topical essays describing various social, political, and technological aspects of the time period that influenced the kitchen. For example, the book describes the impact of technological developments such as the cast-iron cookstove and frozen food, the effect of scientific management efficiency studies and the impact of the World Wars.

Steven Gdula's, *The Warmest Room in the House* (2008), provides an entertaining portrayal of the evolution of the kitchen through the twentieth century. The chapters in the book provide a decade-by-decade examination of the evolution of the kitchen. In the preface, Gdula states that he did not intend his book to be a definitive history of the American kitchen of the twentieth century, but rather, an examination of some of its influences.[59] Consequently, the book provides a somewhat shallow examination of how large social, political, and technological events shaped the kitchen. In fact, after the chapter on the 1950s the focus seems to shift from the kitchen to food trends. In this regard, the book contains extensive information about American food culture. Specifically, each chapter contains facts about food, dietary trends, and appliances used to prepare the food. Although

[59] Steven Gdula, *The Warmest Room in the House.* New York, New York: Bloomsbury, 2008.

the book does not provide extensive analysis of the kitchen's evolution, each chapter captures the events, trends and many of the key people as well a food and kitchen appliance facts in a concise easy to find manner. Thus for purpose of the thesis, the book was a useful resource for food and kitchen facts.

Sarah Leavitt's (2002) book, *Catharine Beecher to Martha Stewart: A Cultural History of Domestic Advice*, is a study of American domestic-advice books, columns, and articles. The book traces the predominate themes contained in domestic advice literature between 1850 and 2000. Domestic advisors helped educate women about sanitation, design, patriotism, religion, and the family. All of the domestic advisors chose the middle-class woman's connection to her home as the most important subject. Leavitt's book pays particular attention to the period between 1890 and 1945 because this was a period of improving formal education of women as well as a period of dramatic influence of consumer culture in constructing expectations for the home. [60]

Leavitt articulates how the domestic advisor's ideals for the home were shaped by the prevailing national cultural ideologies. Thus, this book is relevant to the thesis because it provides insight into how the cultural ideals of the period influenced the kitchen. Starting with Catharine Beecher in the late 1900s, the first few chapters identify several cultural themes that emphasized the importance of Christian ideals including cleanliness and simplicity.[61] At the turn of the century, the book describes how the prominent domestic advisor Ellen Swallow Richards used the national discourse on cleanliness and hygiene as her

[60] Sarah Leavitt, *Catharine Beecher to Martha Stewart: A Cultural History of Domestic Advice,* Chapel Hill, North Carolina: The University of North Carolina, 2002.

[61] Ibid., 9-72

message, and Christian Frederick used the national passion for scientific management to make the kitchen more organized and efficient.[62] Next, the chapters describe how mass production of electrical appliances and consumerism changed the composition of the kitchen, while Lillian Gilbreth used her doctorate in psychology and the national interest in child psychology to approach the arrangement of the kitchen with an emphasis on personality and work satisfaction.[63] Finally, the last chapter of the book describes how, during the post-World War II housing boom, family togetherness became an important national theme and was reflected by making the kitchen accessible to the entire house in an open floor plan design.

Catharine Beecher's instructional guide, *A Treatise on Domestic Economy,* was initially published in 1841. It is recognized as the first American book to pull all the various domestic duties into one volume. The book is very broad in scope in that it covers such topics as house building, cooking, healthful foods and drinks, manners, and preservation of a good temper in a housekeeper. More importantly, for purposes of this thesis, it focused on the psychological aspects of how domestic responsibilities were perceived during the Victorian period. Specifically, Beecher acknowledged that domestic concerns were regarded as mundane drudgery. [64] In contrast, she espoused that women could use their home life as a base from which to create change in the rest of society. The treatise also advanced standards for kitchen designs that influence kitchen design in the first decades of the twentieth century.

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[62] Ibid.

[63] Ibid., 97-147.

[64] Catharine Esther Beecher, *A Treatise on Domestic Economy*, [New York 1841]: Source Book Press, 1970.

In *Victorian Splendor* (1986), Allison Leopold, a current day author, describes characteristics of Victorian interior design by showing modern and historic homes that include Victorian features. The book describes several rooms in a Victorian home including the kitchen. She comments that kitchens during this period had little charm, was typically hidden from public view, and was used almost exclusively by servants.[65] The thesis used the information in the book to corroborate information about the Victorian era kitchen uncovered in other publications. The book was particularly helpful in describing the period's kitchen layout and the "new" equipment found in a Victorian kitchen. Finally, it provided insight into the ideals of the Victorian home.

Christine Frederick's book (1883-1970) *The New Housekeeping Studies in Home Management* (1913) brought the principles of scientific management to Progressive-era women. The book describes numerous ways to achieve efficiency including tips on fuel savers, time savers, step savers, and even a chapter on the importance of applying efficiency to the housewife's own mind. In chapter three of the book, she applied scientific management's efficiency principles to the kitchen.[66] It also introduced the idea of organizing the kitchen based on work centers.[67] Frederick's book describes in great detail the proper organization of kitchen equipment and in so doing provides insight into the composition of the kitchen during the first two decades of the twentieth century. The book is important for this thesis because it demonstrates the influence that efficiency studies played in kitchen design and made us mindful of the kitchen's composition.

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[65] Allison Kyle Leopold, *Victorian Splendor,* New York: Stewart, Tabori and Chang, 1986.

[66] Christine Frederick, *The new housekeeping: efficiency studies in home management,* Garden City, New York: Doubleday, Page & Company, 1918.

[67] Ibid.

Domestic Architecture (1917), written by E.L. Robins, discusses the architecture and layout of the kitchen for the period. The book is relevant for this thesis because it provides an overview of a turn-of-the-century kitchen, including how it should be equipped. Like Frederick, he espoused the efficiency principles of the period including saving steps, being convenient to equipment used, and the comfort needs of the person using the space. [68]

The Hoosier Cabinet in Kitchen History (2009) by Nancy Hiller provides a historical review of the Hoosier cabinet, starting with the wider historic and social context that gave rise to the cabinet's popularity in the first two decades of the twentieth century.[69] The book provided additional insight on the big picture of women's daily lives, particularly with respect to their work in the kitchen. In particular, the book details how the American industrial revolution (1870-1920) lead to a decrease in available domestic servants setting the stage for the Hoosier cabinet's appeal to the housewife. Also included in the book is a detailed discussion of how the works of Catharine Beecher influenced the cabinet's design. The book also provided insight into the composition of the kitchen during the later part of the nineteenth century through the first two decades of the twentieth century. The book ends with a discussion of the changes that led to the Hoosier cabinet's demise in the 1930.

In the dissertation*, The Modernization of the American Home Kitchen, 1900-1960*, Michelle Mock explores the evolution of the modern kitchen by analyzing how the technological and cultural systems converged to create one of the most technologically saturated rooms in the house and one containing strong cultural values. The study draws from a variety of sources

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[68] E.L. Robinson, *Domestic Architecture,* New York: The MacMillan Company, 1917.

[69] Nancy Hiller, *The Hoosier cabinet in kitchen history,* Bloomington: Indiana University Press, c. 2009.

including governmental agency reports, advertisements, and letters between domestic advisors and consumers seeking advice. The dissertation pays particular attention to the period between 1920 and 1945 because the primary focus is on electrification and the role it played in the modernization of the kitchen. The study is important to this thesis because it provides insight into the technological influence on kitchens during the period between the two World Wars.

Ruth Schwartz Cowan's article *The "Industrial Revolution" in the Home: Household Technology and Social Change in the 20th Century,* examines the impact of household technology on the housewife between the World Wars. The article discredits the functionalist theory that modern families and housewives are in trouble because the introduction of household technologies have left women with less to do, thus leaving women with less social purpose.[70] Cowan's underlying findings concern the impact of technology on housework, much of which involved the kitchen, and provided valuable insight for the thesis.

Mary Anne Beecher's article, *Promoting the "Unit Idea": Manufactured Kitchen Cabinets* (1900-1950), chronicles the development of modular manufactured kitchen cabinets from 1900 to 1950. Mary Anne Beecher argues that many of the features of the modular kitchen cabinet derived from office roll-top desks and vertical filing cabinets. In addition to describing the influence of Catharine Beecher on cabinet design, the article describes how technological advances in the manufacturing process during the 1930s ultimately

[70] Ruth Schwartz Cowen, "The Industrial Revolution" in the Home: Household Technology and Social Change in the 20th Century," *Technology and Culture* (The John Hopkins University Press on behalf of the Society for the History of Technology) 17, no.1 (January 1976): 1-23.

transformed kitchen cabinet design into standardized interchangeable modular units. The article provided supplemental insight into the development of the modern kitchen cabinet.

Russell & Mary Wright, in *Guide to Easier Living (1950),* promoted the idea of a comfortable, well-designed, family and social home. The book provided room-by-room instructions on how families maintain an efficient and inviting home. The Wright's, well-known industrial designers in the 1950s, designed tableware. Their popularity was, in part, due to their ability to market their ideas, but also due to the broad appeal they had with middle-class America. The book helped this wide appeal as families used the ideas as a how-to guide on using items the Wrights designed. They used their popularity as designers to sell a way of life. This was a new concept for the American public.

In summary, the kitchen literature provided the historical background needed to analyze how the technological, societal, and cultural events of the twentieth century influenced the structure and design of the modern kitchen. Some of the publications were composed by domestic advisors of the period, while other literature provided historical accounts from the perspective of contemporary historians. The literature written by the domestic advisors revealed the influence that technological, societal, and cultural events had on shaping the kitchen ideals of the period. However, it was up to the contemporary scholars to chronicle and interpret how the events influenced the evolution of the kitchen. Similarly, at the turn of the twentieth century, Freud began to espouse his theory on psychosexual development in children. Subsequent scholars connected child development to attachment and place attachment theory. The publications composed by domestic advisors

and documents from House Beautiful reveal aspects of place attachment, but did not connect its influence on the evolution of the kitchen. By analyzing the key traits, words, and images contained in the historic documents, it's possible to demonstrate the influence of place attachment on the evolution of the kitchen (Figure 45, 46, 47).

Background: The Kitchen as a Close Approximation to Hell on Earth

In stark contrast with the affective emotions contemporary scholars generally associate with the current day kitchen, publications at the end of the nineteenth century described the conventional kitchen of the day as a "place of metaphorical darkness" and "a species of living tomb."[71] In addition to detailing the typical late nineteenth-century kitchen, this section describes the historic and cultural backdrop that contributed to such a bleak interpretation.

The Victorian kitchen found in many homes in the last half of the nineteenth century homes was a large room. Miss Maria Parloa (1843-1909), a well-known cookbook author of the time, recommended kitchen dimensions of fifteen feet by seventeen feet or sixteen feet by sixteen feet.[72] This allowed enough room for multiple workers. The walls were often painted a light color and contained at least one window for light and ventilation.[73]

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[71] Michelle Mock, "The modernization of the American home kitchen, 1900-1960," Edited by Carnegie Mellon Univeristy, ProQuest, UMI Dissertations Publishing, May 2011, 5-6.

[72] Nancy Carilse, Nancy Nasardinov, and Jennifer Pustz, *American's Kitchens,* Boston, MA: Historic New England, 2008, 78.

[73] Ibid.

The most distinctive feature of kitchens of this period was the plan: most kitchens consisted of a network of rooms, closed off by doors from the remainder of the house. They were located in the back of the house, accessible by an outside door, and included at least one window to ventilate smells outdoors.[74] Placing the kitchen in the rear of the house made it easier to access the cellar, bring in ice for the icebox, and provide access to the outdoors to pluck chickens, pick vegetables, churn butter, fetch water, and dispose of trash.[75] It also kept kitchen smells and mess away from the social interactions of the family. For the same reason, meals took place in a separate dining room.

During this time period, the parlor (today's living room) was the gathering place for family and friends.[76] Domestic advisors of the time period considered the parlor an impractical, ostentatious, extraneous "show-room" that did not reflect the correct set of values, but the general public disagreed.[77] The general public considered the parlor the "best" room. The kitchen was located as far away as possible from the parlor to keep the smells and the messy food preparation away from family members and guests.[78]

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[74] Leopold, 22.

[75] Elizabeth Cromley, "Frank Lloyd Wright in the Kitchen," *Buildings and Landscapes* 19, no. 18-42 (Spring 2012): 24.

[76] Leavitt, 31.

[77] Ibid.

[78] Ibid.

A pantry and closet were part of the network of rooms located next to the kitchen.[79] The cellar for storing perishable foods was also close by.[80] Cooking utensils, bowls, dishes, and gadgets were hung on hooks mounted to the kitchen wall or placed on open shelves in the closet.[81] Generally, the utensils were not grouped together in any organized fashion and often were not close to the kitchen appliance where they would be used. There was no consistency in the height of shelving or counter workspace. The pantry provided the greatest space for storage of large barrels and boxes filled with staples such as sugar and floor. The pantry had drawers, open shelves, and fitted cabinets, whereas the kitchen had very few cabinets.[82] If any cabinets were in the kitchen, they were of the stand-alone furniture type.[83]

By the end of the nineteenth century the typical American kitchen contained an icebox, a coal or wood burning cookstove, a sink with or without running water, a work table or two, a few open shelves, a pie safe to keep flies away from meat or pies, a couple of chairs and possibly a rocker, and a clock.[84] Generally, the icebox, cookstove, sink, and tables were placed against the walls in no organized manner. A number of small appliances, or "modern servants," such as the rotary hand blender (1857), were invented for the kitchen

[79] Leopold, 22.

[80] Ibid.

[81] Hiller, 25.

[82] Ibid.

[83] Ibid.

[84] Carilse, Nasardinov, Pustz, 78.

during this period.[85] In fact, cookbooks of this period frequently recommended over a hundred items to use in a "well-outfitted kitchen."[86]

Even with the new "labor-saving" implements the daily life of most women involved physically arduous demands.[87] Neither electricity nor gasoline motors were generally available, so most housework involved lifting, carrying, digging, pumping, or pouring. The daily work of food preparation and cleaning started early and began with brushing the ash from the cookstove and lighting a new fire.[88] Since the stove served not only as a tool to prepare food, but also as a source of heat for the house, it needed monitoring throughout the day. Consequently, each day ashes needed to be shifted, dampers adjusted, and the stove continually cleaned and fed with new supplies of coal and wood.[89] Just tending the needs of the cookstove could take as much as four hours a day.[90]

There were few prepared foods, so meals were made from scratch.[91] Shoppers purchased poultry that was still alive and then had to kill and pluck the bird. Fish had to

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[85] Ibid., 119.

[86] Elizabeth Cromley, *The Food Axis: cooking, eating and the architecture of American houses,* Charoltteville and London: University of Virginia Press, 2010, 123.

[87] Hiller, 25.

[88] Carilse, Nasardinov, Pustz, 83.

[89] Ibid.

[90] Ibid.

[91] Hiller, 27.

have scales and bones removed. Aside from the physicality of meal preparation, the sheer size of the kitchen and the lack of efficient layout created a great deal of walking.[92]

Cleaning was more laborious than cooking. The soot and smoke from coal and wood stoves made walls and curtains dirty.[93] Many rural and urban homes still did not have running water. Any housework that involved the use of water was particularly exhausting since it required carrying water from a pump, well, or spring usually located some distance from the house. This occurred as often as a dozen times a day.[94] Furthermore, without running water, dispose of dirty kitchen water and garbage was done by hand.[95]

Food preparation and cleaning were only some of the tasks performed by most women in the nineteenth century. Rural women also planted and cared for the garden, harvested produce, cleaned and canned it; milked the cow and churned butter; cared for chickens and brought in eggs. Scholars described the work as, "relentless, time-consuming, occasionally back-breaking, and even soul-destroying."[96] No wonder the kitchen was held in such contempt.

At the beginning of the nineteenth century, many middle-class families had domestic servants who did the cooking and cleaning so the housewife could pursue more creative work.[97] The Victorian kitchens were large in order to accommodate multiple workers. In the

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[92] Ibid., 51.

[93] Ibid.

[94] Ibid.

[95] Ibid.

[96] Carilse, Nasardinov, Pustz, 82.

[97] Hiller, 27.

mid-nineteenth century, domestic servants often performed the dirty and grueling kitchen work. The wages of a domestic servant were low, the hours long, and the work demanding. The life of a domestic servant was often miserable. Consequently, during the last two decades of the nineteenth century, as the American economy began its transformation from rural agricultural based to an urban industrial based economy, young women who had sought employment as servants in families increasingly sought work outside the home.

During the closing decades of the nineteenth century, the American economy grew considerably.[98] American inventors like Alexander Bell and Thomas Edison created long lists of new technologies such as the telephone, phonograph, motion picture, and electricity, while Henry Ford tested his first successful car. Meanwhile, industrialists and financiers such as J.P. Morgan, Andrew Carnegie, John Rockefeller, and Andrew Mellon capitalized on the technological advances and amassed significant wealth building monopolies within industries.[99]

For millions of working American, this period of post Civil War industrialization changed the nature of their daily work.[100] With the increased mechanization of industry, new

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[98] Julie Husband, Jim O'Loughlin, *Daily Life in the United States, 1870-1900*, Westport, Conn.: The Greenwood Press, 2004. The period between 1870 to 1900, is generally referred to as the Gilded Age. The Gilded Age occurred during a period generally recognized as America's Second Industrial Revolution. The Second Industrial Revolution is usually defined as the period after the Civil War and before World War I.

[99] Ibid. In growing their businesses, they often intimidated smaller businesses and competitors and used their economic influence to gain political clout. As a result, they became known as the "robber barons."

[100] Ibid. As the urban areas grew, political parties built so-called "political machines" to take advantage of economic opportunity. Under this system, the winning party distributed local contracts back to supporters. By 1900, there was a going sense that this intervention of government in the economy was resulting in inefficiency and waste as well as corruption.

theories of management using scientific principles aimed at improving worker efficiency began to emerge. The foremost theory of the day, Taylorism, named after the founder Frederic Taylor, used time motion studies to improve work processes, thereby increasing worker productivity. Taylorism involved reengineering work processes into small repetitive steps. The division of labor promoted by Taylorism led to the deskilling of work. Taylor's processes also required a greater level of managerial control over the laborer than the previous management method, resulting in the growth of the "white-collar" middle-class. Following sections, of this thesis, explores a more in-depth relationship of scientific management and the affects it has had on the evolution of the kitchen.

As a result, this period witnessed a shift away from small independent businesses run by skilled craftsmen in rural communities, toward large mechanized factories in urban centers employing large numbers of unskilled or semi-skilled laborers. Dangerous and unsanitary working conditions, long hours, and concern over wages and child labor contributed to the growth of labor unions especially for skilled craftsmen.

Although the work conditions were precarious, they were still perceived to be better than those working as a domestic servant. Consequently, as the number of unskilled factory positions increased, more women, immigrants, and children migrated to the cities to enter the workforce. This furthered the trend toward urbanization of the American society. By 1900, women made up one-fifth of the manufacturing workforce.[101] By the end of the nineteenth century, the lack of available young women to help with domestic housework lead to a phenomenon known as the "servant problem."[102]

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[101] Hiller, 27.

[102] Ibid.

As a result of the decrease in available domestic servant help, the kitchen became the domain of the housewife. Many middle class women did not take readily to working in the kitchen because it commanded no social respect. To counter this image, American domestic-advice books, columns, and articles exhorted housewives to embrace the "dignity" of housework.

Domestic advisors who wrote these books and articles shaped the ideals for the kitchen in the last half of the nineteenth century; their advice created cultural ideals about household furniture, ornamentation, and family values. The value of the domestic advisors was their understanding of the connections among the home, the domestic environment, and the consumer's education.[103] These domestic advisors of the nineteenth century acknowledged the negative connotations associated with the kitchen. However, they sought to change this reality by educating women and elevating public perceptions regarding housework. Two of the best-known domestic advisors of this era worked on improving the daily circumstances of American women of the mid-nineteenth century were the Beecher sisters, Catharine and Harriet.

Like many domestic advisors of the period, the Beecher sisters wrote advice from a Christian faith perspective. Many instructions came with inferences on how to make the home more morally and aesthetically pure. In 1841, Catharine wrote *A Treatise on Domestic Economy for the Use of Young Ladies at Home and at School,* which was reprinted for many years

[103] Leavitt, 5. Lydia Maria Child wrote the first American domestic advice manual, *The American Frugal Housewife* in 1828. Domestic advice manuals initially took the form of cookbooks because at the time cookbooks were not just recipe books. They included many items considered essential for woman to know in order to take care of her home and family.

and established her as the leading authority on the home.[104] The publication romanticized women's domestic role. Beecher extolled the virtues of household labor and encouraged women and society to value domestic work. For example, she wrote that housework was among "the most sacred and interesting duties that can possibly employ the highest intellect."[105] This publication laid the foundation for the efficiently functioning kitchen that emerged in the twentieth century.

The kitchen plan laid out in Beecher's treatise (Figure 3&4) was based on something resembling ergonomics:[106] windows for light, counters of the same height, consistent shelving, and clearly delineated storage spaces for the most used items.[107] While Beecher's kitchen design was sound, it took decades for families to begin implementing the concepts. For most families throughout the balance of the nineteenth century, kitchens remained a hodgepodge of shelving, workspace, and tables of various heights that clearly lacked efficient organization. The overall concept of kitchen design was likely of little interest because so much time was spent getting meals prepared and keeping the kitchen clean. However, Beecher planted the seeds for a more efficient kitchen design.

In 1869, Catharine and Harriet co-authored *The American Woman's Home*. In addition to reprinting the kitchen design from the 1841 treatise, the preface of the book acknowledged a general lack of respect among the public for women's kitchen work. The

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[104] Hiller, 27.

[105] Mock, 8.

[106] Merriam Webster defines ergonomics as an applied science concerned with designing and arranging things people use so that the people and things interact most efficiently and safely.

[107] Hiller, 42.

sisters identified three causes that attributed to the lack of respect. First, they noted that domestic labor was associated with women of few or no means, so housework was considered "dishonorable and unrefined."[108] Second, the work was under-appreciated because it was hidden behind kitchen doors.[109] Finally, the sisters believed that the work lacked respect because it supposedly required no training; it lacked methodical instructions.[110] The preface noted that respected occupations required training. Catharine believed housework was worthy of this level of respect because a poorly performing housewife could contribute to an unsanitary house, poorly clothed children, and marital strife that could undermine a well-functioning society.[111] Catharine, like other domestic advisors of the time, believed home life have significant consequences on society. Thus, she considered housework eminently worthy of training. From her founding of a girls school in 1823 to her death in 1878, Catharine wrote and devoted numerous books and articles to the subject. She traveled the country lecturing extensively in support of education for women, which she expanded to include training in domestic science (known today as home economics).

The foundation for the growth of domestic science training was the Morrill Land Grant Act of 1862.[112] This government program provided land and funding for state universities that agreed to build schools for teaching both men and women in practical fields.

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[108] Ibid., 39.

[109] Ibid.

[110] Ibid.

[111] Ibid., 38.

[112] Leavitt, 44.

In addition to teaching agriculture and mechanical arts, home economics became one of the basic curriculums offered at the land-grant universities.[113] In 1871, Iowa State at Ames became the first land-grant university to offer a course in "domestic economy."[114]

The trend for teaching women home economics spread across the country. By 1892, fourteen universities offered courses in domestic science, and by the beginning of the twentieth century, most had departments devoted to that discipline.[115] The study of nutrition was an early branch of the home economic curriculum. Consequently, the kitchen became the first place to experience the effects of the training.

By the end of the nineteenth century, there were many women graduates with home economics degrees. Many graduates taught at cooking schools that became popular in the late 1800s. One student to be educated at the famous Boston Cooking School, who went on to become its principal as well as an instructor, was Fannie Farmer. Her 1896 cookbook introduced the concept of using standard measuring spoons and cups and provided scientific explanation of the chemical processes that occur in food during cooking.[116] Maria Parloa was another early instructor at the school. Her writings taught her readers how to use the new kitchen technology.[117] Both Farmer and Parloa mirrored many nineteenth century domestic advisors in their belief that housework could be noble. However, they also intertwined their writings with science-based subjects.

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[113] Ibid.

[114] Ibid.

[115] Ibid.

[116] Ibid., 47.

[117] Ibid.

While more women were receiving college degrees in the last decades of the nineteenth century, it was still unusual for women to be considered authorities in a science-based subject. One woman who set out to establish a place for women in science was Ellen Swallow Richards. Ellen graduated from Vassar College with a background as an industrial chemist. She continued her education at Massachusetts Institute of Technology (MIT), where she was the first woman to be accepted into MIT.[118] On graduation in 1873, Ellen was also the first woman teacher and taught sanitary chemistry at MIT. Richards, like other women scientists of the late nineteenth century, recognized that the subjects they studied could have applications to the household. During her long career, her technical papers and books applied scientific principles to domestic situations with particular focus on the science of sanitation and nutrition for the middle class.

Ellen's determination to demonstrate the importance of nutrition to the general public can be seen in her championing the Rumford Kitchen exhibit at the 1893 Chicago World's Fair. She refused to be limited to a demonstration in the confines of the Women's Building. Rather the Rumford Kitchen was a small building open to all.[119] The exhibit promoted good nutrition by posting the latest nutritional information and providing nutritional facts for each item on its menu. While open only a few months, the kitchen served over 10,000.[120] Finally, the kitchen was coming out of the darkness.

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[118] Ibid.

[119] Ibid.

[120] Ibid.

As women from around the country began to make significant contributions to the emerging field of domestic science, Richards and other women saw a need to form an education and scientific association. Over the course of 10 years, starting in 1889, Ellen and her contemporaries met at Lake Placid and other locations exploring the advances in the profession.[121] These meetings laid the foundation to what would become home economics.[122] The home economic movement and new technology would begin to influence early twentieth-century kitchens.

In hindsight, it is easy to understand why the nineteenth century kitchen was held in such contempt, and what caused it to be labeled "a species of living tomb" and a "close approximation of hell on earth." First, from a practical perspective, kitchens were hot, dirty, smelly, dangerous places to work hidden from social connections in the house.[123] The work performed was backbreaking and even "soul-destroying." Second, cultural influences contributed to the low esteem with which the general public regarded the kitchen. Since low-skilled, uneducated domestic servants previously performed the work, domestic housework associated with the kitchen was unappreciated. However, by the turn of the century progress was underway.

As technology and the home economics movement positively influenced the kitchen during the first two decades of the twentieth century, homemakers' emotional connection to the kitchen also changed. The remaining chapters in this thesis explore the kitchen's transformation.

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[121] Ibid.

[122] Ibid.

[123] Gdula, 4.

Overview of Chapters

The first chapter sets the stage for this thesis. Following this introductory chapter, Chapters Two, Three, and Four present the findings of the kitchen design research. These chapters reflect the chronological time-period delineated by generational theory. Specifically, each chapter describes how the kitchen designs changed in each of the following generational eras: 1901 through 1924, 1925 through 1945, and 1945 through 1964. Each chapter begins with a summary of the most significant and relevant social, political, and cultural events of the time-period; what follows is a discussion of the kitchen design research drawn from the advertisements, floor plans, and articles with photos contained in the *House Beautiful* magazine**.** Aligning the prevailing social, political, and cultural values of the time with data on changes in kitchen design makes it possible to distinguish between kitchen design changes influenced by generational factors verses changes attributed to other factors.

Chapter Five ties all the pertinent data together to answer the research questions raised by this thesis. The chapter summarizes the evolution of the kitchen from 1901 through 1964 in chart form and details the remarkable degree of change, both in its physical appearance and structure, and in users' emotional attachment to it. It summarizes the key findings linking design to place attachment. It concludes with a discussion of future implications for research.

Chapter 2

THE EMERGENCE OF THE KITCHEN AS AN EFFICIENT AND SANITARY LABORATORY: 1901 TO 1924

> "What she requires is a small, spotless space, conveniently planned, with the tools of her occupation all in easy reach – something on the lines of a Pullman-car kitchen, or a yacht's galley, or a laboratory – a place planned merely for one kind of work, which she leaves when that kind of work is done."[124]

Relevant Historic Context: GI Generation

In the opening two decades of the twentieth century, the United States reached the high point of its industrialization. As a result of significant scientific and technological progress and business expansion, the United States experienced unprecedented general economic prosperity and rapid societal changes. However, rapid industrialization created a number of social and economic problems. This gave rise to numerous social and political reforms, which is why this period is typically called the Progressive Era. The period also witnessed America's raise to global power with its intervention in World War I. After the war, prosperity continued in the United States entered the "Roaring Twenties." Finally, as advances in science and technology were transforming America, a new kitchen model emerged, one that was more efficient and sanitary.

The generation associated with this period is known as the GI generation or the civic generation based on their civic mindedness. This generation was reared in a protected manner, with stable male female roles clearly defined, known to never give up, and conform

[124] Isabel McDougal, "An Ideal Kitchen," *House Beautiful*, Decemebr 1903: 27-32.

to societal norms.[125] Many of their ideals were formed based on the occurrence of World War I. After the war they were driven to rebuild and work together. They were the backbone that helped to win World War II. They support the role government plays in existence and look for the government to take an active role. The norms for this generation are clearly defined roles for men and women; and the kitchen was the woman's domain clear distinct from the rest of the home.

Growth of cities was one of the major consequences of the industrial revolution. During this generational cycle the number of Americans living in the cities surpassed the number in rural areas; thus this completed the shift from an agrarian to an urban society.[126] The migration of people to the urban areas benefited some people, but caused others problems.

The urban areas offered many benefits to the new emerging middle class and upper class. With the increase in income and leisure time, the urban areas offered the middle class white-collared worker and his wife stores and parks to meet the growing demand for goods and recreation. Because of the technological innovations in transportation, people no longer needed to live within walking distance of their jobs. With more choices about where to live people tended to seek out neighborhoods that attracted individuals of similar social status. Thus, the wealthy and the new middle-class white-collar employees in business and industry built neighborhoods at the edges of the cities.[127]

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[125] Winogard, Hais, 13-14.

[126] Jacob Riis, *How the Other Half Lives.* New York: Charles Scribner's Sons, 1890; Bartleby.com, 2000. www.bartleby.com/208/, Accessed July 2013.

[127] Sean Dennis Cashman, *America in the Age of the Titans: The Progressive Era and World War I*, New York & London: New York University Press, 1988, 3114-3219.

As the middle-class left the inner cities, poorer newcomers from the rural areas and immigrants moved into the old housing that was converted into low-rent apartments and tenements near the factories. The growth of the cities outpaced the ability of local governments to extend clean water, garbage collection and sewage systems so conditions in the inner cities deteriorated. Many workers found themselves living in slums; sewers ran along the streets, and the water supply was often tainted, causing disease.[128] Corruption became rampant in city government and services.[129]

Levels of immigration grew at the turn of the twentieth century. In the single decade from 1900 to 1910, 8.8 million immigrants entered the United States. The immigrants served as a new source of unskilled labor for factories and as domestic servants. Even with the large influx of immigrants, the number of domestic servants dropped dramatically from 1,851,000 in 1910 to 1,411,000 in 1920 when the number of households rose from 20.3 million to 24.4 million.[130] Without the support of servants, the stream of technological advances for the home became more appealing.

America could not have risen to its place as an industrial leader without the toil of the factory workers. Many of the workers were immigrants, young women, and children.[131] Factory workers often worked six days a week, putting in nine to twelve hours each day.[132]

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[128] Riis (ebook no page numbers listed).

[129] Lincoln Steffans, *The Shame of the Cities,* 1904, www. Amazon.com, Amazon accessed July 2013.

[130] Cowan, "The Industrial Revolution," 10.

[131] Cashman, 3114-3219.

[132] Ibid.

There was no national minimum wage during much of this period, so wages of factory workers were often below what was considered a reasonable living standard.[133] Accident rates in the factories were reported to be among the highest rates in the world.[134] The dreadful environment in which labor worked was made tragically obvious when a fire killed 146, mostly young women, at the Triangle Shirtwaist Company in 1911. As a result of the deplorable working conditions labor unions, especial the American Federation of Labor grew rapidly. The industrial unions also introduced aggressive, and sometime violent, practices to bolster their negotiating positions.[135]

The deplorable urban conditions, unsafe working conditions, economic waste and inefficiency in business and corruption in government gave rise to the Progressive Movement.[136] Progressives consisted largely of educated; middle-class citizen's who lived in the cities, who believed that government could be a tool for change. The Progressives sought to curb abuses and to better society by reforming many aspects of the society, economy, and government. Progressives believed in modernization. They strongly supported technology, scientific methods, and education. They believed in the ability of experts and wanted to build efficiency into every sector. Simply stated, Progressives believed all the problems could be addressed by providing good education, a safe environment, and efficient workplaces.

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[133] A mandatory federal minimum wage law was enacted in 1938 as part of the Fair Labor Standards Act. The top 2% owned 60% of the wealth, 33% middle-class owned 35% of the wealth, and 65% poor owned 5% of the wealth.

[134] Cashman, 3114-3219.

[135] Ibid., 3219- 3601.

[136] Ibid.

The Progressive Movement began at a local level, but ultimately became international. Progressives urged cities to pass legislation that set standards on housing and sanitation matters such as garbage pick-up and sewage systems. Reformers also wanted to improve the urban environment by adding parks, civic centers, and transportation systems, based on the idea that an improved environment improved people living there. Many Progressives responded to the deplorable working conditions by passing laws aimed at making life better for workers, particularly for women and children. So, while labor unions sought to organize workers to bargain with employers, many states passed factory inspection laws and child labor laws.

The Progressive middle class was also leery of the excesses of the business elite and some of the manipulative practices that deceived consumers. They argued in favor of government regulations of business practices to ensure fair labor, safety, and competition. Many of today's regulatory agencies were created during this period, including the Interstate Commerce Commission, Federal Trade Commission's Bureau of Consumer Protection, Food and Drug Administration, and the Department of Agriculture's Bureau of Home Economics.[137] This was a period when several national organizations for women and children gained prominence.[138] For example, home economics developed as a professional organization in 1909 under the leadership of Ellen Richards Swallow as the American Home Economics Association. Many of these regulatory agencies and organizations would play a role in shaping the modern kitchen.

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[137] The Better Business Bureau (1912) and the National Consumer League (chartered 1899) organized during this period.

[138] Some of the more prominent clubs for children included Boy Scouts (1910), Girl Scouts (1911), Boys & Girls Club (1906 organized nationally), and 4-H (1902).

By the outset of World War I, which the United States entered in 1917, the pro-war Progressives turned their focus to the international front, and to systematically mobilizing the population and the economy to win the war.[139] During the war, some three million men were inducted into military service and as a result, many women began to work on the assembly line of factories taking traditionally men's jobs for the first time in American history. The U.S. Food Administration launched a massive campaign to teach Americans to economize on food and grow victory gardens. Spurred on by the experience of earning income and living alone, more women gained confidence in making decisions, especially as those related to the home.[140]

After the war, the United States enjoyed a renewed period of prosperity as it entered the Roaring Twenties. The economy reached new levels of production as a result ofadvances in science and technology. Industries such as housing,[141] automotive, [142] and gas and electric

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[139] Cashman, 7300-7763. As the United States was entering World War I, Russia was preparing to withdraw. In 1917, Russia became swept up in an internal revolution that removed the czar from power. The new communist government, wanting to focus on internal troubles, sought a way to remove Russia from World War I. Negotiating separately from the rest of the Allies, Russia signed the Brest-Litovsk peace treaty with Germany on March 3, 1918. With the rise of Communism in Europe, a phenomenon known as the Red Scare took place in the United States between 1918-1919 with a number of violent riots and a series of bombings.

[140] Cashman, 3694-3948. Somewhere between one-quarter to one-third of the young women living in urban areas were living alone in private apartments or boardinghouses and had their own income.

[141] Clark, 72. Home building hit a high in 1925 of 937,000, thus providing an opportunity for kitchens to be smaller and more efficiently organized.

power flourished.[143] New entertainment technologies such as silent movies and radio broadcasts also experienced formative expansion during this period.[144] Advertising became important as a means to creating consumer desire for the new products during this period. With so many changes occurring, this was a confusing time for most American housewives. Thanks to the educational programs initiated during the Victorian era, housewives could look to advice from educated women trained in the new field of domestic science.

Women played important roles in the Progressive Movement. They advocated their own interest in securing the right to vote, with the passage of the Nineteenth Amendment in 1919. In addition, domestic scientists and advice columnists were leading efforts involving

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[142] Cashman, 4137-4427. At the dawn of the twentieth century, automobiles were still scarce and unreliable, but in the years just prior to World War I Henry Ford revolutionized production methods with the introduction of the assembly line and the production of the Model T (also fondly called the Tin Lizzie). The assembly line emphasized efficiency and the use of Taylor's scientific management principles with each worker doing a simple task. Ford also significantly increased worker wages and reduced work hours, not just to attract the best workers, but also recognizing their potential as consumers of his product. Aside from making reliable automobiles affordable to the "masses," the introduction of the assembly line reshaped the structural nature of industrial production because it allowed for more goods to be produced at lower prices, laying one of the foundations needed for consumerism. Consumerism would begin to play a role in shaping the kitchens in the 1920s, however its impact is significant in the Baby Boom generation.

[143] Ibid., 336-363 and 572-599. Energy was a key to the growing economy, especially oil and electricity. With oil fields being discovered in California, Oklahoma, and Texas the United States dominated petroleum production. Electricity became more widely used especially in manufacturing and in the urban areas.

[144] Ibid., 4755-4892. Like the automobile, the radio was invented in the late nineteenth century, but experienced its formative years in the early twentieth century. By 1922 more than three million households had acquired a radio set and by 1930 twenty million households owned radios. By 1927 two national broadcast networks had been formed which mostly aired music. Radio also served as another foundation for consumerism as it became one of the major platforms for advertising.

the application of science, health, and sanitation to the home.[145] Since kitchens were the working center of the home, it only made sense that they became the place to experience the effects of these reformers. So, as science was making life safer and cleaner and industrialization was making work more efficient, these principles began to be applied to the kitchen. The emphasis was on waging war against dirt and germs and in making the kitchen more efficient. The "laboratory" (the kitchen) was now center stage.

Domestic scientists wanted Americans to take a closer look at what they were eating. There was a growing awareness that alien substances were purposefully being placed into food. Sometimes the substances preserved the food, but in other cases, it deceived buyers. By 1901, the United States government was concerned enough over foreign substances in food that the Bureau of Chemistry within the Department of Agriculture was established. By the time that Upton Sinclair wrote *The Jungle* (1906), which investigated dangerous working conditions and unsanitary procedures and additives in the meat-packing industry, the public sentiment ran high in favor of a law that mandated companies to list the contents of their products on packaging. In 1906 both the Meat Inspection Act and Pure Food and Drug Act became law.[146] At the same time that Sinclair was making headlines, Typhoid Mary[147] was infecting victims, further igniting America's obsession with cleanliness.

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[145] In addition to the Nineteenth Amendment, other Amendments passed during this period included the imposition of an income tax on high incomes with the enactment of the Sixteenth Amendment (1913), direct election of Senators with the Seventeenth Amendment (1913), and Prohibition with the Eighteenth Amendment (1919).

[146] Gdula, 9.

Cleanliness was one of the primary tenets preached by domestic advisors during this period. They made every effort to educate the housewife on how to keep the kitchen as clean "as the most sanitary laboratory." Like medical laboratories, this meant that the kitchen needed to have shelves and cabinets and drawers where dishes, pots, pans, and utensils could be stored, protected from dirt and dust. The wooden worktable would need to be replaced with a surface that was less porous. Enamel sinks were already popular. Enamel coated utensils, enamel clad cabinets and counter tops were becoming available. Linoleum became popular as a hard-surface floor finish that was as easy to clean as tile. With all the focus on eradicating dirt and germs little advice was directed at decorating the kitchen. This left the kitchens looking sterile and uninviting.[148]

In addition to sanitation, American culture was obsessed with science and efficiency in industry in the early decades of the twentieth century. Home economics reinforced the prevailing belief that science could solve every problem. One of the best-known home economists and domestic advisors during the early twentieth century to embrace the efficiency movement was Christine Frederick.

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[147] Ibid., 11-12. Mary Mallon became known as Typhoid Mary. She was a cook in the house of several wealthy New York City families who contracted typhoid fever. Initially the outbreak was blamed on the water supply. An investigation tied Mary to the outbreak when tests determined that she was an asymptomatic carrier. Not washing her hands, or not washing them well enough after a bathroom visit resulted in the bacteria finding its way into the food she prepared.

[148] Ibid., 15.

Like the Beecher sisters, Christine Frederick considered homemaking a noble contribution. While she lamented the loss of servant help to factory work, she did not like the suggestions proposed by some of her peers. Specifically, she indicated that some advisors suggested the purchase of appliances to perform the tasks previously accomplished by domestic servants; and others even suggested that young women were avoiding marriage in order to avoid "the drudgery of household tasks."[149] Frederick questioned whether most middle-class women could afford the costly appliances and whether appliances saved significant time. The result was middle-class women who, like her, never had time for themselves and became "all tired out."[150] Middle-class women's situation was in need of a remedy and Fredrick believed the efficiency principles practiced by businesses provided a solution. Like Taylor, Frederick's focus was on reducing the time and motion involved in the task.

Christine Frederick was responsible for an impressive synthesis of efficiency principles within the domestic sphere. Interestingly, her interest in efficiency came as a result of overhearing her husband and a colleague discuss Taylorism, scientific management, and efficiency. During this time Taylorism took hold with the publication of *Principles of Scientific Management* (1911). Initially Frederick questioned whether scientific management principles could be applied to the diversity of work performed by a housewife.[151] However, her doubt turned into support once her own experiments into a variety of household tasks proved that efficiency principles could be applied to common household tasks.

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[149] Frederick, 10.

[150] Ibid., 13.

[151] Ibid., Preface.

With principles of Taylorism embedded in her mind and the emerging field of scientific management gaining traction, Frederick opened the Applecroft Home Experiment Station in her home in New York in 1912 (Figure 5). Basically, Frederick's laboratory was her kitchen where she tested around eighteen hundred different appliances and food preparation methods in a quest to find the "single best" way to perform a particular kitchen task.[152] After analyzing a variety of domestic tasks, she incorporated principles of Taylor's time and motion studies into the task, reinventing the processes (Figure 6).[153] Frederick also studied Catharine Beecher's work, and like Beecher, she championed the simple idea of consistent-height work surfaces and organized storage spaces with utensils grouped where used most frequently. The Hoosier cabinets fulfilled many of her ideals. In fact, she became the most famous advocate of the Hoosier cabinets (Figure 7).[154]

Around the same time that Frederick was conducting the kitchen efficiency studies, she began writing a column for *Ladies' Home Journal* called *"New Housekeeping."* In the column, she revealed her test findings. The column was a hit with a reported sixteen hundred women writing in for further information in one month. Women across the country were embracing the model of scientific management in the kitchen. Her articles were later collected into a book called *New Housekeeping: Efficiency Studies in Home Management.*

The influence of Taylor's efficiency principles upon the kitchen can be found in numerous sections throughout Frederick's book, but it is especially prevalent in chapter three entitled, "Standardizing Conditions in Kitchen Arrangement." The chapter starts with

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[152] Juliet Kinchin, Aidan O'Connor, *Counter Space: Design and the Modern Kitchen,* New York: Museum of Modern Art, 2011, 6.

[153] Frederick, 1-280.

[154] Hiller, 48.

a critique on dimensions indicating, "The first step toward the efficiency of any kitchen is to have the kitchen small, compact, and without long narrow pantries and closets."[155] For Christine, the ideal size was ten feet by twelve feet.[156] She was especially critical of large kitchens that included functions beyond the preparation of the meal and cleaning up after the meal.

Next, she addressed standardizing the organization of the equipment.[157] Frederick noted that the two functions performed in the kitchen, namely food preparation and cleaning up, involved the use of distinct equipment.[158] The kitchen would be more efficient, she argued, if the principal equipment used in the two distinct processes (food preparation and clean up) were separate, i.e. the sink and cleansers should not be adjacent to a stove, pots, and pans. This was not the case in the typical, disorganized kitchen.[159] This idea of organizing the kitchen based on work centers was a new concept to kitchen design. Frederick described in great detail the proper organization of kitchen equipment because it formed the foundation to "step-saving," which ultimately reduced time, motion, and fatigue. She identified the following rules for organizing the equipment in the kitchen for a right-handed person: "1. Icebox or pantry to left of preparing table; stove to right of working table, and serving table to right of stove. 2. Sink table to right of sink; drain to left of sink;

[155] Frederick, 47.

[156] Ibid., 48.

[157] Ibid.

[158] Ibid.

[159] Ibid.

closet or china shelves to left of drain."[160] Rounding out the discussion of the standardization of kitchen equipment, Frederick drew from Beecher. Specifically, she described the importance of having the equipment at proper height and the proper grouping of the utensils in relation to the larger process to which they belonged." (Figure 6)[161]

The final aspects of kitchen standardization discussed by Fredrick involved lighting, ventilation, and surface finishing. For Frederick these three elements were important to achieve "scrupulous" cleanliness. She also noted that a kitchen could not be efficient with poor lighting. To achieve the best lighting Frederick indicated that the window, if possible, should be positioned at the side of the worker and should allow plenty of ventilation. Finally, she noted the need to have the walls, floors, tables, and chairs of a finish to allow scrupulous cleaning.[162]

The book contains numerous other ways to achieve efficiency in the kitchen. Frederick provides tips on fuel savers, time savers, step savers, and even a chapter on the importance of applying efficiency to the housewife's own mind. The first work of efficiency and liberation of women from housework drudgery required the women to adopt an "efficiency attitude."[163]

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[160] Ibid., 52.

[161] Ibid., 52-55. Frederick noted the importance that all the main equipment, sink, stove, cabinet top, and tables, be at the right height for the specific worker. Like many domestic scientists of her day, Frederick espoused the need to vary the height of the main kitchen equipment to fit the height of the specific kitchen worker. Pages 26-27 contain a description of the best height for kitchen equipment based on the worker's height.

[162] Ibid., 56-59.

[163] Ibid., 181-196.

As domestic scientists such as Frederick, promoted efficiency and cleanliness, modernization was influencing middle-class homes. Gas provided by a "heating plant" was found in most homes by end of this generation. This replaced heat provided by coal or wood fueled cookstove, making the kitchen less like a blast furnace. Electricity was beginning to light up the urban areas, but only ten percent of the population had electricity in homes before World War I. In the urban areas, houses were being equipped with municipal water supply and plumbing. The introduction of electrical appliances was perhaps one of the most significant developments in kitchen technology. During the 1920s manufacturers began to produce electric appliances. The new ideal emphasized that a modern kitchen must be an electric kitchen. However, both the equipment and usage cost precluded the vast majority of Americans from purchasing electric appliances during this period. While electricity was beginning to light up the urban areas, only twenty-four percent of the population had electricity in homes before World War I.[164] These services began to offer ease and improve convenience of housekeeping duties. The greatest impact of these changes was evident in the kitchen.[165]

As modernization started in middle-class homes, the ideal house changed dramatically from the large Victorian house, filled with its pomp and circumstance, to the bungalow. The bungalow's small, simple, cozy, and efficient design was everything the Victorian house was not. However, one area left out of the cozy designs was the kitchen.

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[164] Cowan, "Two washes in the morning and a bridge party at night: The American housewife between the wars." *Women's Studies 3*, no.2 (Jan. 1976): 159. Cowan indicates these figures are a rough guide. She also indicated that the percentage of homes wired for electricity was greater in the city.

[165] Cromley, *The Food Axis,* 133.

Generally, the kitchen lacked comfort, but it did get smaller, more efficient and cleaner. The living room continued to be the most popular room in the house, but the kitchen was the second most popular room by the end of this time period.[166]

A reasonable average sized kitchen during this period was small, nine or ten feet by twelve feet, and arranged to minimize steps and to maximize the housewife's time and energy.[167] It continued to be located at the rear of the house and accessed by an outside door.[168] The walls included at least one window to bring in fresh air. The kitchen continued to be separated from the other rooms of the house, accessible through multiple doors, but close to a dining room.[169] Butler's pantries were still standard in middle-class homes.

Unlike the Victorian era where numerous activities were performed in the kitchen, during the GI generation food was the only thing prepared in the kitchen. Simply stated, the new kitchen was a utilitarian space in which the equipment was planned out for efficient use.[170] The typical kitchen included an icebox, a gas or oil cookstove, a sink with running water, worktables, and freestanding, furniture style cabinets.

Houses of this period were frequently not equipped with built-in cabinetry, and lacked storage space in the kitchen. As the concern for cleanliness grew, doors were added to freestanding cabinets, as a precursor to built-in kitchen cabinets. The new attention on

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[166] Robinson, 51.

[167] Ibid., 51-54.

[168] Ibid.

[169] Cromley*, The Food Axis,* 133.

[170] Georgie Boynton Child, *The Efficient Kitchen,* New York, New York: McBride Nast & Company, 1914, 14-19.

efficiency and precision created space for a new cabinet design. The Hoosier cabinet became a prominent kitchen feature after it appeared on the scene in 1903.[171]

The popularity of the Hoosier cabinet corresponded with women trying to function in smaller spaces without the help of servants. A study commissioned in 1920 by the Department of Commerce found that use of this type of workstation could save housewives over 1,500-2,000 steps in the kitchen daily. As a result of this discovery, an ad in the *Ladies Home Journal* read, "no woman will end another day footsore and weary. None will endure the distressing fatigue of kitchen work any longer."[172] The Hoosier took ideas from the pages of Catherine Beecher and combined them with those developed by Frederick Taylor. The storage and ergonomic design genuinely expedited meal preparation and consolidated kitchen storage.[173]

The Hoosier centralized utensils, cookware, and ingredients in one clutter-free unit. Frequently, the Hoosier was loaded with time saving and labor saving devices. The typical Hoosier style cabinet consisted of three parts and generally was about two feet deep and stood four to six feet in height (Figure 8).[174] The base section usually was one large compartment with several drawers. The top portion was shallower and had several smaller compartments with doors. The top and bottom were joined with a sliding counter top. A

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[171] Gdula, 15.

[172] Hiller, 53-83. Telling women the number of steps they wasted in a poorly planned kitchen was a theme during this period.

[173] Hiller, 56.

[174] Ibid., The Hoosier style cabinet was made by many companies, but gained its name after the Hoosier Manufacturing Company.

distinctive feature of the cabinet was its accessories.[175] These included various racks and hardware to hold and organize staples. Glass jars were manufactured to fit the cabinet. On the inside of the doors, it was common to have cards with household information. By 1920 the Hoosier Manufacturing Company had sold two million cabinets.[176] This translated into one in ten homes having a Hoosier, not taking into consideration the competition. However, by 1925 the popularity of the freestanding cabinet began to wane, as America's boom in housing allowed kitchens to be planned with built-in integrated cabinets.[177] The Hoosier cabinet was a bridge between the old kitchen, with separate pantries, closets, and tables and the modern kitchen, with integrated cabinets, counters, sink, stove, and refrigerator, which became the norm by the middle of the twentieth century.

Most kitchens stayed true to the separate room structure, but some architects took notice of the "closed in" feeling and started developing open floor plans. The best-known architect to create open floor plans was Frank Lloyd Wright.

Early in the twentieth century, Frank Lloyd Wright designed the Darwin Martin House (1904). The house débuted an open design breaking down the walls between areas. Specifically, the house eliminated the walls between the dining room, living room, and the library; it used built-ins and changes in ceiling heights to create separate spaces. The kitchen became one large area. This design became known as the "unit room." (Figure 8)[178]

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[175] Carlisle, Nasardinov, Pustz, 119.

[176] Hiller, 81.

[177] Ibid., 87-99.

[178] Cromley, "Frank Lloyd Wright in the Kitchen," 27.

In 1907 Wright designed a house for the *Ladies Home Journal* where he eliminated the pantry, calling it "superfluous" and declaring that an "open kitchen, with pantry conveniences built into it is preferable."[179] These open floor plans were some of the first.

The concept of the open kitchen design came directly from the efficiency ideals expressed by the home advice columnists and the new scientific study of home management. Despite being innovative the open floor plan did not catch on. Two World Wars would take place before the open kitchen floor plan would come into common use.

By the closing days of the GI generation home economists with the help of scientists created a kitchen environment that was cleaner and less arduous for women than compared to the kitchen of the previous generation. Women tried to function in a smaller urban quarters without the support of servants. They turned to a steady stream of technological advances for the home. In addition to hot and cold running water and gas stoves, inventions during this period included the electric iron, vacuum cleaner, pop-up toaster, first Maytag washer (for clothing), Pyrex bake ware, and commercially processed and canned and refrigerated food.

Analysis of the *House Beautiful* Data from 1901-1924

The kitchens found in the 1901-1924 period differed from those in the nineteenth century because of efforts to improve their efficiency and cleanliness. This can be seen in the floor plans, advertisements and articles drawn from *House Beautiful* during this time period.

[179] Ibid., 27.

Floor Plan Data

The most obvious change that affected efficiency was the size of the kitchen. Floor plans of this period had a much smaller footprint than those of the Victorian era kitchens. The floor plans shown from June 1902[180] (Figure 9), May 1919[181] (Figure 10), and April 1924[182] (Figure 11), and all are smaller than 200 square feet. Two of three show the individual center layout. All the kitchens have a nearby back yard entry or basement access. The back yard entries allow for ice, fuel for the stove, and other supplies to be brought directly into the kitchen. The back entry on one floor plan shows an icebox, located there presumably to improve efficiency and make it even easier to bring in ice from the outside. The floor plan in figure 4 also shows a kitchen yard and garden conveniently located near the back porch entry to the kitchen. Each kitchen has a designated sink and range located close to each other, which improved efficiency by reducing the number of steps required to move between them. All plans have the kitchen next to the dining room, and stairways are either located within the kitchen or nearby. This provided efficiency between preparing and serving food. It's interesting to note that the text that accompanies the May 1919 (Figure 10) mentions the designers have followed "all the standards of economy and efficiency developed by the Housing Corporation."[183] The text also describes the heating-plants and

[180] "The House Beautiful Prize Competition for a Six thousand Dollar Cottage," *House Beautiful*, June 1902: 56.

[181] Harry Shumay, "Real Homes for Uncle Sam's Nephews: Showing Intelligent Regard for the Welfare of Those Who Will Live in These Homes," *House Beuatiful*, May 1919: 294-296.

[182] Home Builders Service, "Our Home Builders' Service Bureau," *House Beautiful*, April 1924: 398.

[183] Shumay, 294-296.

water heaters in in the homes in terms of providing heat and hot water under any conditions, clearly intending to stress dependability and convenience furthering efficiency.

While the kitchen floor plans themselves don't have specific features that lead to cleanliness, except perhaps the window to help remove smells, the fact that the kitchens are smaller and self-contained with no wall open to the remainder of the house contributes to the ease of keeping the kitchen clean as well as the rest of the house.

Advertisement Data

Advertisements from this time period began small one-inch by one-inch ads found in around the turn of the century, none showing the kitchen. Eventually, larger ads, which included pictures of the kitchen, all stressed efficiency and cleanliness.

The 1903 ad for the "Tische" Dining-Room Set (Figure 12) features a sideboard with shelves behind doors and a linen drawer, napkin drawer, and velvet lined silver drawer along with a china closet with glass shelves and doors – all designed to keep dishes and linens clean and dust-free.[184] Phrases like "extremely well worth purchasing," "made to last a lifetime," and "genuine solid mahogany or quartered oak; no veneers used" refer to good craftsmanship, and imply that these items were a good investment.

The 1918 ad, entitled "Cut Down Your Ice Bills" (Figure 13), talks about how McCray refrigerators are built "so that they will keep the cold air in and the hot air out," therefore using "much less ice than others," and that they would "soon pay for themselves" – appealing to the desire for more economy. The ad also refers to the sanitary nature of the

[184] McCray Refrigerators, "Cut Down Your Ice Bills," *House Beautiful*, June 1918: XIX.

McCray refrigerators, using the phrases, "circulation of pure, dry, cold air" and "the cleanest, sweetest, driest, most sanitary refrigerators made."[185]

The 1922 ad entitled "Your Kitchen and Pantry Deserve the Finest Sanitation Equipment obtainable" (Figure 14), mentions that Crane products "make possible a new standard of kitchen efficiency" and that their sanitation equipment is "so designed that its immaculate cleanliness is easily retained."[186] The two pictures in this ad show white cabinets with glass fronts and walls covered with white tile, features that helped keep the kitchen clean. Enamel sinks are freestanding with tile on the floor, and there is a large oversized freestanding range that is indicative of this era.

And, finally, the 1924 ad, entitled "Why Maids Leave Home" (Figure 15), also stressed economy when it says that "the one-third saving in fuel that will repay the cost."[187] Again there are white cabinets with glass fronts pictured, along with lower enclosed cabinets, a freestanding stove, and tile on the floor and walls all surfaces easily to clean. One added touch is the breadbox shown on the counter. All of these features added to the cleanliness and organization of this kitchen.

[185] Ibid., XIX.

[186] Crane Company, "Your Kitchen and Pantry Deserve the Finest Sanitation Equipment Obtainable," *House Beautiful*, May 1922: 415.

[187] American Radiators, "Why Maids Leave Home," *House Beautiful*, June 1924: 696.

It should be noted that none of the ads illustrate any personal touches or personal items within the kitchen. Items displayed are all useful or required cooking utensils. The windows shown in the last two ads have white window treatments with no decorative detail. The only decorative details are found in the floors. Bands of different size tiles or diagonal patterns of tile with changes in the color are illustrated. All the ads illustrate a kitchen that feels sterile like a laboratory.

Article and Illustrations Data

The kitchen articles from the first quarter of the twentieth century included in this study were written as templates of ideals for women to follow, and all the photographs in the articles are in black and white. Included in the articles are cabinet measurements, suggestions for what to use on the floors, suggestions for must have items, features to make a kitchen more efficient, and the requirements for a sanitary kitchen. Like the floor plans and advertisements, the main concerns were for efficiency, economy, sanitation, and cleanliness.

The December 1903 article by Isabel McDougall, An *Ideal Kitchen*, (Figure 16) includes a picture of a kitchen that is sparse in appearance and oversized, indicating a large home that used servants.[188] The walls in the photo of the kitchen are covered with white tiles accented by a band of dark tile at chair rail height and three parallel bands of dark tile near the ceiling. The flooring has a two-color octagonal shaped pattern of tile or possibly linoleum. A very large range with a ventilation hood above and chairs on either side takes up space on one wall. An enamel or cast iron freestanding sink with hooks on the wall above the sink, but no actual cabinets, takes up another wall. There is also a large table, likely used

[188] Isabel McDougal, "An Ideal kitchen," *House Beautiful*, 1903: 27-32.

for preparing meals. A light hangs from the ceiling in the center of the room. No cabinets are shown in the pictures, but pots and pans are on the stove and utensils are sitting out on counters or hung on the walls. There is both a clock and a calendar on the wall over the large table.

The text of the article refers to a more elaborate style or a "singularly perfect kitchen" but goes on to say that "its cost puts it beyond the reach of all but the fortunate few." It then goes on to describe the perfect kitchen for a wife with a family of slender means:

> "What she requires is a small, spotless space, conveniently planned, with the tools of her occupation all in easy reach – something on the lines of a Pullman-car kitchen, or a yacht's galley, or a laboratory – a place planned merely for one kind of work, which she leaves when that kind of work is done."[189]

Again focusing on cleanliness the text indicates, "Everything in her temple is clean with the scientific cleanliness of a surgery, which we all know to be far ahead of any more housewifely neatness." An example is then provided, "linoleum was laid first and the baseboard and strip of molding that unites them set on over it, so there is no accommodation for crack-haunting insects." Eliminating vermin was an important step to creating a sanitary kitchen.

[189] Ibid., 27-32.

McDougal describes the white tile, red brick floor, and pegs on the walls for hanging particular items, along with the attributes of each and the ease of cleaning. There are cabinets for storage and a walk-through pantry connecting the kitchen to the dining room. The only items used for decoration in the kitchen are the blue and white dishes, intended to give warmth and a homey feel to the kitchen. Rugs made from old rags and fabric remnants rest on top of the concrete floors to make the kitchen more comfortable for women to stand.

Maybe one of the first home air filters is described later in the article as ventilating tubes with hanging cylindrical bags of white cheese-cloth. These bags served as strainers through which cold air from the outside would pass on its way into the house. Every two weeks these bags would be washed and boiled in order to remove smoke, dirt, and other impurities. Also described is another type of flooring that uses a material called "monolith," a type of cement poured over boards and then painted and varnished. It curved up at the juncture of the floor and wall, leaving no cracks or "corners for dust or insects to lurk in." Both features promote cleanliness.

Based on this article, it is obvious that efficient storage space, provided by cabinets and lockers, and absolute cleanliness, aided by washable walls and floors of concrete, hard wood, or linoleum, were important keys to having an ideal kitchen.

The January 1916 article, entitled *The Inside of the House* by Harriette Taber Richardson, (Figure 17) studies the working centers and attempts to help women with kitchen work especially in regards to arranging utensils.[190] She breaks the kitchen into work units to promote efficiency. The units include: the stove and all things connected with it

[190] Harriette Richardson, "The Inside of the House: Kitchen Units," *House Beautiful*, January 1916: 58-59.

used to cook food; the sink and related cleaning supplies and tools; space for preparing food (which would be close to the sink); a dough mixing cabinet or corner; a refrigerator or cold closet for storing cooked food; shelves for dishes; a storage unit for brooms, cleaning supplies, ironing board and iron; and a place to sit down to relax or read recipes.

The text caption under the photograph asks numerous questions and then attempts to answer them. By doing so, the author is trying to determine if work centers provide more convenience and efficiency. The author specifically goes into a detailed discussion of the hours spent at the sink. She points to the benefits work units provide in avoiding fatigue caused by "miles of unnecessary steps." Clearly, she is proposing to eliminate the unnecessary.

The large photo shows hand-made wood cabinets; some have drawers while others are open. A plate rack is attached to one wall with dishes displayed on it. Two windows are located in the kitchen with decorative curtains. In a small attempt to make the kitchen feel more inviting personal items and plants sit on a shelf above the sink.

The final article, *A Lilliputian Kitchen: in a Space Six by Eight is All the Essential Equipment* from November of 1923, (Figure 18), describes the plan of the small kitchen.[191] The illustrations that accompany this article are black and white pen drawings that show the layout of cabinets, designed so that fewer steps are necessary. This kitchen has some decorative china prominently displayed behind glass doors, but the key to this kitchen plan is the fact that no space is wasted with all work easily "performed by a series of pirouettes." A floor plan is included and has been labeled with the equipment and materials used in the kitchen. The author also included informal diagrams showing the efficient movement within

[191] Mary Elkins, "A Lilliputian Kitchen," *House Beautiful*, November 1923: 469-471: 524.

the kitchen. Opaque glass is used on the counters, rubber composite on the floor, the sink is yellow porcelain, and an electric stove, electric refrigerator, and incinerator are included. The incinerator is next to the sink for easy disposal, thus keeping the kitchen clean. The floor has a decorative checkerboard pattern, and the sink is attached to the wall with cabinets to one side and above and the incinerator to the other side. Under the sink is a radiator for heat and space to hang a dishpan.

The descriptions used in the article stress the efficiency of the kitchen due to its compact size and placement of key elements. For example: "if the cook is standing at the sink and something on the stove demands her attention, a half turn to the right makes the connection. Similarly, if she wishes to put something away in the icebox, a half turn to the left is all that is necessary."[192] The article states that the legs of the stove were removed allowing for the insertion of cupboards for large pans and kettles to save space. The article refers to the cleanliness and space saving efficiency of the built in refrigerator. The article goes into detail as to the placement of all appliances, storage, and cupboards and gives ideas on how to increase efficiency. The article stresses the capacity of the cupboards and how they are "considerably greater than many several times its size."

The only mention of decorative items is the color scheme, which consists of the yellow enamel sink, black and white rubber floor, black glass counters, black window ledge, and window treatments adorned with red fringe as an accent.

In summary during the GI generation the kitchen dramatically changed from the large, oversized examples of the Victorian era to the more compact, efficient, and clean kitchens found in the bungalows. This is a reflection of the turn-of-the-century change of

[192] Ibid., 471.

social ideals concerning the home and, in particular, the kitchen, where cooking responsibilities shifted from hired help to the homemaker. The advertisements parallel the ideas written about by home economists and home advice columnists concerning more efficient and sanitary kitchens. The ads visually reflect the sterility of the kitchen – to a point where the kitchens appear to be lonely places, tucked away from the rest of the home. The efficiency movement permeated all kitchen literature, and the use of Christine Frederick efficiency studies paved the foundation for the initial idea of the "work triangle" in the kitchen. Most articles written during this period discuss how to set up the kitchen so that it is sanitary and efficient, along with fitting it with new equipment and cabinets that help achieve these goals. The idea of cleanliness as a form of "well-being" for the family was indicated both visually and in the text. The articles and advertisements were directed at women showing and telling them how they can best acquire the perfect kitchen, which, for this period, was simple, usually white, with little decoration, efficient, and sterile. The kitchen "laboratory" was likely very lonely, as several of the plans and pictures in the ads and articles showed a single chair in the kitchen.

Chapter 3

THE PRACTICAL AND DECORATIVE KITCHEN: 1925 TO 1945

> "In earlier years American women had been urged to treat housework as a science; now they were being urged to treat it as a craft, a creative endeavor. The ideal kitchen of the prewar period had been white and metallic – imitating the laboratory. The ideal kitchen of the postwar period was color coordinated – imitating the artist's studio."[193]

Relevant Historic Context: Silent Generation

The economic upheavals caused by the Great Depression (1930-1941) and World War II (1941-1945) shaped this generational era. The opening years began as a period of widespread economic prosperity, with mass production making new products and technologies affordable to the middle class. However, the stock market crash in October 1929 and the subsequent Great Depression brought the American economy to its knees and left people turning to family and neighbors to survive. Numerous "New Deal" initiatives attempted to alleviate the misery and stimulate the economy, but it was the massive industrial mobilization that accompanied World War II that ended the Depression. Despite dramatic increases in economic output to support the war efforts, Americans had to continue to "make do" as rationing and controls were placed on the economy by the government. Throughout this period, changing societal ideals and beliefs concerning housework operated to change

[193] Cowan, "Two washes," 151.

women's emotional connection to the kitchen. In addition, governmental initiatives supporting electrification operated to change the kitchen's composition. The kitchen that materialized during this generation was practical, filled with electrical equipment and more colorful.

The generation associated with the period between 1925 through 1945 is known as the Silent Generation. Growing up during the economic crisis caused by the Depression and World War II caused this generation to have a "waste not, want not" mindset. It also caused them to be cautious, adaptive, frugal, and patient. The economic deprivation experienced by the Silent Generation in their youth caused them to be ambitious and to seek higher educational degrees. In general, they believed that anything could be achieved by working hard. The generation was willing to compromise and make sacrifices for delayed rewards. They adhered to rules, and respected order, and formal hierarchies. They looked for quality and simplicity, and strived for comfort.[194]

[194] Winogard, Hais, 13-14. William Strauss & Neil Howe, 279-294.

The 1920s

At the outset of the Silent Generation, Americans were enjoying the second half of the Roaring Twenties. Economically, the era began in a period of prosperity, unprecedented industrial growth, and accelerated consumer demand, all which contributed to changes in culture and lifestyle.[195] During the initial years of this generational period, many people had extra money to spend, and they spent it on consumer goods made possible by mass production and new technologies.

Mass production made many products affordable during the 1920s. Consequently, this period witnessed a significant increase in the use of new technologies such as telephones, radios, automobiles, and electricity. The new technologies led to an unprecedented need for new infrastructure. Telephone lines were strung across the United States. Sewer systems and indoor plumbing were installed for the first time in many areas of the country. Roads were critical for the new automobile industry. Finally, electrification progressed as more power plants were constructed and most industries switched from coal power to electricity.[196] It important to note for this thesis that this rapid development in infrastructure, especially the introduction of the indoor plumbing for hot and cold running water and electricity, along with the wide array of new household equipment, reconstituted the home's interior physical characteristics as well as the skills required for housework.

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[195] American History: A companion to 20th Century America. http://literati.credoreference.com.ezproxy1.lib.asu. The government activism of the progressive era was replaced with laissez-faire policies during the 1920s. Taxes were slashed, the federal budget was reduced, and there was minimal regulation of businesses.

[196] Cowan, "Two washes," 159.

The availability of household electricity spread during the 1920s. Prior to World War I, only twenty-four percent of the homes in the United States had electricity, but by 1930, it had risen to eighty percent in urban areas.[197] The boom in housing that occurred in the 1920s can help explain part of the growth in electricity.[198] As a result, many of new homes were wired with electricity. Electrical appliances also became more available as electrical appliances produced for domestic consumption grew from $11.8 million in 1909 to $146.3 million in 1927.[199]

The stream of technological advances for the home came at an opportune time because the use of domestic servants by the middle class essentially disappeared during this generational period.[200] The Johnson-Reid Act passed in 1924 restricted the number of immigrants that could enter the United States, decreasing a primary source of domestic servants.[201] In addition, young women increasingly went to college and took positions in "women's jobs" such as store clerks, teachers, and stenographers instead of working as

[197] Cowan, "Industrial Revolution," 4. A small percent of the rural farming areas had electricity by 1930.

[198] Clark, 72 & 194. Home building went from a high in 1925 of 937,000 to a low of 93,000 in 1933, demonstrating that the housing boom of the 1920s came to an abrupt halt during the Great Depression. The Federal Home Loan Bank Act of 1932 stabilized the housing market by passing the Federal Housing Act (FHA). By 1940, home starts were back up to 603,000.

[199] Cowan, "Two washes," 159.

[200] Ibid., 149.

[201] Ibid.

domestic servants.[202] The disappearance of domestic servants led to more household tasks for the housewife, so housewives turned to new "electrical servants" for support. Despite new devices, time spent at housework did not decrease, as standards of cleanliness rose and housewives wished to be competent at new household tasks.[203] Two new tasks that are relevant to this thesis that gained significant attention during the Silent generation were child rearing and consumerism.

Child rearing was one of the most important new tasks the housewife had to perform.[204] Childcare had been a subject of domestic advisors during the GI period, where attention was predominately on nutrition. However, during the Silent generation, childcare became an obsession.[205] The housewife of this period typically had fewer children than her mother, but she was expected to do many more things with them.[206] Focus on childcare expanded to include child psychology.[207]

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[202] Cowan, "Two washes," 148. According to Cowan, the ideology that produced the feminine mystique that gained prominence in the Baby Boom generation had its foundation during the periods between the two World Wars. The feminine mystique image assumed that all normal women wanted to marry, and all good women stayed at home with their children cooking and cleaning. Women who worked outside the home did so only under "duress," because they had to, or because they were "odd."

[203] Cowan, "The "Industrial Revolution," 13.

[204] Ibid.

[205] Cowan, "Two washes," 166. Part of the obsession continued to focus on health, driven in part because the United States had one of the highest infant mortality rates in the world in 1915. The rates fell dramatically to 65 per 1,000 in 1930 from 100 per 1,000 in 1915.

[206] Cowan, "The "Industrial Revolution" 13; Cowan, "Two washes," 154. Cowan's articles contain a list of childcare duties expected to be performed by the housewife.

[207] Leavitt, 127-135. The focus on child rearing and psychology during this period are important elements in forming the attachment the Baby Boomer generation would have to the kitchen.

The field of child psychology, and how children learned, grew during this period. Domestic advisors of the time argued that household surroundings (i.e., color, arrangements) would have long-lasting effects on a person's character development and personal happiness.[208] Domestic advisors also espoused the importance of nurturing individuality in their children and by allowing for expression of individuality in home decorating.[209] These new theories of childcare required mothers to stay well informed and to pay constant attention to their children.[210] The new childcare expectations were reinforced through bombardment of advertisements targeting the housewife as a consumer.

Another important new role expected of the housewife during this period was that of the knowledgeable consumer.[211] The rise of a consumerist culture had a dramatic impact on the role of the American housewife. Fewer servants meant greater demand for "labor-saving" devices, and more household tasks meant more products to be purchased. A number

[208] Leavitt, 131. Child psychology during this period emphasized differences between boys and girls, and domestic advisors brought that knowledge to the house in the selection of colors and arrangement of children's room. While Freud's theories existed and attachment theory was starting to be formulated, neither appeared to have influenced the child-rearing attitude of this period. Women were spending time with their children, not because they feared psychological trauma of separation, but because domestic advisors espoused that mothers were the best educated and informed caretakers.

[209] Leavitt, 135. Most domestic advisors also espoused that household decoration played an important role in personal fulfillment even after childhood. For example, Lillian Gilbreth used her doctorate in psychology to approach arranging the kitchen to make work satisfying.
[210] Ibid.; Cowan, "The "Industrial Revolution," 13.

[211] Ibid.; Cowan, "Industrial Revolution," 13. Cowan, "Two washes," 152.

of women's magazines appeared during this generation.[212] Magazines and radio advertising campaigns targeted the female population, luring women to supermarkets, department stores, and mail order catalogs.[213] A major focus of advertisers was to tempt housewives to purchase electric appliances.

Manufacturers and advertisers pushed women to modernize their homes and kitchens through electrification. They often hired leading domestic advisors to educate and promote their products to women.[214] The editors of these magazines noted that the prior generation did not shop for things, nor did they have the variety of goods available to the housewife. Thus, the housewife of this period had to be taught how to shop and be an informed consumer. To help the housewife become a better consumer, advertisers created an assortment of devices such as grading systems, testing services, and demonstrations.[215] In addition, a widespread credit market for consumer goods emerged in the 1920s. The players in the market were large manufacturers who allowed their customers to pay for goods in installments. By the end of the 1920s, consumers purchased a large percentage of the household goods on credit.

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[212] Cowan, "Two washes," 164.; Leavitt, 102. A group of magazines, dubbed "The Seven Sisters," was aimed at married homemakers with children.

[213] Laurel Graham, "Domesticating Efficiency: Lillian Gilbreth's Scientific Management of Homemakers, 1924-1930," *Chicago Journals* (The University of Chicago Press) 24, no. 3 (Spring 1999): 644. Advertisers targeted middle-class women because by 1920 it was widely believed that they accounted for 80 to 90 percent of household spending

[214] Ibid., 650. By the end of 1920s, Christine Frederick had moved her career focus from improving efficiencies in household processes to advertising consultant specializing in women. The Applecroft Home Experiment Station concentrated on testing consumer products.

[215] Ibid.; Cowan, "Two washes," 152.

Consumerism created a variation in the cultural meaning of household efficiency. Lead by domestic advisors like Christine Frederick, efficiency began to encompass the idea of planned product obsolescence as a way to keep the economy running. Supporters of this ideology argued that long-lasting products were a problem for the larger efficiencies of mass production because they prevented people from purchasing newer products.[216] The look of modernity, more than the ease of work process, started to gain traction.

The 1930s

By the time the Depression started, changes in household and kitchen technology had occurred. Manufacturers and advertisers had been successful at getting housewives to purchase an array of smaller electrical appliances, but electrical appliances, such as refrigerators and ranges, continued to be luxury items.[217]

Despite the glow of economic prosperity, by the later part of the 1920s, signs of economic distress existed.[218] On Tuesday October 29, 1929, after almost a decade of prosperity, the stock market crashed and the United States officially entered the

[216] Christine Frederick published a book in 1929 called "Selling Mrs. Consumer" where she expressed her ideology of planned obsolescence.

[217] Ibid., 164.; Mock, 182.

[218] Stanley L. Engermen, Robert Gallman, eds. *The Cambridge Economic History of the United States,* 1. Vol. 3. Prod. Cambridge Histories Online, Cambridge, May 28, 2013, 304. Farm prices had hit bottom and agriculture was depressed. America's high tariffs prevented the rest of the world from trading with the United States. More and more Americans were over-extending themselves by acquiring goods on credit. In addition, individuals were over-extending themselves to speculate in the stock market.

Depression.[219] As stock prices dropped, people tried to sell their stock, but no one was buying. Since many banks had invested in the market, many banks were forced to close. Seeing banks closing caused a panic across the country. People rushed to the remaining banks that were still open to withdraw their money. The significant withdrawal of money caused additional banks to close. Businesses, having lost capital in the market, started to cut back on workers' hours and wages. In turn, consumers began to curb spending, causing additional businesses to cut back or close leading to a greater increase in unemployment. Between 1929 and 1933, unemployment in the United States soared from 3% to 25% and manufacturing output collapsed by one-third.[220] The Wall Street crash and ensuing Depression led to government intervention. Under President Hoover, the initial stimulus spending and tariffs did little to stop the downward spiral. Human suffering led to despair.

Roosevelt won the 1932 presidential election in landslide, promising Americans recovery with a "New Deal." Because of the desperate economic situation in the country, Congress gave President Roosevelt a great deal of support. In the first hundred days, the administration passed a number of programs and regulations. Two New Deal agencies, the

[219] After the crash, the Dow continued to slide for three more years, bottoming out in 1932 at 41.22 with a loss of nearly 90%.

[220] Even farmers were not spared by the Depression. During the same time period, farms - especially in the southern plains states - were hit with both a drought and high winds creating a period known as the Dust Bowl. Years of overgrazing combined with the drought caused the grass to disappear, leaving topsoil exposed. High winds created dust storms that destroyed everything in their path. Small farms were hit the hardest because many of them were borrowing to buy seed and paying loans back when the crops came in. When the dust storms destroyed the crops, farmers could not pay back the debt, causing banks to foreclose – leaving farm families without a home and unemployed.

Rural Electrification Administration (REA) and the Electric Home & Farm Authority (EHFA), reshaped the technological infrastructure and the marketplace to encourage mass consumption of electrical appliances and in so doing, reshaped the composition of the American kitchen.

The EHFA and REA did more to help electrify American homes and kitchens during the 1930s than what manufacturers and advertisers had been able to accomplish during the 1920s.[221] These two federal government agencies helped to transform the American kitchen by making electric power and large electrical appliances available and affordable to the middle class.[222]

The REA was established in the 1935 as a permanent agency to finance and promote the development of electricity in rural communities. The agency accomplished its charge by providing low-interest financing to build power plants and distribution systems by local cooperatives and by holding local educational events promoting the benefits and proper use of electricity.[223] By 1939, REA had helped to establish 417 rural electric cooperatives. In addition, REA's activity encouraged private utilities to expand to the rural areas.

The EHFA was created in 1934 as a temporary agency in response to the perceived under-consumption of electric appliances such as refrigerators and ranges. The EHFA worked with manufactures, retailers, and utilities to raise consumer interest in electric appliances by lowering finance terms and reducing product pricing through affordable

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[221] Mock, 181-237.

[222] Mock, 182. Although electrical usage costs were falling and manufacturers were selling many small electrical appliances throughout the 1920s, it was not until government intervention during the Depression that large appliances moved beyond the luxury market. The refrigerator was unaffordable to 80% of the market until the 1930s.

[223] Mock, 218-234.

product design.[224] As a result of the programs established by the EHFA and REA, household ownership of refrigerators rose from eight percent to forty-four percent during the Depression.[225]

In addition to REA and EHFA a number of other New Deal programs were established to reduce unemployment, speed economic recovery, and reform financial markets. However, ultimately it was the industrial boom that occurred as a result of military expenditures supporting World War II efforts that brought the United States out of the Depression.[226] In the early days of the United States' participation in World War II, people wondered if the Japanese military would attack the United States mainland. This fear created an atmosphere where Americans willingly accepted the need to make sacrifices on the home front to support the war efforts. Patriotism became a central theme of advertising throughout the war. Advertising called on all Americans to boost production at work and at home.

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[224] Mock, 184-218.

[225] Shelley Nickles, "'Preserving Women', Refrigerator Designs Social Process in 1930s," *Technology & Culture 43,* no. 4 (October 2002): 694.

[226] Engermen and Gallman, 332. During the years of 1940 through 1945, military expenditures were almost 32% of the gross national product.

The 1940s

During the war years, the economy in the United States expanded because government funding rose significantly. Federal subsidies, low-interest loans, and tax breaks enabled factories to expand and retool into new technologies. This led to increase in productivity, which continued after the war. The military buildup brought back to work laborers who had been unemployed by the Depression. Between 1940 and 1943, the United States went from a period of high unemployment to a severe shortage of manpower.[227]

As military service decreased the availability of men in the work force, both government and private businesses encouraged women to go to work.[228] This led to an even greater increase in the number of women holding jobs outside the home. During the war, the traditional gender division of labor changed as the domestic female sphere of the home expanded to include work outside the home. "Rosie the Riveter" became the symbol of women laborers in many ads. By the end of the war, the percentage of women in the work force had increased to 36%. As men came home after the war, many women continued to work in industry, but there was also a push to have women return to the home.[229]

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[227] Clark, 194. During the war, as the number of jobs in industrial areas increased, housing in urban areas became in short supply. By the end of 1945, 3,600,000 families did not have homes and the servicemen returning from war were looking for homes. The shortage of housing close to the industrial areas would contribute to the growth of housing in suburban areas after the war.

[228] Almost four times as many people from the United States served in the military during World War II (16.5 million) as compared to World War I (4.7 million). According to the U.S. Census Bureau, the population of the United States in 1920 was approximately 106 million, while the population in 1940 was approximately 132 million. Thus, a significantly greater percentage of the U.S. population served in World War II.

Many controls were placed on the economy during the war. As production became more war based, many consumer goods became scarce. A rationing program was established that set limits on the amount consumers could purchase of items such as rubber and gas, along with food such as coffee, sugar, meat, butter, and cheese; and clothing such as nylon and silk. With few goods available for consumer purchase, Americans saved a high portion of their income and invested it, some in war bonds. The high rate of savings helped to contribute to renewed growth after the war.

The rationing and shortage of domestic resources fell more heavily on women to make accommodations since women were the managers of the home. Women's shopping and food preparation habits were affected by the rationing. Women were urged by organized propaganda campaigns to practice frugality and to "make do," for example, by growing their family's food in "Victory Gardens" and repairing appliances.

Throughout this period of economic upheaval, women did what had to be done to survive. Women saw their roles enhanced as they juggled to make ends meet. Women relied heavily on budget-stretching ideas. Domestic advisors of this generation espoused modern décor.[230] Modern décor often translated into simple, comfortable, and practical, with beauty

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[229] The large increase in the presence of women in the workforce both during and after the war had a profound influence on children. Prior to this time period, feminists commonly believed that it was not possible to be successful at both a career and family. This mentality began to change during this Silent Generation as more women began to desire not only families but also successful careers. The children of these Silent Generation working women (the Baby Boomers) grew up believing that it was possible to be successful at both.

[230] Leavitt, 104. One of the most famous domestic advisors during this period was Emily Post. In 1930, she wrote *The Personality of a House: The Blue Book of Home Design and Decoration.* The book included information about rooms and their arrangements. Like other domestic advisors of this generation she espoused modern décor.

related to functionality.[231] Modernism complemented the budget conscious environment of the time. Often modernism and efficiency were promoted in tandem.

It should not come as a surprise that domestic advisors continued to focus on kitchen efficiency. However, it was not the same stopwatch, time-focused efficiency of Christine Frederick. The kitchen efficiency movement during the Silent Generation expanded to include a more personal psychological dimension lead by Dr. Lillian Gilbreth.[232] Lillian combined her perspectives as a psychologist, wife, and mother of twelve to help homemakers study their own physical motions as well as the psychological needs of the family.[233]

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[231] Ibid., 114.

[232] Laurel Graham, "Domesticating Efficiency: Lillian Gilbreth's Scientific Management of Homemakers, 1924-1930." *Chicago Journals* (The University of Chicago Press) 24, no. 3 (Spring 1999): 637-650. Lillian excelled in school. On graduation from high school she pursued a college degree with the idea of becoming a teacher. She completed her B.A. in 1900 and M.A. in 1902 from the University of California, Berkeley. On graduation she celebrated with a European vacation. Prior to embarking on the trip, she spent time in Boston and meet Frank Gilbreth. He proposed three weeks after her return from Europe. They were married in 1904. Together they had 12 children. At Frank's urging, Lillian pursued a Ph.D. in psychology which she obtained in 1915.

[233] The focus on the psychological well-being of the housewife, along with the previously mentioned focus on child rearing, are two key elements to the development of place attachment.

Dr. Lillian Gilbreth and The Homemaker and Her Job

Dr. Gilbreth started her scientific management career studying factory and office workers in partnership with her husband, Frank.[234] Although the Gilbreths' work is associated with that of Frederick Taylor, there is a substantial philosophical difference. Taylorism was primarily concerned with reducing the time of processes.

The Gilbreths believed that scientific management as formulated by Taylor fell short in two main areas when it came to managing the human element. First, the Gilbreths believed that the time it takes a worker to do a job was a crude indicator of real efficiency that disregarded the effects of fatigue on the worker; therefore, they believed that the focus should be on motion, not time. Their second criticism was that Taylor underestimated the impact of the psychological variables on work. The Gilbreths' own experience indicated that workers were more cooperative when treated as individuals seeking satisfaction from work. Thus, the Gilbreths experimented with techniques to increase worker satisfaction. Frank sought to improve efficiency by reducing motion, while Lillian was concerned with the

[234] Ibid. Frank started his career as a bricklayer's apprentice in Boston. While Frank passed the entrance exam for Massachusetts Institute of Technology he decided not to enter college. He learned about bricklaying by watching the movements of senior workers. Caught up in the "one best way" efficiency movement, Frank perfected techniques and devices that helped construction workers do their jobs faster and more efficiently by reducing the motions involved. He quickly progressed in his job and eventually started his own contracting company. The motto of the company was "Speed Work," and became famous for significantly reducing the time to finish construction projects. Frank's enthusiasm with efficiency was contagious. Together Frank and Lillian studied scientific management principles. Their marriage was a partnership with Lillian learning the construction business and working by Frank's side. Under Lillian's persuasion, Frank changed his career from construction to management consulting.

human psychological aspects.[235] The Gilbreth system put motion and minds at the center, as can be seen from the following quote: "Efficiency in its fundamentals has to do with getting work done with the least amount of effort and the greatest amount of satisfaction."[236]

Ultimately, Lillian's training in psychology and championing of the human element positioned the Gilbreths as one of the leaders in the scientific management movement.[237] The Gilbreths built intrinsic, noneconomic rewards into work standards that could not be stripped away easily by management. They built fatigue and skill studies as techniques for minimizing physical and mental fatigue while maximizing performance and psychological satisfaction. To promote the intrinsic rewards of efficiency, the Gilbreths invented a body of time called "happiness minutes." The Gilbreths psychological dimension made their system marketable to both management and labor.[238]

Together Gilbreths' consulting company earned international reputation. They wrote many articles and books (although most appeared under only Frank's name), lectured and

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[235] Ibid. Frank pioneered the use of photography in analyzing motion. These motion studies enabled the Gilbreths to prescribe the best way to do a task with the least amount of effort and time. For example, he redesigned places so that tools could be reached without having to reach or bend. On the other hand, Lillian pointed out that changes that improved physical efficiency but added psychological stress would fail to improve production in the long-run.
[236] Lillian Gilbreth, "Efficiency of Women Workers," Annals of the American Academy of Political and Social Science, Vol. 143, *Women in the Modern World,* (May 1929), 61.

[237]Graham, 640. Lillian developed her understanding of why people work by reading books on psychology and philosophy and by observing workers and her own children. Combining insights from contemporary writers on behaviorism and developmental psychology, Lillian concluded that people naturally want to derive psychological satisfaction by using their skills productively in work, but that each individual's skills and satisfaction are unique. The Gilbreths children often took part in the experiments. The Gilbreths applied their management techniques to running their house. Two of their children wrote humorous books of their family life that were turned into movies, *Cheaper by the Dozen* and *Belles on Their Toes*.

[238] Ibid., 641.

taught classes about their scientific management ideas. Unfortunately, at the peck of their success, Frank died suddenly of heart failure in 1924 at the age of 55. After Frank's death Lillian had to re-establish herself as a solo female practitioner, but industrial clients canceled or failed to renew their contract and she found it nearly impossible to attract new industrial clients.[239] Lillian soon saw that combining her professional expertise on motion study with her assumed expertise on women's work gave her a marketable niche.[240]

Lillian efforts to enter the domestic science field came at an opportune time. As previously indicated, businesses were hiring leading domestic advisors to educate and promote their products to women. Lillian's personal biography as a single mother of twelve, with doctoral expertise in psychology and practical experience in industrial engineering, made her both intriguing to businesses and the public.[241] Furthermore, from her perspective, Catherine Frederick had missed the opportunity to illuminate the psychological, social, and moral rewards of efficient housework. [242] Lillian felt that she could fill this void.

To make a career of extending scientific management into the home, Lillian knew she had to appeal to housewives, impressing them with the time and motion they would save and the heightened satisfaction and sense of purpose and enjoyment they would achieve

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[239] Ibid., 642.

[240] Ibid., 643. One of the ironies is that Lillian did not cook. She grew up in an upper class household with a chef. After her marriage, she worked with Frank. Even though Lillian did not do housework, she still considered it labor, and as such, capable of efficiencies.

[241] Ibid., 651.

[242] Ibid., 650.

from becoming efficient.[243] She wanted to educate women on how to increase productivity and save time for leisure or creative pursuits. At the same time, she knew that to earn a living she needed to appeal to businesses that had some financial stake in selling product to housewives. Many domestic scientist of the day, like Frederick, were endorsing products. Lillian could not earn her salary promoting products because she believed that each home and homemaker was unique and this prevented any single product from being suitable across the board.[244] With her background in motion study and psychology she wrote two books *The Home-Maker and Her Job* (1927) and *Living with Our Children* (1928) to demonstrate her expertise in the area.

In *The Home-Maker and Her Job* Gilbreth began by defining a home as a place that allow for creative, individual expression by each member of the family and where everyone in the family can achieve fulfillment. She proposed that the term home-maker (then two words hyphenated) be used rather than housewife, to emphasize "the art, the individual variation, the creative work" of making a home.[245] Rather than just making recommendations, as her predecessors had done, Lillian's books showed homemakers how to do their own experiments.[246] Most of her work focused on the kitchen. Lillian's understanding of individual psychological differences and environmental influences along

[243] Ibid., 644. The ideological climate of the day supported contradictory aims in that advertisements promoted how new labor-saving devices could free women from the kitchen, yet the performance of domestic labor was seen as women's most important contribution. Simply stated, women's food preparation and cleanup were "labors of love."

[244] Ibid., 651.

[245] Ibid., 652.

[246] Ibid.

with her emphasis on "personal expression," "satisfaction," and "individuality" allowed her to create positive arguments for efficiency that built up women's hopes and responsibilities rather than using guilt, fears, and anxieties typically used by advertisers of the day. Homemakers and home economist embraced this new version of the homemaker and the new possibilities for satisfaction it implied.[247]

Consistent with many domestic advisors of the day, Lillian also espoused the importance of mother's role in caring for children and nurturing their individuality in *Living with Our Children*. Lillian continually connected the child-rearing role to efficiency by arguing that only a rested mother could give her best to her children.[248] She was aware of the research in child development psychology, citing research that indicated childhood as the formative period in a person's development. For purpose of this thesis it's important to note that Lillian's work reinforced women's role and responsibility for their children's social and psychological growth.[249]

Journalists recognized the popularity of Gilbeth's message and system. By fall of 1927, Mary Dillon of the Brooklyn Borough Gas Company saw Lillian's potential and hired her to design efficient kitchens. In 1929, Gilbreth's Kitchen Practical was unveiled at a Women's Exposition.[250] The objective was to show the new gas-fueled appliances as well as

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[247] Ibid., 657.

[248] Ibid., 654.

[249] Ibid., 655.; Leavitt, 128. Emily Post also recognized the prevalence and importance of considering the influence of the home environment on child development in her 1930 book *The Personality of a House: The Blue Book of Home Design and Decoration.* In the book Post wrote, "In this present day interest in child psychology . . . there are few who fail to realize that children . . . are supersensitive to beauty in its almost every phase."

[250] Graham, 659.

Gilbreth's kitchen motion research. Gilbreth's kitchen put stove and counter side-by-side, with food storage above, pan storage below, and the refrigerator a step away. A rolling cart provided additional work surface and could be wheeled to the sink with a load of dirty dishes. This L-shaped arrangement that she devised, created a tight area and reduced the motion required. The Practical Kitchen became a prototype for several other efficiency kitchens that Lillian designed in the following years.[251]

The Silent Generation period was an arduous time for most people. The economic upheavals created by the Depression and World War II caused the kitchen's structural layout to evolve more slowly than during the prior generation. However, by the end of this generational period the kitchen's composition was beginning to contain a number of the elements associated with a modern kitchen.

Few new homes were built during this period. Consequently the predominate style continued to be the bungalow. However, by the end of the Silent Generation, the Ranch home started to become popular.[252] The ideal size of the kitchen continued to be small, between 90 to 108 square feet, mirroring the size of the GI generation.[253] However, literature of this period began to note that the size of the kitchen is dependent on the number of

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[251] Ibid.

[252] Gdula, 89. Frank Lloyd Wright was an important architect during this period. His Usonian (1936) houses incorporated permeable walls between kitchen and living room. Usonian architecture grew out of Frank Lloyd Wright's earlier Prairie Style homes. Both styles featured low roofs and open living areas, semi-transparent partitions, interior windows, or no walls at all between the main rooms. Wright's Usonian homes were small, one-story structures set on concrete slabs with piping for radiant heat beneath, no attics, no basements, and usually only a carport. Wright's designs for this time period were still outside the norm but were at the forefront of architectural design and the foundation to "open concept" homes seen later in the century.

[253] Blanche Halbert, *The better homes manual,* Chicago: The University of Chicago, 1931. 259.

activities to be accommodated and the size of large kitchen appliances. Specifically, publications began to espouse that in addition to food preparation and clean-up functions, kitchens must sometimes be used for family dining and as a playroom for small children.[254] Regardless of the number of activities planned for the kitchen, publications stressed the importance of planning around work centers for the various activities since "step saving" efficiencies continued to be stressed.[255] A 1933 article in *House Beautiful* stated that a good kitchen should have three areas: the food preparation center, the stove or cooking center, and the dishwashing center.

Generally, the kitchen continued to be located at the rear of the house next to the dining area and accessed by an outside door. It also continued to be separated from the balance of the house, accessible through multiple doors.[256] However, architects started to open up spaces within the house to incorporate the housewife into the family's social life and to cut costs of materials. Consequently, in some of the kitchen designs at the end of this period walls started being relocated, visually altered or deleted all together.[257]

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[254] Ibid. The idea of the "living kitchen" began in this period. The 1940 summer edition of *House Beautiful* magazine gave two ideas for planning the living kitchen. These were to use better lighting and to concentrate the home activities in and around the kitchen so the housewife could maintain close contact with her family.

[255] Leavitt, 55-56.

[256] Halbert, 259-260.

[257] Frank Lloyd Wright's Usonian home plan is an example where rooms were opened and walls eliminated.

One very noticeable change that occurred during the Silent Generation is that color invaded the kitchen and women were encouraged to consider decoration as beneficial to their family's well-being.[258] In fact, one publication suggested that, "a home without color seems to represent a colorless personality."[259] Advertisers pushed ideas that household chores were more satisfying when undertaken in attractive surroundings, while simultaneously stressing labor savings possibility.[260] So, tabletop appliances became decorative in appearance along with pots and pans. Tans and light gray with enough yellow to give them life were considered good colors for kitchen walls because they are neutral and did not show soil yet reflected considerable light.[261] Of course, publications continued to suggest that the kitchen have one or more windows to bring in light and fresh air. For the kitchen floor, publications stated that it should be durable, comfortable to walk on, easy to clean, not injured by grease and water, and attractive in color and appearance.[262] Frequently, linoleum was suggested as a good option for flooring.[263]

Another change that occurred during the Silent Generation is that more homes became connected to electricity, thus causing the composition of the kitchen to change. By the end of the Silent Generation many kitchens included an electric refrigerator or icebox,

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[258]Halbert, 291.

[259] Ibid. At the same time the publication also cautioned against the use of too much color as it's an indication of poor taste.

[260] Kathryn Ferry, *The 1950s Kitchen,* Long Isalns City, NY: Shire Publications Ltd., 2011, 35-46.

[261] Halbert, 261.

[262] Ibid., 260.

[263] Ibid.

gas or electric stove, sink with hot and cold running water, and built-in cabinetry.[264] In addition, kitchen manuals in the Silent Generation started to reflect other technological advances such as the need for the kitchen to have easy access to the telephone and to the toilet.[265] The use of electric household appliances, like a vacuum cleaner, stove, refrigerator, and better food preservation methods, were making housework more manageable.[266]

The arrangement of kitchen appliances continued to be a key focus of kitchen design. To ensure efficiency, publications continued to stress arrangement of large appliances such as the sink, stove and refrigerator in step-saving sequences with separate working surface for each kind of work to be done.[267] Likewise, smaller equipment should be grouped around the working center where it is usually used first.[268]

Built-in cabinetry and countertops replaced the freestanding tables and Hoosiers. By the 1930s, cabinets started to become complex in structure. The stand-alone cabinet might include a fold out ironing board along with benches and a table.[269] New solutions led to a set of cabinets designed to fit together. These units were designed by an expert to use space efficiently, provide a uniform appearance, and help to keep things in cupboards or drawers clean. These cabinets fitted together to form a built-in look. Base cabinets were generally 33

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[264] Ibid., 259.

[265] Cowan, "The "Industrial Revolution," 6. The bathroom evolved during this period and evolved more quickly than any other room in the house with standardization of equipment accomplished in just ten years.

[266] Ibid., 149.

[267] Ibid., 262-263.

[268] Ibid.

[269] Ferry, 13-23.

½" tall and had two widths (36" and 24") with a porcelain work service on top. These cabinets quickly replaced the need for a pantry. The extreme flexibility made fitted cabinets adaptable to the newer home or older home undergoing remodeling.[270] Fitted cabinets eliminated the need to walk to a remote pantry. Designers began to investigate concepts for cabinets that proportioned to woman's size. However, by the end of this generation the cabinet-manufacturing industry adopted standard dimensions for the height, width, and depth for cabinet units.[271]

Other items for the kitchen that were introduced during the Silent generation included "vitrolite," a manufactured product that resembled opaque glass. Items that used this new glass were tabletops and refrigerators; it added an aesthetic feel to the kitchen.[272] By 1930s, a few frozen foods were in the market and the industry was growing, but there was still a lack of in-house freezers. [273] After World War II, in-home freezers were available for homeowners.[274] Finally, during this period garbage disposals and dishwashers came into greater use.

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[270] Elva Hoover, "Have You a Glass Kitchen?" *House Beautiful, March 1922, 232-234*.

[271] Mary Anne Beecher, "Promoting the "Unit Idea": Manufactured Kitchen Cabinets (1900-1950)," *APT Bulletin* (Association for the Preservation Technology International) 32, no. 2/3 (2001): 34.

[272] Mary Thomas, Herbert Gwynne, "Drudgery, Come Out of The Kitchen!" *House Beautiful*, August 1922: 138-140.

[273] Laura Shapiro, *Something from the Oven,* New York, New York: Penguin Group, 2004, 81.

[274] Cromley, *The Food Axis,* 151.

Analysis of the *House Beautiful* Data

The kitchen floor plans, advertisements, and articles drawn from *House Beautiful* during the 1924 to 1945 time period continue to demonstrate the influence of efficiency and cleanliness. In addition, advances in technology and mass production had a strong impact on the composition of the kitchen and the increase role of the housewife.

Floor Plan Data

Kitchens during the period from 1924 to 1945 were about the same size as those from the earlier period 1901 to 1924. The typical kitchen in the *House Beautiful* plans from May 1927 (Figure 21), [275]October 1935 (Figure 22),[276] and June 1941 (Figure 23)[277] average less than 200 square feet. All kitchens have at least one window. Stairways remained located within the kitchen or in close proximity, presumably to provide easy access to food, canned or stored in the basement cellar. Finally, the dining room was still located near the kitchen. These features demonstrate a strong focus on efficiency and convenience.

The *House Beautiful* plans show several significant differences from the previous period. The most noticeable difference is in the floor plans: the layouts included a two-walled kitchen, a u-shaped kitchen, and an individual center kitchen (Figure 24). The refrigerator is located within the kitchen in two of the three floor plans reviewed rather than being in an area close to an exterior door. Finally, all the plans continue to have a back entry. However, the entry is noticeably smaller than in the past and in two plans the back

[275] Marston, Van Pelt & Maybury Architects, "The House of Gillespie," *House Beautiful*, May 1927: 642.

[276] "Floor Plan," *House Beautiful*, October 1935: 75.

[277] "Floor Plan," *House Beautiful*, June 1941: 42.

entry is used for a secondary purpose, such as a green room (used for growing plants) or laundry room. The location of the refrigerator and the change in outside access demonstrate that during this period many middle class homes switched to an electric refrigerator from an icebox, thus there was less need to have direct outside access for ice delivery.

Advertisement Data

Each of the all-color advertisements produces a distinct feeling reinforced by the headlines, including the March 1928 ad, "Which Color Do You Prefer?"[278] (Figure 25), the March 1936 ad, "Plan a Party Kitchen"[279](Figure 26), and the April 1944 ad, "Pin-up kitchen for a home front fighter!"[280] (Figure 27). Each advertisement depicts a woman in the kitchen engaged in one of three duties typically performed there: food preparation, cooking, or clean up.

The caption for the 1928 ad for Kitchen Maid kitchen states, "You may have it – in units that cover all your kitchen needs."[281] The ad then goes on to describe "kitchen cabinets, disappearing breakfast nooks, dish and broom closets, refrigerators, folding ironing

[278] Kitchen Maid, "Which Color Do You Prefer?", *House Beautiful*, March 1928: 341.

[279] Armstrong, "Plan A Party Kitchen," *House Beautiful*, March 1936: back cover.

[280] Briggs Beautyware, "Pin-up kitchen for a home front fighter!", *House Beautiful*, April 1944: 105.

[281] Kitchen Maid, 341.

boards, linen cupboards, kitchenette assemblages (with range and sink)" [282] demonstrating that a kitchen can be custom designed to fit each woman's needs. In addition, mentioning these cabinet's "sanitary rounded inside corners, smooth doors and concealed hinges" emphasizes cleanliness and a modern look.

In the Kitchen Maid ad, the housewife is in the kitchen cooking, and her child is pulling on her apron. The colored two-toned walls add a warm feeling. An eat-in kitchen table is set for dinner with flowers as a centerpiece. A colorful carpet runner covers the tile floor. On the wall hangs a calendar, and the windows are covered with a delicate printed fabric for draperies. The ad describes the five "exclusive" Kitchen Maid cabinet colors: dove gray, cactus green, travertine ivory, Shasta white, and lama tan that can be used alone or in combination with each other. The ad is clearly trying to stress the importance of color along with the cleanliness and efficiency.

The ad from 1936 is for Armstrong flooring. This ad displays a collection of decorative dishes displayed in the upper cabinets and shelves. Flowers are on the table that is set for a family dinner. Flowers are also located on the windowsill, and the window has dainty printed fabric curtains with fringe. Items are sitting out on the counter as if the housewife was in the middle of preparing a party for family and friends. Several metal and upholstered furniture pieces are evident, including a stool, table and chairs, and a group of nesting tables. The floor is covered in patterned Linoleum (cemented over felt for comfort), and the walls are decorated with Linowall (rubber wall tile). The ad stresses the easy maintainability of Linoleum products. The ad appeals to women's desire to have a nice

[282] Ibid.

kitchen by hinting that guests will whisper, "What a gorgeous kitchen!" or "Isn't this floor nice – so quiet, so comfortable underfoot…."[283]

The last ad from 1944 shows a woman dressed in coveralls posting a picture of her dream kitchen before leaving to go to her wartime job. This ad suggests that buying war bonds for today will make it possible to afford that dream kitchen tomorrow. This kitchen is a little stark except for plants and a solid-colored window treatment. The counter tops have few essential utensils, and the cabinets are metal and uniform in style and color. There is bar area where two people can sit to eat. The floors are a dark blue with thin bold colored stripes, and a carpet runner covers part of it. The ceiling is divided into sections with several different heights and colors, which help to divide the room, and there are built-in fluorescent lights. These features provide a more modern look and give the appearance of a practical, clean and efficient kitchen.

The cabinets are still shown in light colors of either white or yellow, but there is now a new option for different colors. All ads show windows to the outdoors, and decorative touches are in each of the kitchen, including a trashcan decorated with a pineapple in one.

Noticeable in all ads are the three different roles the women might play during this era as the mother, the party hostess, and the factory worker.

[283] Armstrong, 'Plan A Party Kitchen," *House Beautiful*, March 1936: back cover.

Article and Illustration Data

The articles and illustrations from this period indicate a transitional phase in the evolution of the kitchen; it was a time when money was scarce and times were difficult. The randomly selected articles and black and white photographic images are from February 1927 (Figure 28),[284] August 1931 (Figure 29),[285] and February 1943 (Figure 30).[286]

All articles address the new equipment that helped to provide the housewife with more convenience, and efficiency. For example, the author of the February 1927 article states that, "The modern housewife realizes the value of keeping her home up to a high standard of technical perfection."[287] She then goes on to say that the new inventions can create a feeling of romance and mystery to a point where drudgery is eliminated and work is turned into play. The author indicates,

> "To have the assurance that her kitchen and bathroom the two most important rooms in the house, are giving adequate service fills her with immense joy and satisfaction; for in keeping them up to the minute, in the light of the many enchanting new fittings, she feels she is adding not only to the efficiency of the home but to the well-being of her family."[288]

Note that this article again refers, again, to the concept of well-being.

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[284] Harriet Gillespie, "Kitchen and Bathroom Equipment: The Modern Housewife Realizes the Value in Keeping her Home up to a High Standard of technical Perfection," *House Beautiful*, February 1927: 156, 157, 204.

[285] "Modernizing the Kitchen." *House Beautiful*, August 1931: 134-136.

[286] Florence Paine, "A Split Kitchen Theory," *House Beautiful*, February 1943: 33-35.

[287] Gillespie, 156.

[288] Ibid.

The article next mentions spic and span interiors, cabinet-lined walls, the marvel of engineering skill need to create the model range, and the "iceless" icebox. However, the illustrations do not indicate major changes in design. The first image shows an efficient table which folds away when not in use and a cabinet above the table with a decorative plate rack filled with dishes. The windows have patterned window treatments and the floors have a geometric pattern. The range is freestanding and the dishwasher is built into the sink. Plants stand on the windowsill with a decorative border behind.

Emotional feelings about kitchens are changing as evidenced by the reference to the "well-being" of the family. These changes came about due to a variety of reasons, the major one being the shortage of money brought on by the economic times. There is a discussion of the versatility of cabinets that can either be built in or used for the remodel of a kitchen because of all the sizes available – something that is very practical. This kitchen is a picture of cleanliness and efficiency that is in a transitional stage. It is growing to accommodate the needs of a family that is starting to spend more time here.

The August 1931 article gives instructions on how to modernize the kitchen. The "before" illustrations shows a sparse kitchen with two chairs, a wall-hung sink with a clock located on a shelf above the sink, a worktable, and a trashcan.[289] The "before remodeling" floor plan shows the range on the wall opposite the table and the refrigerator located at the back entrance. The only decorative feature is the pull-down blinds. The floor is wood, and wainscoting covers the lower portion of the wall. The floor plan indicates one light in the center of the kitchen; attached rooms include the dining room, china pantry, pantry, and

[289] "Modernizing the Kitchen." 33-35.

back entry (all prior to remodeling). The "after" illustration shows that the back entry and pantry were turned into a breakfast alcove, splitting the pantry between the back entrance and the china pantry, and the refrigerator was relocated next to the range. More cabinets, both upper and lower, were added to the kitchen – some open and others with glass fronts. More lighting was added and a table was placed in the center of the room.

The article text discusses the detailed paint treatments, tile, and wood dado strips on the walls. Here we see completed electrical connections and plumbing, the painted ceiling, black and white linoleum glued to the floor, and upgraded appliances. The roller shades on the windows replaced with yellow curtains with blue-green stripes. The "attractive" color scheme of yellow, blue-green, black, and white resulted in a "pleasant" room to work in.

The final article with photographs from February 1943 is entitled A *Split in Kitchen Theory.* [290] The captions directly under the title state, "One school believes in scientific efficiency without a light touch to distract from the main purpose" and "The other school believes in homey coziness that lures the family and friends into watching and helping."[291] The opening paragraph discusses the fact that both owners have full time jobs but want the kitchen to be a more "livable room," not just a "workshop."

The photos included with the article show wood cabinets adorned with decorative moldings. A painted mural on the wall emphasizes a corner cabinet and adds warmth and an interesting design. A decorative plate shelf above the window includes a rod from which the curtains hang. Flowers adorn the counter tops and cherished plates, cups, and bowls are lovingly arranged on open shelves to the left of the sink. A cabinet with a built-in sink has

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[290] Florence Paine, "A Split Kitchen Theory," *House Beautiful*, February 1943: 33.

[291] Ibid.

doors below and a bank of drawer on either side; a small throw rug covers the floor directly in front for comfort. The only appliance shown is a range in a separate picture. The cabinet above the stove has a scalloped bottom edge with decorative Swedish designs painted on the doors by the owner. Copper pots and pans hang within easy reach.

The text of the article talks about the kitchen being a fun place to work and entertain and about the use of laborsaving appliances. The window treatment that adorns the breakfast area was repurposed from the owner's grandmother's antique quilt. The table is similar to one her grandfather had made.

The text and visuals of this article represent the changes that were happening to the kitchen during this period, showing the warmth and creativity that made the kitchen cozy and changed it into a place where family and friends wanted to spend time.

In summary, during the "Silent Generation" efficiency was still a concern, but it is significant that "well-being" replaced "drudgery" as a descriptive word for the kitchen environment. The introduction of color into kitchen indicates that there was a perceived need to make the kitchen a more aesthetically pleasing and psychologically friendly environment. The idea of making the kitchen a family friendly environment started being addressed. The floor plan of the kitchen integrated the refrigerator, a minor change from the previous period. And the use of the kitchen work triangle, involving the positioning of the stove, sink, and refrigerator increased efficiency and became more popular. The use of decorative personal items in the kitchen provided a homey feeling. More time was spent socially with family and friends, which required that more attention be given to the kitchen's appearance. The emotional effect the kitchen had on its inhabitants became more important. The roles the women played in society and the choices they made in the home became more

apparent and were reflected in the articles, advertisements, and floor plans. Advertisers targeted this new buying power provided by the increased presence of women in the workplace.

Chapter 4

THE EMERGENCE OF THE KITCHEN AS THE WARMEST ROOM IN THE HOUSE: 1946 TO 1964

Baby Boomers 1946 through 1964 – Social, Political, and Cultural Evolution

> "If past generations in the American Kitchen could identify their cooking experiences in terms of precise science (turn of the century) or sweetness (the 1920s) or deprivation (the 1930s and 1940s), then the fifties would be recognized by the way food production, and food preparation, had become a lightening quick science."[292]

The final generation for this paper is the Baby Boomers who were born between 1946 through 1964. They are known for their idealist views. The generation as a whole values variety and each member expresses strong commitment to his or her beliefs. Little confidence is held for public institutions to help with societal issues.[293] This group was conceived during the dramatic birth boom following World War II and now comprises the largest cohort in the United States. The defining historical events of this generation are: Sputnik, space race, sexual freedom, civil rights movement, assignation of JFK and Martin Luther King, rock and roll, and the Vietnam War.

At the Soviet Exhibition of Science, Technology, and Culture staged in New York's Coliseum in June 1959, a replica of Sputnik hung above the heads of entering visitors. The exhibit included a rocket engine, nuclear particle accelerator, and a scale model of reactor powered icebreaker ship. The U.S. exhibit in Moscow took an entirely different approach.

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[292] Gdula, 220.

[293] Winogard, Hais, 111.

The American exhibit presented to the Soviet people a smattering of military technology, but technology on the home front took center stage. The "Trojan House" displayed commodities that the Soviets could not emulate. It included cosmetics, clothing, televisions, and sewing machines, sporting goods, mail order catalogs, and automobiles.[294] Model homes were furnished with the latest and greatest trends of the period.

The iconic "Kitchen Debate" between Nixon and Kruschev took place in an attempt to shift the ideas from military hardware to modern housewares. This was an uncontested American area of superiority. Nixon started by saying to Kruschev " I want to show you this kitchen." The debate between the two world leaders started over who could deliver the goods, Soviet socialism or American capitalism. The discussion became heated (Figure 31).[295] Historians credit the kitchen debate with turning the post-war home into an iconic image to combat Communism. Consumer superiority was a popular Cold War wedge.

June Cleaver (a character from the TV show "Leave it to Beaver") became the ideal American mother and her kitchen became the quintessential American middle class example.[296] She would don pearls and wear heels on an ordinary day while she offered moral guidance to her sons. All the while, she prepared a perfectly well balanced meal that was on the table at five o'clock, and eaten off her matching china. The Cleaver home was spotless from the kitchen to the living room with nothing out of place. June Cleaver accomplished all this while she took care of her home and family. This was the quintessential mother during the post war era.

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[294] Ibid., 141.

[295] Greg Castillo, *Cold War on the Home Front,* Minneapolis: University of Minnesota, 2010, X.

[296] Gdula, 107.

Life magazine's "The Trade Secret House of 1953" gave an option of an open or closed kitchen plan. After the model opened, a survey was conducted based on what people liked more; overwhelming response was for the open kitchen plan.[297] It was during this time that planned communities developed like Levittown Pennsylvania, New York and New Jersey. These homes came with a complete General Electric kitchen.[298] In the early Levittown models, the kitchen was placed to the left of the front door.[299] After many years of the kitchen being in the back of the home, it was now taking center stage and was reintegrated into everyday life.

The population was shifting from urban homes to suburban homes. The ranch house during the 1950s was so popular that nine out of ten homes built were ranch style.[300] Most architects urged builders to design homes with a "utility core." This meant keeping the kitchen the laundry and bathrooms at the center of the home, to combine plumbing walls and thus lower costs.[301] Efficiency and convenience were still requirements for the kitchen but they were joined by a desire to incorporate color, style, family and friends.

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[297] Ibid., 177.

[298] Carilse, Nasardinov, Pustz, 147.

[299] Ibid., 156.

[300] Witold Rybcynski, *How American fell in love and out of love with the ranch house with*, http://www.slate.com/id/2163970?nav=ais, accessed July 22, 2013.

[301] Clark, 213.

The kitchen's move to the heart of the family home began during the 1950s. During this period, family togetherness became an integral part of the house design.[302] Many women returned to family life after the war. Social norms encouraged women to take satisfaction in perfecting their domestic skills.[303] An editorial from the *Women's Own*, proclaimed that the kitchen was taking on new meaning:

> "This is the room more than any other you love to keep shining and bright…a woman's place? Yes, it is? For it is the heart and center of the meaning of home. The place where, day after day you make with hands the gifts of love."[304]

The kitchen was the center of the home with the mother, husband, children, and guests utilizing the space to its fullest.

Most post war era kitchens were built without separate dining rooms. Open plans facilitated casual entertaining and interaction between the kitchen and living area. Working class women had more experience with kitchen-living-room combos, but when it came to the upper class, eating in the kitchen (where the food was prepared) was considered vulgar. This stigma changed after the war.

By mid-century, the advisors were suggesting the kitchen was a family space instead of a laboratory. During this period, the kitchen was opening up and transforming because of the housewife's psychological need. The housewife was feeling isolated and segregated from

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[302] Leavitt, 82.

[303] Ferry, 6

[304] Ibid.

the family.[305] The kitchen needed to meet the family desire for socialization. Advisors recommended the conversion of the kitchen and the dining room into one large family area. Pass-through openings were becoming more popular, serving as an indoor window between the kitchen and dining room. By making the kitchen accessible to the entire home, "the family group could be held together." The kitchen should represent family life within the house.[306]

More elements were beginning to show up in the design that reflected family life and new social ideals for the kitchen space. In 1952, the Cornell University Housing Research Center published the *Cornell Kitchen product design through research.* The study placed kitchen design elements into four classifications, defined by their importance. These are; (1) family center living; (2) social standing; (3) physical convenience; and lastly, (4) aesthetics.[307] "Family center living" meant that the homemaker has a close social and psychological relationship the kitchen will be attractive, useful, and spacious for all of the family. By "social standing," advertising and current trends in color, texture, and cost of materials influenced the homemaker, whose desires fluctuated with those of her social peers. "Physical convenience" emphasized physical space layout and arrangements for efficiency and convenience. Aesthetics influenced the kitchen in terms of beauty, pleasantness, texture, color, light, space, and the view from the window. These traits represent changing values regarding the kitchen's importance. The Cornell study showed how the kitchen affected

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[305] Cornell University Housing Research Center. *the Cornell Kitchen product design through research.* Ithaca, NY: W.F. Humphrey Press Inc., 1952, 16.

[306] Leavitt, 189.

[307] Cornell University Housing Research Center, 10.

family relationships. The study showed in turn, the role that family had played in influencing the layout and design of the kitchen:

> "Another important aspect is her relationship with other members of the family that has a direct bearing on how satisfied she is with her activities in the kitchen. Particular importance and factors that affect this are size and composition of the family, and the stage they are in of their life cycle. This also affects the design of the kitchen. As children grow older it is likely that the mother will want the child near by where the child can learn from imitating her."[308]

As a result, new kitchen design layouts started appearing during these years: the L-shaped, U-shaped, G-shaped, single row and galley kitchen design (Figure 24) started to oust the traditional kitchen design.[309]

A U-shaped kitchen's layout consists of work space on three adjoining wall, two parallel walls perpendicular to a third wall. There are no traffic lanes flowing through the work area. A G- shaped kitchen is similar to a U-shaped but with an addition of a fourth wall or partial wall. An L-shaped kitchen consists of two adjoining walls perpendicular to each other. There are no traffic lanes flowing through the work area. A galley kitchen can have either everything situated along one wall or two walls opposite each other. This is a walk through kitchen.

Now that the kitchen was open and guests were entering, its design was taking on new meanings: it needed to be warm and inviting. New tile and linoleum designs, colored appliances, brick walls used as decorative effects, all helped with the softening of

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[308] Ibid.

[309] Swiss Federal Institute of Technology. *The Kitchen.* Berlin: Birkhauser, 2006, 51.

"laboratory" into a family center. Wallpaper stared to cover the walls in the kitchen during this period. By the mid 1950s, kitchens were becoming more colorful, attractive, and user-friendly. This occurred in part because of the adaptable new synthetic materials discovered during the war and put into use. Wooden chairs were out of style, replaced by chrome chairs with vinyl covered cushions.

Russel and Mary Wright started designing American modern dinnerware in the late 1930s, and in 1948 published the *Guide to Easier Living,* an instructional guide on how to achieve an "easier life."[310] The book was their manifesto on entertaining, dining and decorating. It reads as a tour through a house, room-by-room, concentrating on the functions of each room. The book was meant to be a guide for living a simpler, more realistic home life with family and friends. These design trends were based on the families' own ideals not those of others. The book was intended as guide to discovering a family's own, unique style:

> "A home carefully planned around the requirements of your own family will provide much richer satisfaction. Imitations of other people's ways holds pale pleasure at best beside that of creating one's own. You will find that you have your own way of cooking, your own way of housekeeping, that you can develop your own brand of entertaining. In evolving the family pattern together, you and your family may well find new understanding, perhaps even some undiscovered talent."[311]

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[310] Mary & Russel Wright, *Guide to Easier Living*, New York: Simon and Schuster, 1950, 92.

[311] Ibid., 9.

The Wright's made a conscious effort to help their readers discover what was appropriate for them.

One section of the book relates to the kitchen, and reads as if the pages have come from Catharine Beecher's book, but updated with contemporary ideals and concerns for a social, family-centered kitchen. The kitchen is now contained in an "all-in-one room" (Figure 32), which represents the design most condusive to family life according to the Wrights.[312] This kitchen stresses ease of efficiency, family closeness, and entertaining. It promotes a relaxed approach to entertaining, unhindered by pretense and formality (Figure 33). Meals prepared tableside with the dinner dishes stacked close, enabled the guests to serve themselves.

Another chapter is concerned with time and motion studies and how to simplify household duties. This chapter seems to build upon Lillian Gilbreth's earlier time motion studies. The chapter questions who should be doing the various household tasks that are defined by the studies. During this time, women were more prevalent in the work force; so household tasks were a family responsibility. In 1953, thirty percent of American women were working full time.[313] Design for this period reflects a practical kitchen layout and design with the new ideals of color and warmth intergraded.

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[312] Ibid., 48.

[313] Julia Barnard, *Home Economics and "Housewifery" in the 1950s America*, 2010, 44. http://hdl.handle.net/1808/6333. Accessed September 27, 2013.

A mark of a mid-century kitchen was the use of continuous, wraparound, wall-hugging cabinets above and below the countertops. Lengthy countertops became the room's new signature look.[314] Cabinets were built-in, eliminating freestanding kitchen cabinets. In 1946, several manufacturers designed accessible corner cabinets, by using "Lazy Susans." This became the storage icon of this period.[315] In the 1950s, the first rust resistant steel sink integrated into the counter top appeared. *House Beautiful's* "Pace Setting Kitchen of 1949" outlined the ideal post-war kitchen. It combined food preparation with informal dining and home management operations. The cabinets included gliding, sliding, swinging shelves that were specially engineered for kitchen tools, separate wall storage, easy to get to storage for the electric mixer, ventilated vegetable bins, and plenty of space for pre-packaged food.

Another design trend in the 1950s was the integration and standardization of furniture and appliances. Color coordinated appliances were being offered by General Electric. Many additional complementary items followed suit. These small appliance's encompassed varying sizes and styles and were an affordable investments added prestige and value to the home. Large and small appliances were taking center stage. One item that made the greatest impact was the washing machine, which it took on popularity due to widespread purchasing in the family home. Other equipment followed suit with vacuum cleaners, irons, toasters, juicers, record players radios, and the list only continued to grow. In the post-war era, the area once reserved for the servants was becoming a center for consumerism.[316]

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[314] Gdula, 89.

[315] Mary Anne Beecher, 35.

[316] Ferry, 5-6.

By the end of the fifties, the refrigerator had become a widely adopted kitchen appliance thanks to mass production and price reductions. Four years after World War II Americans had purchased over 20 million new refrigerators.[317] Between the 1940s and 1950s homes with mechanical refrigerators jumped from 44 to 80%.[318] During the early 1960s appliance sales increased. These electrical appliances became the must haves. Most of these appliances had been around since the early 20th century but they were prohibitively expensive.

It was also during this time that the deep freezer showed up. This expensive method of freezing food (previously used only in the military) was finding its way into public supermarkets.[319] This created a feeling of independence from seasonal food. Now they could be frozen and enjoyed year round. Another new invention in 1946 was Dr. Percy Spencer's radar tube. The "magnetron" (known to us as the microwave oven) enabled frozen food to be defrosted and cooked within minutes. Residential use and patents did not occur until 1955 with a more reasonable priced countertop version appearing in 1967.

The United States' involvement in the war created many new breakthroughs that affected what we ate, how it was prepared, and how quickly we could get it. Dehydrated meat and other preserved food methods found their way into American kitchen cupboards. Convenience food started appearing, such as orange juice concentrate, Kraft single packed sliced cheese, dehydrated potatoes, and vacuum packaged bacon.[320] Swanson & Son's

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[317] Barnard, 47.

[318] Carilse, Nasardinov, Pustz, 163.

[319] Swiss Federal Institute of Technology, 53.

[320] Gdula, 84.

created the first "TV dinners" in 1954 that contained everything you needed for a traditional family Thanksgiving dinner.[321]

Fast food meals were also becoming more popular as alternative family meals. McDonald's opened its first golden arches in California in 1940.[322] The French fry quickly became a staple to the family fast food meal. These quick cooking alternatives did not sway the American housewife from trying new types of foods and techniques by the late 1950s, such as chicken salad Hawaii or baked Alaska. American cooks also started cooking international dishes that appeared with the immigrants such as pickeled fish, Swedish meatballs, and Chinese food.[323] Julia Child premiered on her own television series, "The French Chef", in 1962, continuing Americans' fascination with international foods.

By end of this period, the idea of "homemaker" was being redefined. Women's roles were being pulled in two directions to be either a "homemaker" or a "bread winner". Advertisements and articles depicted the idea that a women's place was in the home and nowhere else. At around the same time Betty Friedan's book the *Feminine Mystique (1963)* was published, which had many American women questioning their roles.

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[321] Ibid.

[322] Gdula, 98.

[323] Ibid., 83.

Analysis of the *House Beautiful* Data

Following World War II, a shift occurred in the design and layout of kitchens. All the data from *House Beautiful* has the kitchen integrated into the social activities of the family.

Floor Plan Data

The floor plans for this time period reveal more variety than in previous generations. The kitchen for January 1948[324] (Figure 34) is an open-concept kitchen with "see through" walls, a bookshelf, and a knee wall that open the kitchen to the dining room on one side and the laundry room on another side. The kitchen plan is "L-shaped." The combination kitchen/dining rooms now have many windows and a set of window doors leading to a terrace. Seating for dining is available in the kitchen and in the attached dining room. Also located within the dining space is a desk with a chair. Missing in this plan is the entry access from a back door found in previous periods. Instead, the back entry door opens directly into the laundry area. Also, there are no long stairs leading to a cellar from the kitchen. Instead, stairs would lead to a finished basement "rec room," and laundry.

The November 1957[325] (Figure 35) plan is an excellent example of an open floor plan. The house is clearly intended for entertaining as indicated by the five parking spaces for guests. The kitchen is a "galley" that is completely open to a large dining room, that in turn opens to an oversized terrace. There are no windows in the kitchen since there are no outside walls, but it has direct sight lines into the living room and dining room. This design furthers the integration of the kitchen into the family's social life. The living area and dining

[324] "A Solar House for a South Front Lot," *House Beautiful*, January 1948: 82.

[325] Robert Stanton, "Home Plans," *House Beautiful*, November 1957: 257.

area are organized into several different places to facilitate conversations. The kitchen has an attached "food service" area – a newer version of the past butler's pantry. Connected to the food service area are a service yard and a maid's quarters. It is assumed that most of the food preparation takes place in the food service area, since this is where the refrigerator is located, and that the front kitchen is used mostly for mingling with guests and family. The cook top is located in the kitchen area. There is no furniture located within the food service area. The winding staircase located off the living room clearly serves a purpose different from the past.

The October 1963[326] (Figure 36) floor plan contains a "U-shaped" kitchen with an island. This kitchen provides the best illustration of the cooking triangle (refrigerator, stove, and sink) demonstrating an ongoing interest in promoting efficiency. With the exception of the freezer, all appliances are located within the kitchen. The kitchen is connected on one side to a breakfast area containing a table and chairs. The breakfast area connects to the entry, dining, and living rooms. The living area and dining area are organized to create different conversation areas. On the other side, the kitchen is connected to a utility room that houses a washer and dryer as well as the freezer and includes a back service entrance. A maid's quarter is located next to the kitchen for convenience.

[326] Mark Mills, "House Plans," *House Beautiful*, October 1963: 196-197.

Advertisement Data

The advertisements for this period demonstrate, both visually and within the text, a shift in focus toward a more beautiful kitchen. The ads selected are the American Gas Association from the March 1946[327] issue (Figure 37), Armstrong flooring from the June 1953[328] issue (Figure 38), and I-XL Furniture Company kitchen cabinets from the June 1961[329] issue (Figure 39). The kitchen photo from 1946 shows white cabinets with green drawer handles and countertops, green curtains, and green furniture and accessories. In addition, this eat-in kitchen has the table set for a family dinner and adorned and with flowers, and plants. A number of color-coordinated accessories are used in the kitchen. Frilly curtains cover the window, and a roll-down shade is used between the kitchen and the table for privacy when needed. There is a glass coffee pot on the stove and an electric mixer and set of canisters on the countertop. A fondue pot, a decorative platter, and a duck tureen sit on a cabinet near the table, and a radio stands on the ledge behind the bench seating for the table. Decorative open shelving is also located near the sink.

The ad shows a woman's lament: "Oh, if you could only turn your 'ugly duckling' kitchen into one of those slick, new streamlined affairs! The kind you read about …light, clean, efficient, beautiful." This was an ad for gas appliances including a stove, a refrigerator, and a water heater that stressed that a "New Freedom Gas Kitchen" would provide three major advantages: (1) freedom from cooking cares, (2) freedom from food storage problems,

[327] American Gas Corporation, "The Work Savingest Kitchen of the Century," *House Beautiful*, March 1946: 130.

[328] Armstrong, "Planned for a lady who loves to cook," *House Beautiful*, June 1953:8.

[329] IXL Furniture Company, "Yours! A Lovely Sculptured Spicewood kitchen like this can be personally- planned just for you," *House Beautiful*, June 1961:76.

and (3) freedom from hot water worries. The caption above the picture calls it "…the work savingest kitchen of the century!"[330] The ad's message suggests that the kitchen is transforming into a place that needs to be efficient, but also beautiful.

The June 1953 (Figure 38) ad illustrates a kitchen similar to Julia Child's kitchen, which is now on display at the Smithsonian Institute (Figure 40). The advertisement states "If you are a woman who makes an art of cooking, here's the kitchen for you. Its wealth of finger-tip conveniences and fresh, colorful decorative ideas will make every hour spent in it more pleasant, more productive."[331] This kitchen has fresh food sitting out as if the cook is in the middle of preparing the day's meals. A greenhouse is attached over the sink where a window would normally be. Pots and pans hang from the ceiling. One wall has antique cooking utensils proudly displayed along with a bookcase filled with cookbooks. There is a moveable island with a stool in the kitchen's center. The floor is covered in Armstrong Linotile in decorative patterns, and the cabinets are wood. There are chairs with attached serving trays that can be used as a place to eat or to watch as the housewife prepares food. The kitchen seems to welcome guests either to watch or help with meal preparation. This indicates that cooking has now been elevated to an art and something to enjoy with both friends and family. Meal preparation is no longer drudgery.

The final ad, which is for Spicewood cabinets, is from June 1961[332] (Figure 39). The ad says that the kitchen "can be personally planned just for you," and that "Sculptured Spicewood has a glowing beauty that adds gracious warmth and a touch of elegance to any

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[330] American Gas Corporation, 130.

[331] Armstrong Flooring Company, "Planned for a lady who loves to cook," *House Beautiful*, June 1953: 8.

[332] Ibid., 8.

home." A woman, who looks a lot like June Cleaver, is standing in the kitchen wearing an apron and smiling. The scene seems to say that the woman of the house is ready for anything or anyone her husband brings home; even a surprise guest would be welcomed into the warmth this home kitchen.

The cabinets are wood that contrasts with wallpaper, or possibly tile, used on the back splash. The countertops have pots and pans spread around, and the counter bar is set for dinner, complete with placemats, napkins, napkin rings, and wine. The stove, dishwasher, and refrigerator are all built-ins and have front panels of the same wood used for the cabinets. This gives the kitchen a very warm look and adds to its beauty of the kitchen. The large window is covered with white wood shutters.

Article and Illustration Data

Two of the three articles describe kitchen themes in terms of cultural styles. The article from the May 1947 issue (Figure 41) is entitled "Kitchens that needn't look clinical."[333] The text and photos in the article describe multiple kitchens. All of them are colorful and use a variety of textures showing farmhouse, provincial, decorator, modern, and typical 1950s kitchen themes. They all have a "lived in," homey feeling, with tables set, ready for the family dinner, and other items such as towels, plants, fruit baskets, and small appliances displayed. The kitchen seems to be both useful and decorative. The addition of wallpaper and window treatments gives the kitchens a decorative feel. The cabinets are painted or stained wood or white metal. Small floral patterns are used in wallpaper designs and curtains in several of the kitchens, and a large floral design on yellow background

[333] Charlotte Conway, "Kitchens needn't look Clinical," *House Beautiful*, May 1947: 126-131, 220.

appears in another kitchen, shown in three pictures. Unique ceiling treatments using parallel wood beams or wood squares are evident in several kitchens – something not done in prior periods. Also new are stainless steel countertops and functional items such as slots for trays beneath a chopping block and serving board, out-of-the-way niches for a telephone and radio, and a planning desk. The author of this article describes the importance of the kitchen during this period, "The kitchen with eye appeal is a sign of our times, a significant indication of a change in our basic ideas of how we want to live."[334]

The text describes kitchens as over-sized, but with working areas that are compact and efficient with a "pleasant atmosphere." The articles from this period describe the kitchen in terms of decor and pleasantness. The following quote reinforces this thought:

> "… 'sooner or later everybody ends up in the kitchen.' And that applies to little tots, to teenagers, to adult friends who drop in for an evening of bridge. Basically, the change is one of social concept, evidence of the unpretentious living most of us prefer these days. We now see the kitchen as a living and entertaining room as well as a workshop, entitled to as thoughtful a decorative scheme as we have long given to the rest of the house."[335]

The kitchen grew in size and popularity; this is where people congregated and felt at ease and were comfortable. Efficiency increased with new devices. A more pleasant décor, provides more "agreeable surroundings" to work in. In past articles the word "drudgery" was prevalent in many descriptions of what it felt like working in the kitchen; that has now been replaced by new ideas about working in a pleasant kitchen. Terms such as, "well-

[334] Ibid., 126.

[335] Ibid.

being" has been redefined to include a psychological and emotional component towards the kitchen.

The October 1959[336] (Figure 42) photos and article are of an open concept home. The kitchen is completely open to the living room and dining room with only a four-foot high partition between the spaces. The text describes a well-thought-out plan where the kitchen is within view of guests but still conceals items on the countertops from view.

The final article and photo from March 1965[337] (Figure 43) is a French provincial kitchen. The photos of the kitchen show wood cabinets with turnings, carvings, and many places for cookbooks, flowers, food, pots, and pans that are decoratively displayed. The dishwasher resembles built-in furniture, with a front panel of wood matching the wood cabinets. A corner of the kitchen has a small table for two. The wall above the table has flowers, pictures, and decorative items. Fresh bread is sitting out as if it just came out of the oven. The back splash is white with a row of blue and white decorative tile behind the sink to provide some color. The face of the cabinets in front of the sink has white woven reed panel and decorative carved wood trim is used there and above the sink. The floor is wood and some of the walls are brick painted white. There is a brick arch above the stove to give this area old-world charm.

The text of the article describes how the owners used unmatched pieces to give the kitchen a more "individual" appearance. Some of those pieces are a marble-topped table from a French butcher shop. The panetiére (or cupboard for bread storage) and the white and blue china come from a Normandy chateau. The sub-heading for the article reads:

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[336] *House Beautiful*, October 1959: 245, 298.

[337] "Provincial Kitchen," *House Beautiful*, March 1965: 178-181.

"inspirational climate for a woman who loves to bake." The homeowner enforces this by saying that being in her kitchen is "a wonderfully inspirational working climate."[338] The author never mentions efficiency or convenience of appliances or arrangements; instead, the feeling is of enjoyment in the surroundings – a place to share with family and friends.

In summary, the kitchens from the Baby Boomer Generation show the most dramatic changes; these include more decorative detail, increased size, and opening up of the space for family and friends. Texture and colors are more dynamic and are mixed together to provide atmosphere. Efficiency and convenience is provided with the use of new small appliances that were often displayed on the counters. There is an increased use of personal items that hold significant family meanings. They are also being used for aesthetic reasons. While the objective of the advertisements is to sell kitchen equipment, they are also selling a lifestyle, one with family and friends invited into the kitchen. Custom designs painted on the walls might also indicate the ethnicity of the kitchen owner. Overall, all the kitchens demonstrate an increase in warmth for both family and friends.

[338] Ibid.,178-181.

Chapter 5

CONCLUSIONS

> "More than any other room in the house, the kitchen symbolizes the best of family life, engendering memories of warmth, comforting smells, and family celebrations. The kitchen is the heart of the home and gives meaning to family life."[339]

The research demonstrates that between 1901 and 1964 the meaning of the kitchen evolved from the "closest thing to hell on earth"[340] to "the warmest room in the house."[341] The kitchen's importance in a home currently transcends its mere function as a place to cook and eat. The kitchen has always touched all senses but did so more acutely at the beginning of the twentieth century; at the time the smell, heat or cold of the environment, long hours working over a stove, all made for an unbearable working atmosphere.

This thesis has drawn from the data of the *House Beautiful* magazine, domestic advisors and generational ideals of the periods. It has looked beyond the purely cultural, political and economic influences upon kitchen design. Most importantly, this research has also looked at the intangible emotional elements that have also contributed to the kitchen becoming the warmest room in the house.

What follows are the research question's listed on page 4, and answers revealed by this thesis.

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[339] Carilse, Nasardinov, Pustz, 3.

[340] Gdula, 4.

[341] Ibid.

How has the meaning of the kitchen evolved over time?

The kitchen at the turn of the century was located in the back of the home as far away from family and social activities as possible. It had various rooms attached helping to disseminate the odors and hide the servants. This idea of hiding the kitchen matched its lack of appeal. The kitchen was sterile looking and feeling environment. The size of the kitchen was smaller compared to the Victorian era kitchens. This reduction occurred due to lack of servants, new approaches to sanitation, and the effeciency movement, all of which made the home smaller and more affordable. During the first part of the twentieth century, the kitchen was clearly a place for work - not socialization, and not family activities.

The Silent Generation is the transitional period in the evolution of the kitchen. Advertisements of home products now encouraged the woman's new buying and decision-making power. Women are depicted in the advertisements; and the kitchen was beginning to take on a warm homey feeling with color and decorative items, for example, frilly curtains. Americans were grappling with shifting cultural values and a politicized economy, where gender was manipulated from all angles to serve economic interests.

Color was making an impact in all things "kitchen" from cabinets to utensils; all were produced with bright, friendly colors. With attention paid to the kitchen's color, decorative, personal, and culturally specific items started appearing.

The Baby Boomer Generation brings dramatic changes to the floor plans of the kitchen with the family and social activities taking over the kitchen. The kitchen is open with no barriers between family space and kitchen space. Plans indicate that the entrance of the home is closely associated with the location of the kitchen. It is during this period that we see kitchens taking center stage for all family and social activities.

When has it changed most noticeably?

During the Silent Generation, the women of the household were leaving the home for factory positions to help with the war effort. This, coupled with the passing of the Nineteenth Amendment, which gave women the right to vote, created a new and powerful buying group. Women as a cohort group possessed a new purchasing power of which advertisers and retailers took notice. A shift occurred as to the role the kitchen played in family life.

The physical and emotional aspects of the kitchen were in transition during this period, and small changes took place in its physical appearance. The kitchen's layout and arrangement of features within the space started to change, in an effort to increase efficiency. These new modern layouts reflected the use of the cooking triangle such as the U-shaped kitchen. The eat-in kitchen was starting to be represented. More decorative and personal items appeared; for example curtains were now more decorative in nature. The formerly white tile walls were now painted or wall papered. The kitchen was becoming the center of the household.

What caused the meaning to change?

During the Silent Generation, the idea of "emotional well-being" appeared in the literature. Family life was now the key to the kitchen's function. The two key advisors of this period were Lillian Gilbreth and Emily Post. Both wrote about the psychological health and well-being of individuals and how the environment affected both.

During this period, Lillian Gilbreth, industrial psychologist, was researching time and motion studies. These studies focused on the idea of making the kitchen a more

comfortable, and more pleasurable environment for the woman of the home. By providing housewives comfort and efficiency, Gilbreth promoted a new room in which the family could spend social time with mom. As a result, the kitchen started to show increased color, and decoration through materials used and selected, which in turn created psychological warmth. More attention was being paid to the psychological significance that the atmosphere played on the emotional well-being of the individually and of the family unit.

Who caused the meaning to change?

Every generation has had political, social and generational factors that have influenced changes in the kitchen, but the driving factor has always been the women of the household.

During the GI Generation, women's influence over the decisions surrounding the home, and the kitchen in particular, started with the passing of the 19th Amendment. By giving women the right to vote, it provided them with more power in decision making for the family. Later in the 1920s, consumerism played a big role in significant changes in the physical items available for the women of the house.

It was also during this period that domestic advisors were speaking out regarding scientific and industrialized methods for keeping the kitchen cleaner, safer, and more efficient for the well-being of the family. Christine Frederick broke down the steps needed to provide the women with standard methods to achieve these goals.

The Hoosier cabinet was at center stage for the period. It provided the storage space, and helped with efficient meal preparation. The cabinet incorporated the ideas of

Catharine Beecher, from the previous era, and Christine Frederick's time saving devices, thus helping the women with their daily activities.

Towards the end of this period, women were finding work due to the Second World War. This is a turbulent time in history and a transitional time for the kitchen. At first glance, few physical changes appeared in the kitchen, due to the economic strife and wartime up-heavals. By the end of the period, as indicated by the articles, advertisements, and domestic advice, women were returning - and were encouraged to return - to the home, and to the kitchen, and family rearing.

It is during the Baby Boomer Generation we observe the mother spending more time in the kitchen with family and friends. One main factor that contributed to this change was the walls being removed and the living room being transformed into the new "family living space". The members of the Baby Boomer Generation, the largest generational group in history, spent extensive time with their mothers in this new living area.

The matrix called, "Changes in Kitchen Design 1901-1964 / Intersection of Generational Theory, Social History and Material Culture" summarizes the findings related to these four research questions. See next page.

CHANGES IN KITCHEN DESIGN 1901-1964 / Intersection of Generational Theory, Social History and Material Culture						
	Plan	**Furnishings**	**Components Kitchen**	**Type of Work Performed**	**Material Finishes**	**Decorative Elements**
GI GENERATION (1901-1924)	porch/back entry attached dining room pantry small foot print stairs	towel bar pots, pans shelves/open	freestanding range cookstove gas/oil icebox freestanding sink Hoosier cabinets glass front cabinets opaque glass counters floors	Prepare food clean cook	white tile concrete floor wood floor brick floors monolith floor linoleum glass rubber composite	clock calendar
SILENT GENERATION (1924-1945)	pantry ice box attached dining room small foot print stairs solid walls transition to half walls pass-throughs	decorative display of china pot/utensils plants decorative curtains glass cabinet door radio upholstered furniture	dishwasher range gas electric refrigerator fitted sink stand alone cabinets /fitted at end fridge moved into kitchen new kitchen layout color cabinets color appliances garbage disposal eat in kitchen metal cabinet fluorescent lights dado/wainscotting	prepare clean care for children care for family	linoleum linowall metal cabinets wood cabinets colored surface	decorative printed curtains accessories dishes flowers carpet runners
BABY BOOMER (1946-1964)	pass through kitchen incorporated into living area seating in kitchen open floor plan kitchen triangle	greenhouse large windows	electric dishwasher electric refrigerator built in refrigerator fitted cabinets freezers self cleaning oven linotile	socialize entertain	wood cabinets (carved) linoleum chrome synthetics material wood wall paper paint tile wallpaper	plants shelf decorative plates arranged collections of objects

(Figure 44)

This chart (Figure 44) only tells part of the story of the kitchen evolution between 1901 and 1964. Determining why individuals become attached to the kitchen, as a place, requires looking at an additional set of factors – namely the phenomenological factors. Phenomenology seeks to record the intangible or sensory. For this study, phenomenology focuses on the meanings and experiences of places via a descriptive, qualitative discovery of

things from the researcher's individual perspective. It digs deeply into the nature of humanity and considers "being-in-the-world" a fundamental, irreducible essence—so that place is an inseparable part of existence.[342] Hence, the environment is an integral structure essential for human psychological existence and well-being.

To determine this required analyzing the text of the *House Beautiful* to understand the intangible elements that create feelings within the users. Looking at verbs, nouns, and adjectives, as well as references to personal items and people (the kitchen users) tells another story entirely.

This involved selecting one key article from each generation under consideration and documenting that in chart form. Each chart and a discussion follows. See next page.

[342] Frederick Wetz, Kathy Charmaz, Linda McMullen, Ruthellen Josselson, Rosemary Anderson, Emalinda McSpadden, 3-6.

GI Generation 1901-1925 / Phenomenology				
Isabel McDougal, "An Ideal Kitchen." *House Beautiful*, December 1903: 27-32.				
Verb	Noun	Adjectives	Personal Items	People
prepare food do laundry serve communicate revolve preserve stretch mend	maid's sitting room dining room living room lockers family gathering room cupboards woolen rags Pullman car kitchen yacht's galley laboratory (2) gas/coal ranges window folding door tubs oil cloth clothes horse iron holds bosom boards coal cellar fish/cauliflower waffles/griddle cake closets cleanliness surgery hearth window molding insects floor marble monolith dishes/china strainers refrigerator crocks bowls sink platters glass partition rubber matts pantry linen health & well-being French walnut Light & air Ambient atmosphere centre stage	Specialized spacious small & compact small & spotless cleanliness picturesque pleasant air of homey comfort dainty sunny well appointed roomy humble not imitation attractive large agreeable temple like scientific shining immaculate inviting glamorous enchanting	Utensils pretty chromos curtains rocking chairs shelf of books clock blue & white spice jars calendar	Mother servant mistress cook men-folk patron priestess great-grandma

(Figure 45)

The GI Generation's Isabel McDougal has written "An ideal Kitchen" in *House Beautiful* 1903 magazine. This article first questions: is the kitchen simply and purely a place for preparing food? It goes on to provide a brief history of the kitchen's past (when considered a living room, a family gathering place where the mother did her work) to the present, and then imagines the future.

A lengthy description of the kitchen ensues. It is evident through the words and phrases that the kitchen is a place for scientific cleanliness that is small, spotless, and efficient. It is not a place where the woman of the house will dine. The article presents little evidence showing the kitchen to be anything other than a place for cooking, cleaning, and storage. Described as "a temple" it conveys the idea that cleanliness is next to godliness. Nevertheless, the article refers to ways in which a servant might make this work space more tolerable, range from "pretty chromos" on the wall to the inclusion of a rocking chair, to a shelf of books. These touches explain why this kitchen is all described as having a "pleasant air of homey comfort," and being sunny, attractive, and inviting.

Descriptions of this kitchen correspond to the advice literature of the time. Remember that Christine Frederick tested domestic tasks in her Applecroft kitchen coming up with the single most efficient way to perform food preparation. Her ideals promoted a small compact efficient kitchen layout, with two separate zones for food cleanup and food preparation. By creating these step-saving methods, time in the kitchen was kept to a minimum by using the correct equipment and organizing it more efficiently.

Silent Generation 1925-1945 / Phenomenology				
Harriet Gillespie, "Kitchen and Bathroom Equipment: The Modern Housewife Realizes the Value in Keeping Her Home up to a High Standard of Technical Perfection." *House Beautiful*, February 1927: 156,157, 204.				
Verb	Noun	Adjective	Personal/Items	People
turn work into play wave a magic want spring out facilitate glow enamored cast such a spell call up spirits exorcise drudgery	household equipment linoleum appliances new inventions romance mystery joy "iceless icebox" satisfaction new fittings efficiency well-being enjoyment order conveniences health cabinet adventure decrease size range marvel of engineering decreasing size discriminating taste high standards economy new device field of operation dining alcove refrigerator dish closet divers cupboard four-burner gas range two-burner folding gas stove broiling & baking ovens metal sink jellies & preserves servant problem single units combined units relief from drudgery center of stage technical perfection money well earned money spent	easy most important room in the house adequate up to the minute enchanting delectable alluring spic and space adorable well-arranged model up-to-date anti-drudgery thrilling beauty labor saving glamorous incomparable adventure small compact easy fit cabinet lined within reach	zinc covered table milk tickets high working stool small change household budget food chart	modern woman with discriminating taste family homemaker progressive housewife

(Figure 46)

The article "Kitchen and Bathroom Equipment: The Modern Housewife Realizes the Value of Keeping Her Home up to a High Standard of Technical Perfection" published in *House Beautiful*, 1927 is an excellent example of the kitchen ideals espoused by domestic advisors of the Silent Generation and contrasts with the picture of the GI Generation

kitchen. The article describes a continuing focus on kitchen efficiency, but it clearly does not reflect the sterile, stop-watch efficiency of the GI generation. The efficiency portrayed in the article includes an emotionally satisfying dimension. The article portrays the kitchen as a glamorous setting with new inventions having magical qualities. These include the "iceless" icebox, enchanting new fittings, along with a "host of conveniences, ready to spring out as if by magic to do her bidding." Adjectives such as enchanting, delectable, and alluring – suggest that the kitchen is the modern housewife's lover. The inventions are described as being so efficient, it is as if the housewife waved a magic wand to exorcise drudgery. Housework is depicted as play and the housewife is described as glowing with pleasant expectancy. The article leaves the reader feeling excited about the prospect of working in the kitchen. The article speaks of how the kitchen "delights the heart" of the house keeper, and "satisfies the soul." Clearly the kitchen's layout and function had not changed. What did change was the attitude towards it, and how it promotes well-being, beauty, order, and health.

Likewise, the home economist of the period, Lillian Gilbreth wrote about her understanding of individual psychological differences, and environmental influences that allowed her to stress "personal expression," "satisfaction," and "individuality," which created a positive argument for efficiency. This in turn created an emotionally warm kitchen environment for the family, and specially the children, who started entering the kitchen to be with mom.

Baby Boomer Generation 1946-1964 / Phenomenology				
"The Party Kitchen." *House Beautiful*, March 1965: 180-181.				
Verb	Noun	Adjective	Personal/Items	People
swing out nest entertain dine engineering	Centerpiece no range cooking appliances hi fi system lighting controls décor fireplace heat festivity buffet table porch deck cabinets bar stools bar sink hearth chafing dish oven toaster counter range coffee maker fry pan bar supplies radiates heat peace privacy minimum effort	most unusual heavy duty portable original extraordinary functional for-fun simple-to-stage bright sunny midnight blue decorative hospitable tiled filtering easy radiates heat peace privacy minimum effort laden	Korean beads clock face objects mural Italian water jar	Sculptor designers member of party guests friends bar tender chef host

(Figure 47)

As delightful as the previous kitchen might have been it pales but comparison with that of the Baby Boomer Generation. In the article published in 1965 *House Beautiful* called the "Party Kitchen" the owner, a sculptor and a wall paper designer, wanted a kitchen to entertain his friends and to get away from everyday stressors. Not only is this striking since the "homemaker" is male, but the kitchen, or "party room" lacks the traditional stove. Instead Jack Denst uses counter top appliances plugged to a heavy-duty power strip to cook food and serve his guests. The kitchen design reflects his personality and artistic abilities. These include original "for fun" designs like his own painted wall mural, or the swing-out contraption that facilitates dining on the porch. The whole idea of his kitchen is

entertaining, relaxing with his guests while he prepares a meal. A "showman," he is both entertainer and guest at his own party.

Russel and Mary Wright's ideal kitchen is similar. Their kitchen is the entertainment area of the home where family friends are invited in to help with the meal. The kitchen itself is convenient and easy to use allowing access for multiple people. It has relaxed seating areas within the kitchen. What is most intriguing is that both Wright and Denst are male designers. This idea of bringing "yourself" into the kitchen is a true representation of this period. They are bringing in their personal and work interests, i.e. the mural and the kitchenware designs, within the confines of the kitchen. This is very much in line with the Wright's ideas of the kitchen as based on the ideals of the family or individual. It should be personal.

By considering phenomenology and place attachment, it is possible to answer the final research question.

Lastly, why has the kitchen changed?

It has changed with the demographics. Each generation has a certain set of values that influence its environment. It has changed because of the theorists of the day, such as the advisors who counseled those generations over the decades. It has changed because of the evolution of material culture, i.e. the plans, furnishings, components of the kitchen, material finishes, and the decorative elements. It has changed because the feelings towards the kitchen have evolved and changed over time.

In addition to tracing the impact that technological, societal, and cultural events played in the evolution of the modern kitchen, this thesis chronicles how people gradually

became more emotionally attached to the kitchen and how that attachment in-turn influenced the design and the activities conducted in the kitchen. The thesis describes how during the Silent generation the housewife became more emotionally attached to the kitchen. During this same period she started to bring children into the kitchen. Thus, the kitchen became the place where children learned from their primary caretaker to cope, strive to be better, and move forward with life. As a result, for many Baby Boomers the kitchen evolved into a place with strong emotional attachment, where they find comfort and security from a hectic and chaotic life. As the emotional connection to the kitchen grew, this influenced the activities and design of the kitchen layout. Specifically, this researcher documented the progression of the kitchen from being a lonely, small place where the only activities conducted by the housewife were cooking and cleaning, to a large open place integrated into the social gatherings of family and friends.

Future Implications

According the U.S. Census Bureau, the median square footage for a home in the United has steadily increased from 1973 from 1,525 square feet to 2,169 in 2010 an increase of 17.4% in 27 years.[343] The size of the American kitchen has increased by 215% from 1950 to 2004.[344] Obviously, the kitchen remains an important room. The correlation between the growth of the home and in particular the kitchen size and emotional attachment has been an item addressed by this thesis. Many factors have contributed to the size, layout and overall

[343] U.S. Census Bureau, U.S. Census Bureau, Statistical Abstract of the United States: 1970 (Washington, DC, 1970); <http://www.census.gov/compendia/statab/>.

[344] Wolfgang Preiser, *Universal Design Hnadbook*. McGraw-Hill Professional, 2010.

functions of the kitchen, but place attachment and attachment theory address the intangible elements that – beyond the physical – make a house a home.

What might a designer gather from this research? Future studies need to be centered on finding the psychological reasons for design choices. Design must move beyond the concrete to look at the intangibles. For designers place attachment and attachment theory could be very valuable. Both may help them answer such questions as: Why do individuals choose certain homes? What surroundings provide comfort and emotional security? Understanding the psychology of why individuals choose certain environments would enable designers to create an emotionally inspiring place.

"Be it ever so humble, there's no place like home."
John Howard Payne

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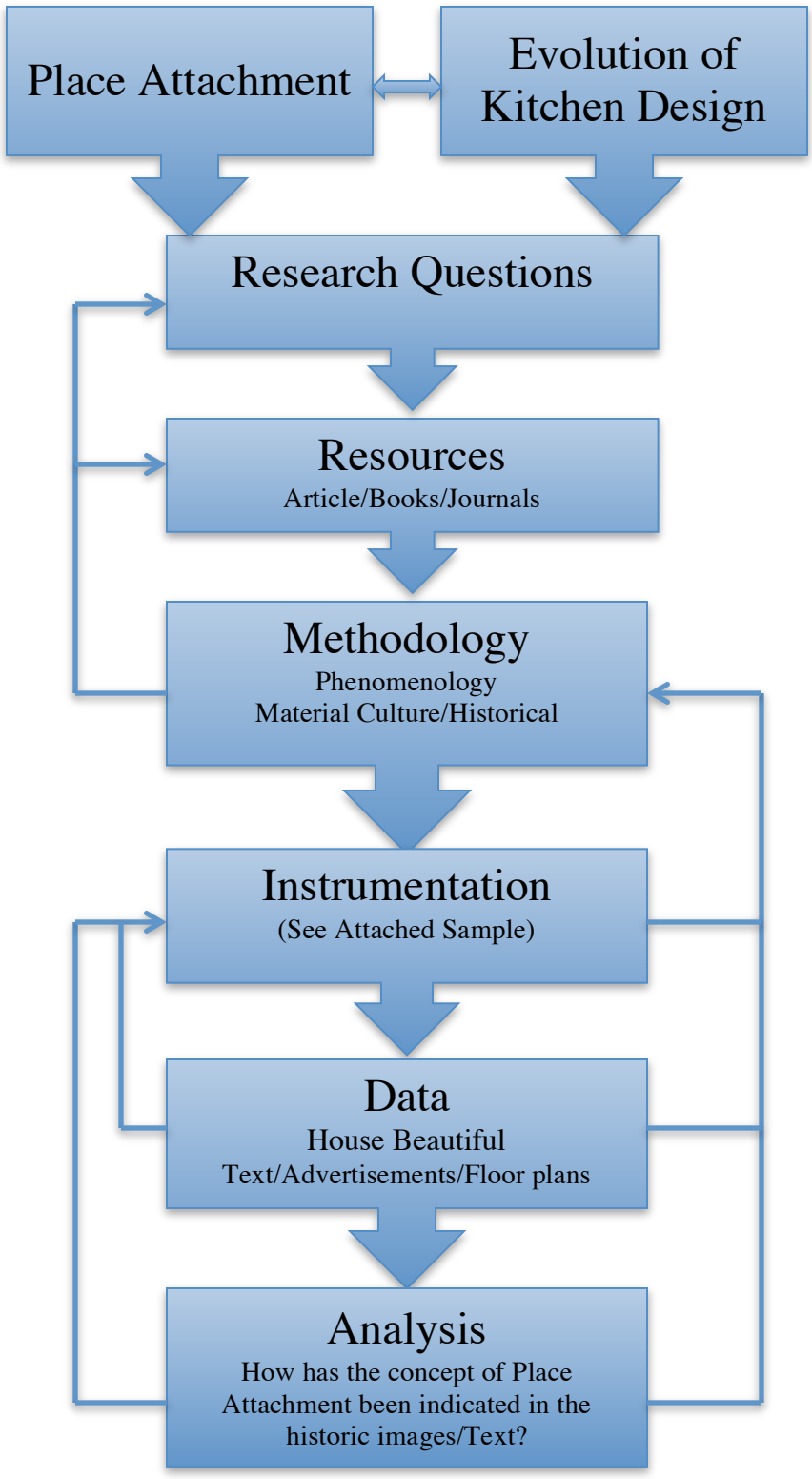


Figure 1: Research Design, Toni J. Tassell, June 2013.

House Beautiful			
VOL.	DATE	PAGE	○ Article/Photo ○ Advertisement ○ Floor Plan
Title:			
Historical/Material Culture			
BACKGROUND VISUAL: Ceiling N.Wall S.Wall E.Wall WWall			Floor Door(s) Window(s) Other
BACKGROUND TEXT: Ceiling N.Wall S.Wall E.Wall W.Wall			Floor Door(s) Window(s) Other
MIDDLEGROUND VISUAL: Cabinets Appliances Moveable Furniture Drapery			Floor Covering Lighting Other
MIDDLEGROUND TEXT: Cabinets Appliances Moveable Furniture Drapery			Floor Covering Lighting Other
FOREGROUND VISUAL: Plants Pictures Objects (decorative) Objects (functional)			Prized Possessions Other Pets
FOREGROUND TEXT Plants Pictures Objects (decorative)			Prized Possessions Other Objects (functional)
PLAN:			
Sq. Ft.			Appliance IN/OUT
Open/Closed			Pantry
Cooking Triangle			Butler
Island			Style
PLACE ATTACHMENT / Phenomenological			
WORDS/TEXT			
INTANGIABLES			

Figure 2: Sample Documentation Instrument, Toni J. Tassell, June 2013.

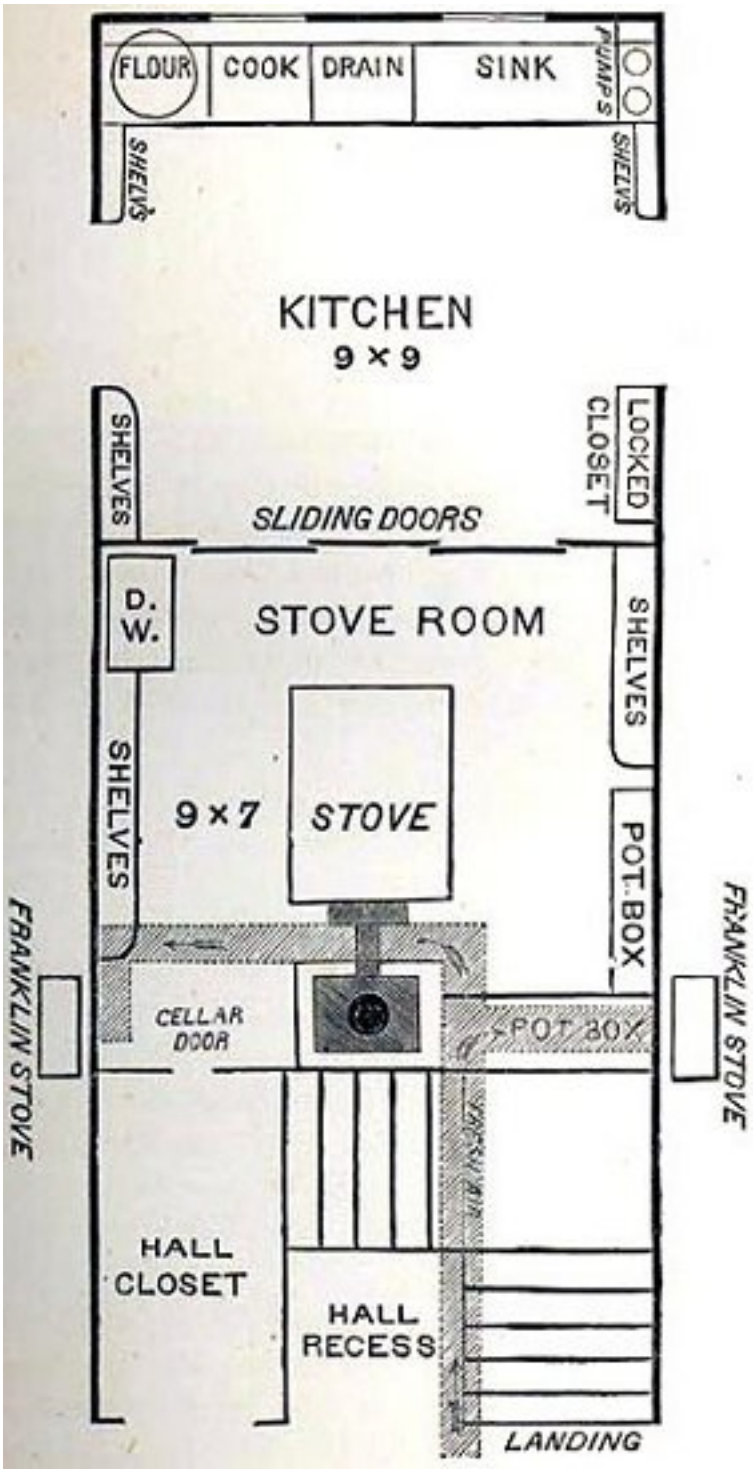


Figure 3: Catharine Beecher, *A Treatise on Domestic Economy.* [New York 1841]: Source Book Press, 1970, 31.

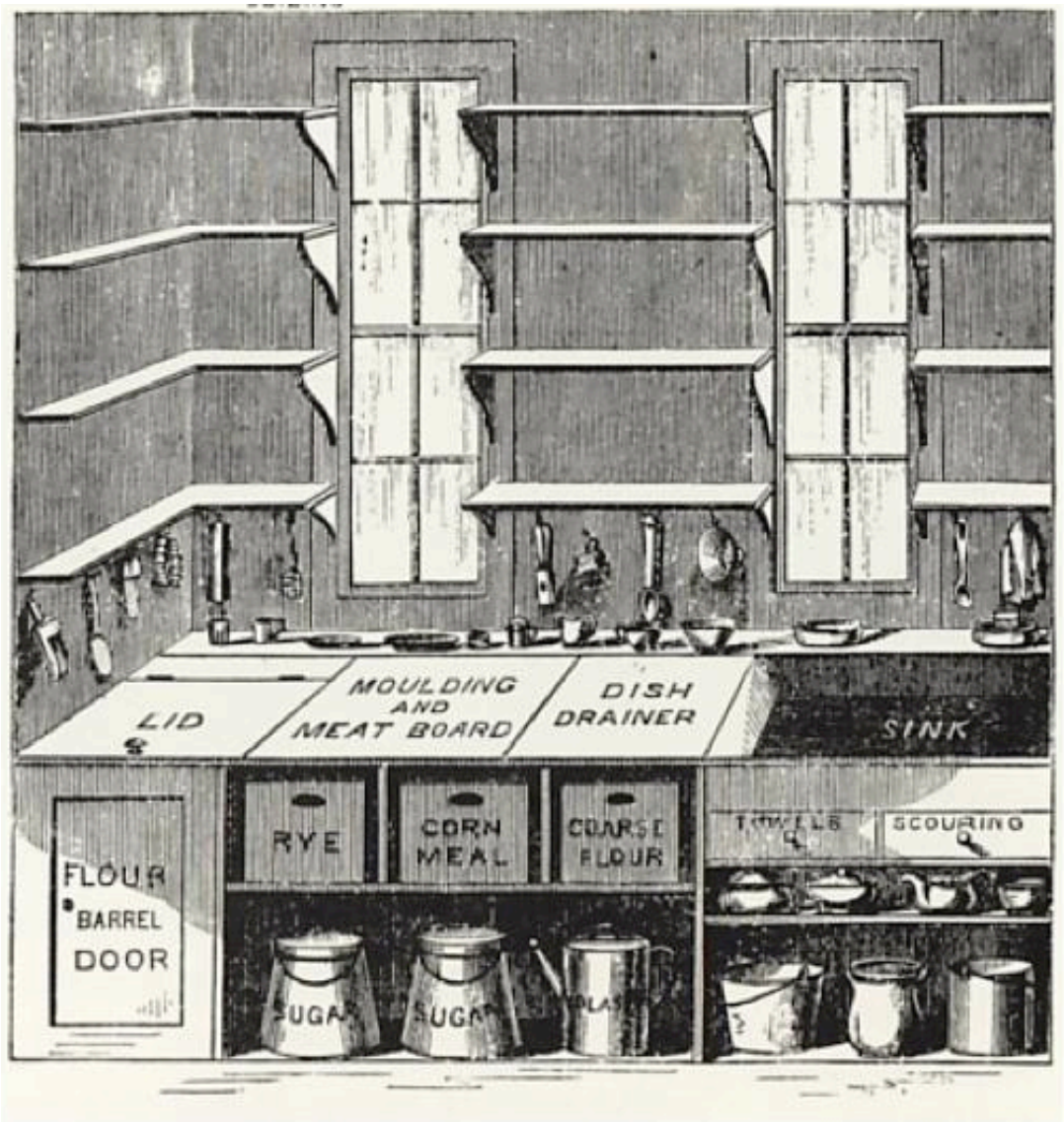


Figure 4: Catharine Esther Beecher, *Treatise on Domestic Economy*. [New York 1841]: Source Book Press, 1970, 32.

Mrs. Christine Frederick at the Preparing Table in the Kitchen of the Applecroft Experiment Station, Greenlawn, Long Island.

Figure 5: Christine Frederick, *The new housekeeping: efficiency studies in home management,* Garden City, New York: Doubleday, Page & Company, 1918, preface.

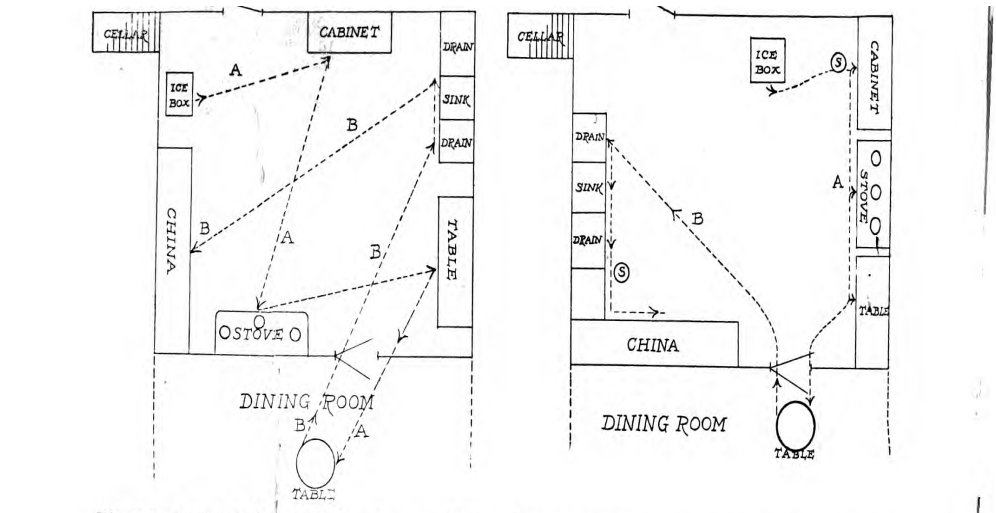


Figure 6: Christine Frederick, *The new housekeeping: efficiency studies in home management,* Garden City, New York: Doubleday, Page & Company, 1918, 22-23.

This Remarkable Photograph Shows How the

HOOSIER KITCHEN CABINET

Puts Your Work at Fingers' Ends and Saves You Miles of Steps

This is an actual photograph of window display that is being made by thousands of Hoosier agents this fall.

Highest Award, Panama-Pacific Exposition, San Francisco

5,000 Hoosier agents are now prepared to supply our latest triumph — the new Hoosier WONDER. It is $9 less than the average price of a high-grade cabinet. Yet this exclusive new model far excels the average. It is made by the same expert men and methods that have produced almost a million Hoosiers in use.

World Leaders

Hoosier leads the world in kitchen cabinets. No five makers combined can equal our sales. Nearly a million delighted women now own Hoosiers. An output like that brings down our factory cost per cabinet. So we pass on this saving to Hoosier users in the form of betterments and lower prices.

Big Surprises

The Hoosier Special, the Hoosier Beauty, the Roll-Door Hoosier and the Hoosier De Luxe have long been famous. This fall they introduce new labor-saving features. But you can get them at the old-time prices because we're making them for thousands.

The Hoosier WONDER is like them in wood, in workmanship and finish. Yet the very low price will be the biggest surprise in years.

Go to the Hoosier agent in your town and he will tell you, or write to us if you don't know his name.

Delivered for $1

5,000 Hoosier agents are authorized to deliver any Hoosier to every woman who pays $1 on the purchase price. Then to accept $1 weekly for the balance.

We give you this absolute guarantee—"*Your money back if you are not delighted.*" So why not try the Hoosier when you take no risk?

Mrs. Frederick's Book FREE

Go see the new Hoosier cabinets today. If you don't know the Hoosier agent's name, mail us a postal or the coupon. Ask for Mrs. Christine Frederick's book, "You and Your Kitchen." It discloses many valuable household helps and pictures and describes all Hoosier cabinets. We'll send you this book *postpaid, free!*

Don't delay—send *today*, before these books are gone.

FREE! Send This for Mrs. Frederick's Book

HOOSIER MFG. COMPANY
1511 Calhoun St., New Castle, Ind.

Send free, postpaid, Mrs. Christine Frederick's book and tell me where to see the Hoosier Cabinets in this town.

Name .....

Address .....

To Dealers!

Last spring our 5,000 agents sold $1,750,000 worth of Hoosier Cabinets. Yet we sell through only one agent in a town. Rival dealers constantly besiege us for the Hoosier agency, but we already have satisfactory agents in most places. Your town may be an exception. If this window doesn't appear there, an opening may exist for you. Write us now and find out.

THE HOOSIER MANUFACTURING COMPANY, 1511 Calhoun Street, NEW CASTLE, IND.

(260) BRANCH: Pacific Building, San Francisco

Figure 7: Nancy Hiller, *The Hoosier cabinet in kitchen history,* Bloomington: Indiana University Press, c. 2009, 58.

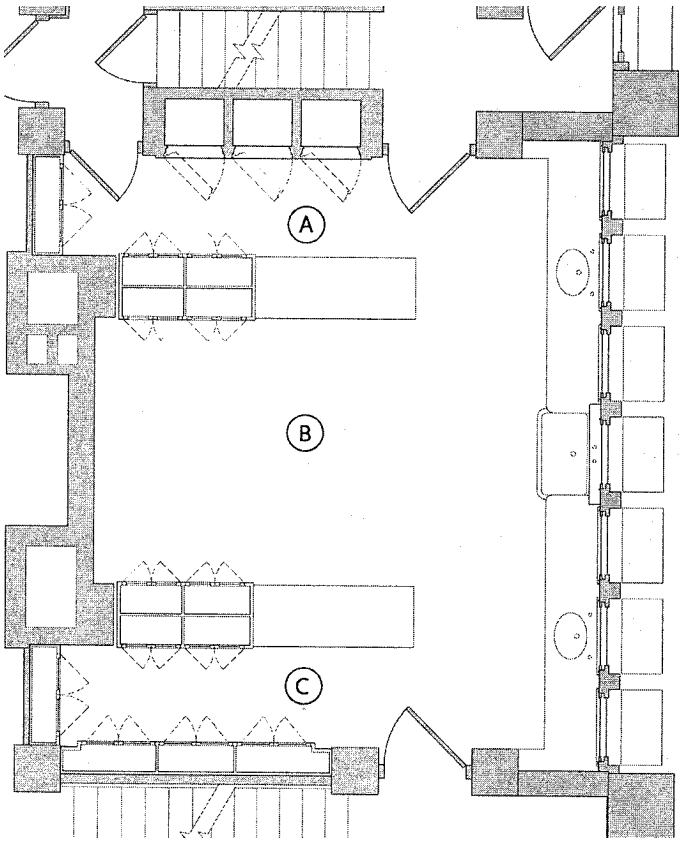


Diagram of the Martin house kitchen showing all the functions joined in one space encompassing (A) food department, (B) cooking department, (C) China department.

Figure 8: Diagram, Elizabeth Cromley, "Frank Lloyd Wright in the Kitchen," *Buildings and Landscapes* 19, no. 18-42 (Spring 2012): 27.

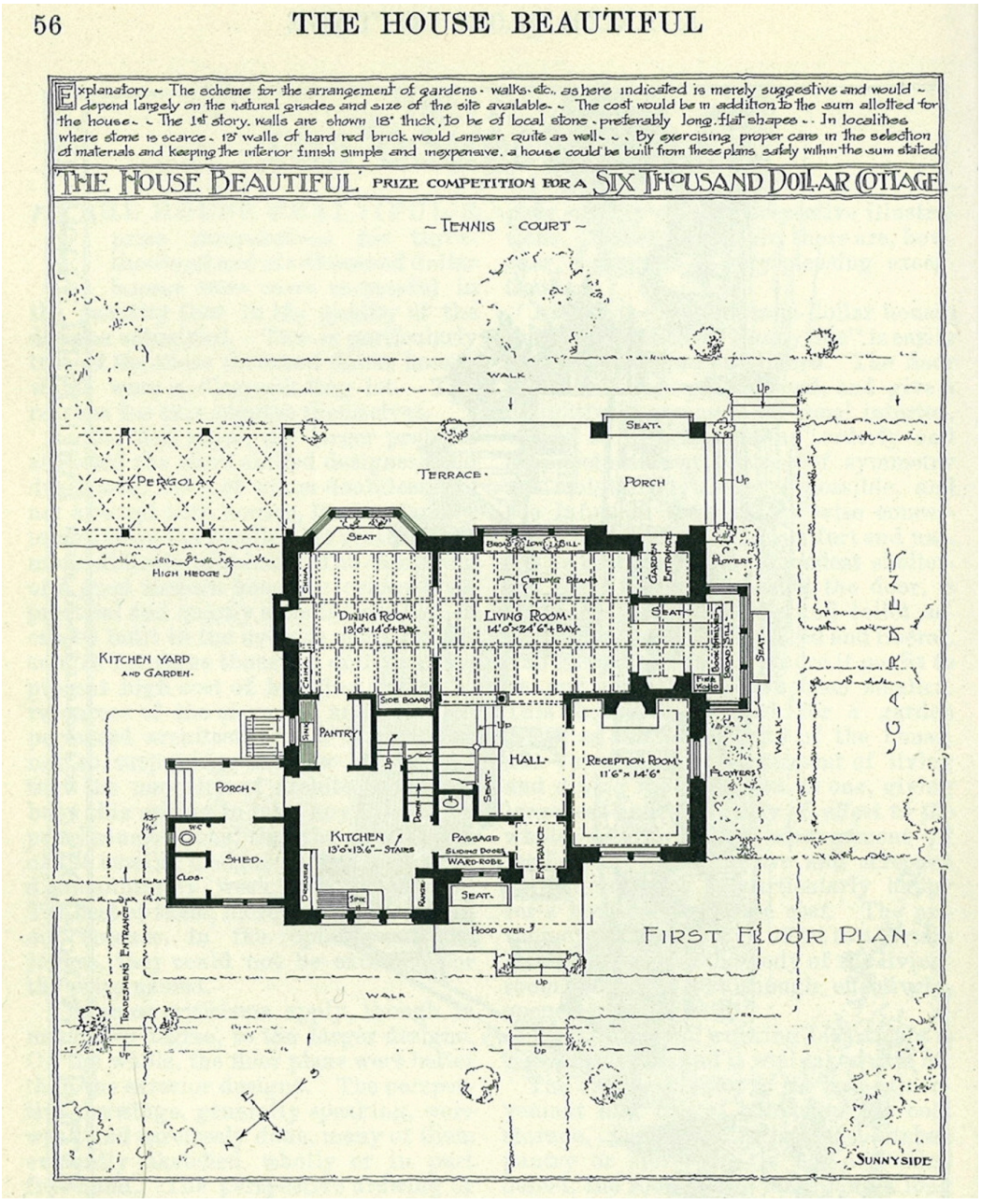


Figure 9: Floor Plan, "The House Beautiful Prize Competition for a Six thousand Dollar Cottage," *House Beautiful*, June 1902: 56.

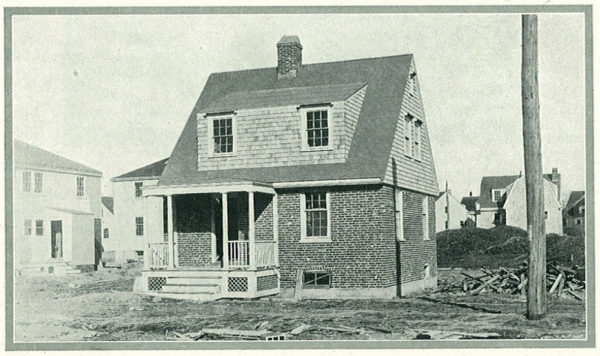
Real Homes for Uncle Sam's Nephews

Showing Intelligent and Genuine Regard for the Welfare of Those Who Will Live in These Homes

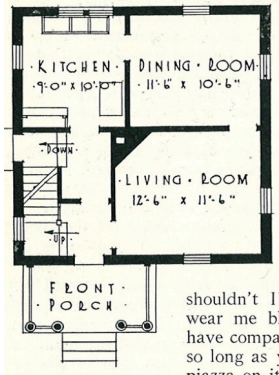
By HARRY I. SHUMWAY

ON being asked what kind of house he liked to live in, Pasquale grinned. He did not hesitate long after having assured himself that the person speaking had a friendly interest in him.

"What kinda house, boss? Bigga piazza. Ma wife and de baby and maself like to sit on de piazza after I get home nights. Sometimes I play a de mandolin and smoke de pipe. Dis a de life."



With proper planting this little five-room house will make a pretty home. The streets and sidewalks will be sizable and well laid out.



And Patrick had his notion of a home also.

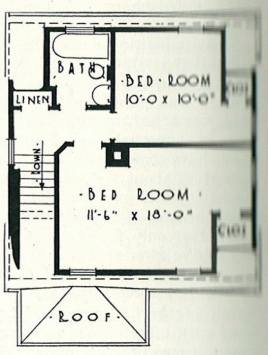
"So long as it's a good house, I'm not overly fussy. D'ye mind, once we lived in a house with a bit of a kitchen; 'twas so small I had to beg me own pardon half the time for steppin' on meself. Never again. I fancy a big kitchen. Why shouldn't I? I eat in it, except when I wear me black suit, which is when we have company. And then another thing, so long as ye ask me, put a whale of a piazza on it. On the hot nights ye can sleep on a piazza, but can ye say the same of a stoop?"

And John Smith knew what a house ought to have to suit the tenant. Perhaps he had planned a modest home of his own for the future.

"Well, I like a house not too big, where sunlight is no stranger. And a good piazza. A piazza with some size to it has a lot of uses, and a little one is only good to step on to and off from. Another thing is the kitchen. They skimp 'em sometimes. A little kitchen may be all right, but not for me."

The foregoing

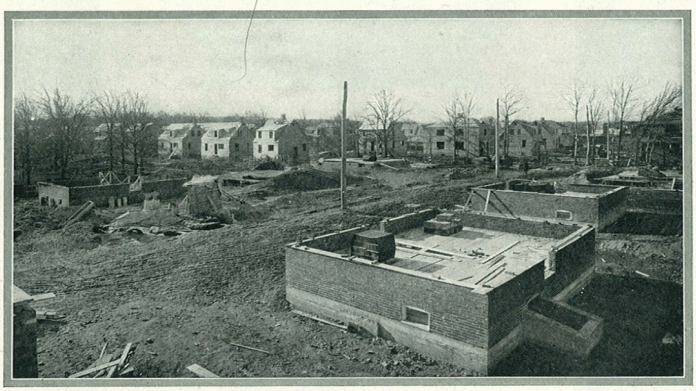
they went down to Quincy and interviewed many of the families who work for the Fore River Ship Building Corporation. The things most often mentioned desirable in a house were a large piazza and a good-sized kitchen. And a glance at the houses now going up will convince one that the requests have been amply granted.



This development is a large one and presented some difficulties at the outset in regard to location. As these houses were solely for the workers at the Fore River Plant they had of necessity to be near the works. Quincy is one of the oldest cities in the country and countless houses, mostly wooden, dot its surface. Therefore it was not the easiest problem to get a large enough section of land in the desired location.

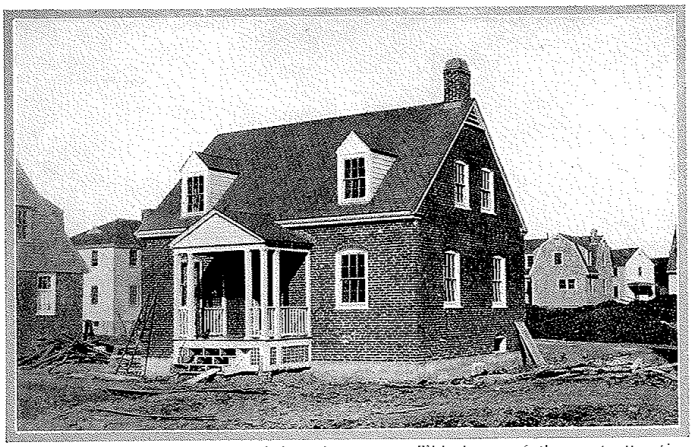
However, it was decided to buy and build upon three separate tracts of land almost equidistant to the great manufacturing plant. And from the most remote house it will not be more than a ten-minute walk from the worker's home to work.

These three sections are called the Baker Basin, River Street and

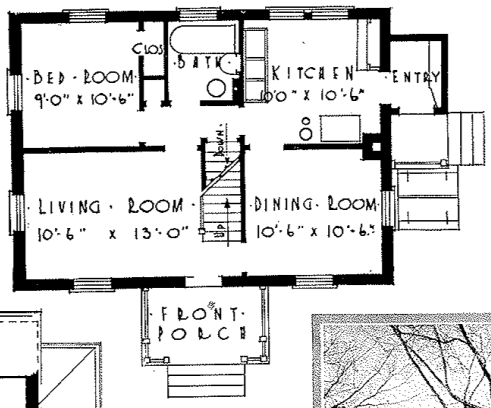


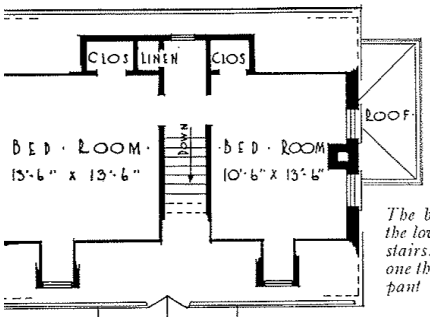
A panoramic view of one of the large tracts under construction. Note the substantial foundation work.

Figure 10: Floor Plan, Harry Shumay, "Real Homes for Uncle Sam's Nephews: Showing Intelligent Regard for the Welfare of Those Who Will Live in These Homes," *House Beuatiful*, May 1919: 294-296.

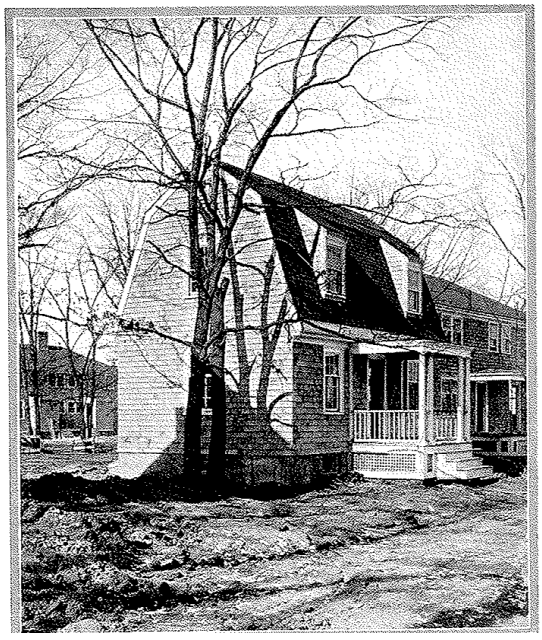


An all brick single house containing six rooms. This is one of the most attractive houses in the development and affords a splendid dwelling for the workman. There will be room for a garden in the rear.





Floor plans of house above. All the rooms in this well-arranged six-room house are of good dimensions. The bathroom is located on the lower floor instead of upstairs. A compact plan and one that will enable the occupant to take care of it with the utmost ease.



Tracts, the names derived from their ion.

ne Baker Basin group voted almost entirely wo-family houses. well situated, front- on the waters of n River Bay. Two l parks are being ed out here, owing ne intensive housing, along the water front the other facing on hington Street, the thoroughfare. The r Street and Arnold et groups are com- d of about equal bers of single and -detached houses.

all there are two dred and fifty-six llings, which will house four hundred and twenty-two lies, quite a village in itself. Should conditions make it ssary, it will be an easy matter nlarge this development in the re.

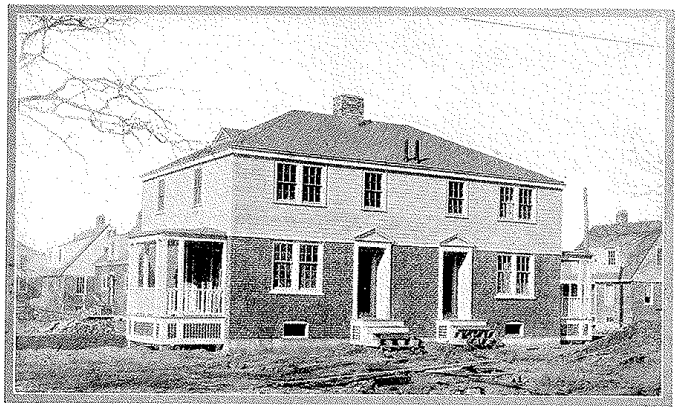
ne of the admirable features is successful effort made by the itects to guard against any tire- e effect of sameness, as is an all common fault with many housing ips. It is safe to say that every se is different from any other. the houses are so placed in re- n to one another that a most sing diversity has been obtained. here are ninety single houses, -seven two- rteen double houses and one hundred and flat houses in the whole operation. types of plans have been used, which enumerated as follows: Two types of single five-room houses; e types of single six-room houses; one type of eight-room se; one type of four-room semi-detached house; one type of five- n semi-detached house; three types of six-room semi-detached se; one type of four-room two-family house; two types of five- n two-family house.

or the present the occupants will be tenants. In the future some n may be evolved whereby the dwellers may purchase the houses, but et nothing very definite can be said of this. The rental of the houses esigned to be fair to everybody concerned. This matter has been t carefully considered, and the amount paid by the tenant will in by, and still is in some places, close quarters. Everybody likes to feel he *can* expand, even if he makes no use of the space about him. This question has been well taken care of here, as each house will have 5,000 square feet of land, enough for a garden or a garage. The government will grade and seed every lot.

The heating-plants have received careful study. Furnaces will be used with connecting pipes of special size. The pipes have been increased twenty-five per cent in diameter above the original specifications, and will keep these houses to the desired temperature regardless of the weather. Each house will be complete, ready to move into. The walls will be papered and a gas range installed. A hot-water tank is connected with the furnace and also with a gas coil, so that hot water can be had at any time. Electric fixtures are also supplied. A special fixture is installed in the kitchen, bathrooms and bedrooms. Above the light, which is of the inverted type, an extra socket is placed which permits of a flatiron being used, or an additional light.

The exterior finish of the houses is another detail which has received a

Figure 10: Floor Plan Continued.

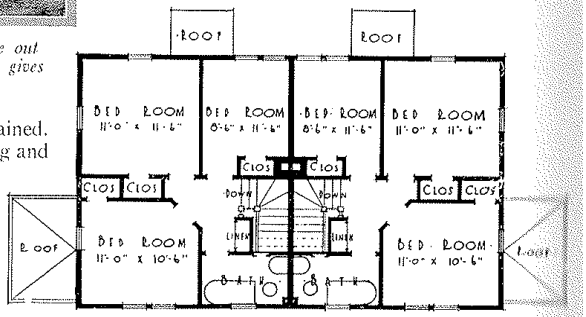


A semi-detached six-room house of brick and wood. While not as attractive outside, perhaps, as the single houses, the rooms are well arranged. The plan gives nearly as much privacy to the occupants as a single house.

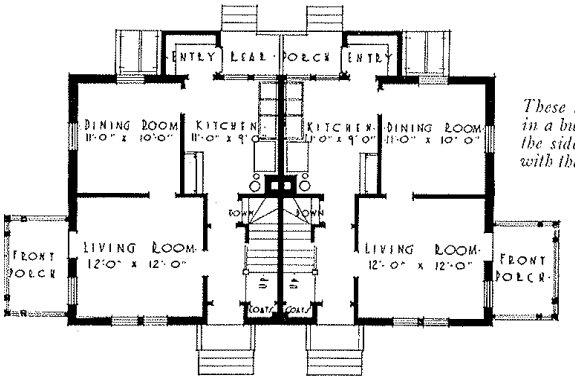
sible for this admirable housing work. Speed, intelligent planning, and still more important, a genuine regard for the wants and welfare of those who will live in these houses, make this a highly successful effort. The committee of designers in charge of the work consists of James E. McLaughlin, architect; Herbert J. Kellaway, town planner; and Ernest W. Branch, engineer. The designers have worked in close cooperation with the United States Housing Corporation in following all the standards of economy and efficiency developed by the Corporation.

Unfortunately, the pictures cannot show much more than the barest details of the buildings. The pleasing things in shrubbery and garden, which really make the attractive home, must be pictured in the imagination of the reader. It is now up to the

good deal of study. Here again a pleasing diversity has been attained. Four kinds of material have been used: shingles, clapboards, siding and brick. Asphalt shingles, in red and dull green, are used on the roofs. All shingled houses will be stained Colonial white.



These houses are as near to being separate dwellings as it is possible to make them in a building of this semi-detached type. This plan with the front porch located at the side makes it a little more of a private dwelling than the other type shown below with the porch on the front. There is good closet room here, and the arrangement all over makes it very interesting to live in.



Those of clapboard will be painted, two shades of gray being used, a warm tone and a darker one. These latter houses are to have white trim. The blinds in all cases are to be painted green, two shades being employed.

It would be next to impossible to give any description of the arrangement of rooms and so on. There are too many kinds. But all the rooms will be of good size and airy. Each one will get the sunshine at some time during the day. Bedrooms all have two windows, on different sides wherever possible.

The interior finish is of hard-wood, stained and varnished. The floors are of plain sawed oak. Soapstone sinks are used in the kitchens, with double laundry trays. The tops of the trays can be used for drain boards.

All the houses have outside cellar entrances. The foundations are entirely of cement, the walls being ten inches thick, with cement floors. There is not a wet cellar in the whole two hundred and fifty-six houses.

Wherever possible the trees, and there are many of them, have been preserved. They are of all varieties, oak, maple and elm predominating, with a liberal sprinkling of apple trees for the lucky

dwellers. Uncle Sam has done his part and done it well. He shows here that he wants everybody to be happy and healthy and prosperous.

One of the satisfying things of this big work is shown in what can be done with the small house. In looking over the many types and sizes of houses one can find, if anywhere, something to please him in that line. It is almost like a big house show. This is especially demonstrated in the several excellent examples of two-family houses, perhaps the best of which are located in the Baker Basin tract. A really pleasing two-family house is not the commonest thing in the world; in fact, the eastern part of our country shows thousands of bad examples in this kind of home. The architects seem to have taken several steps forward in working out a really good small house

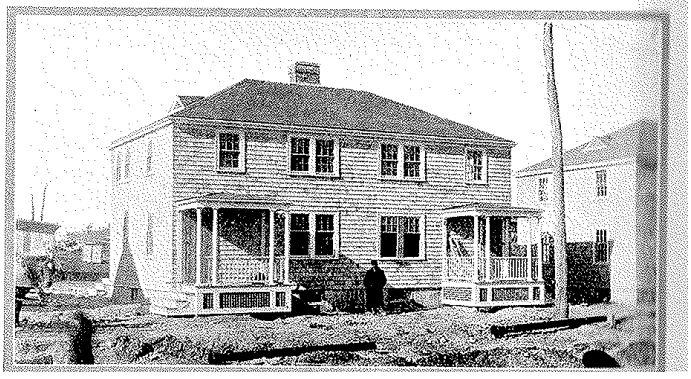


Figure 10: Floor Plan, Continued.

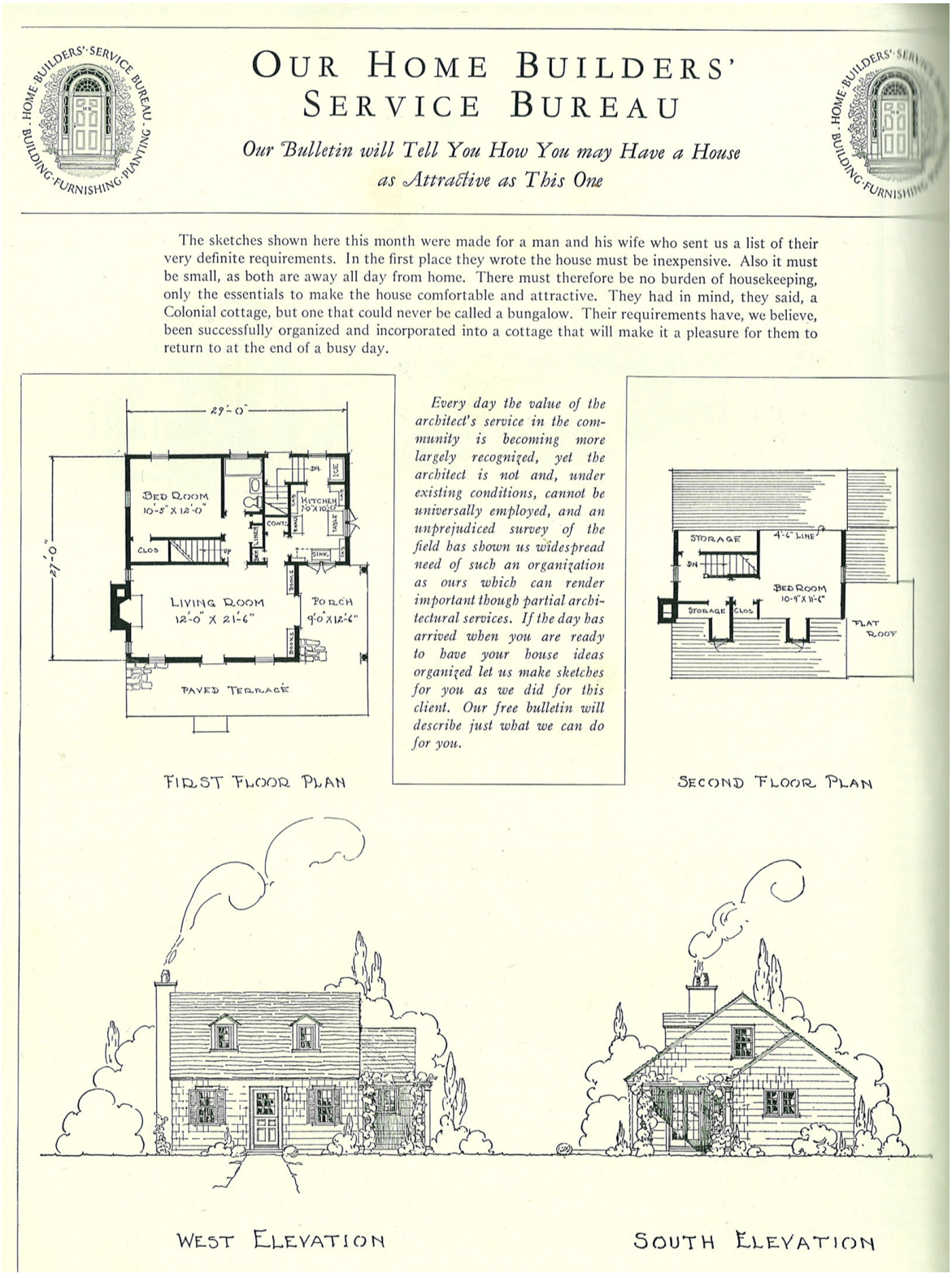


Figure 11: Floor Plan, Home Builders Service, "Our Home Builders' Service Bureau." *House Beautiful*, April 1924: 398.

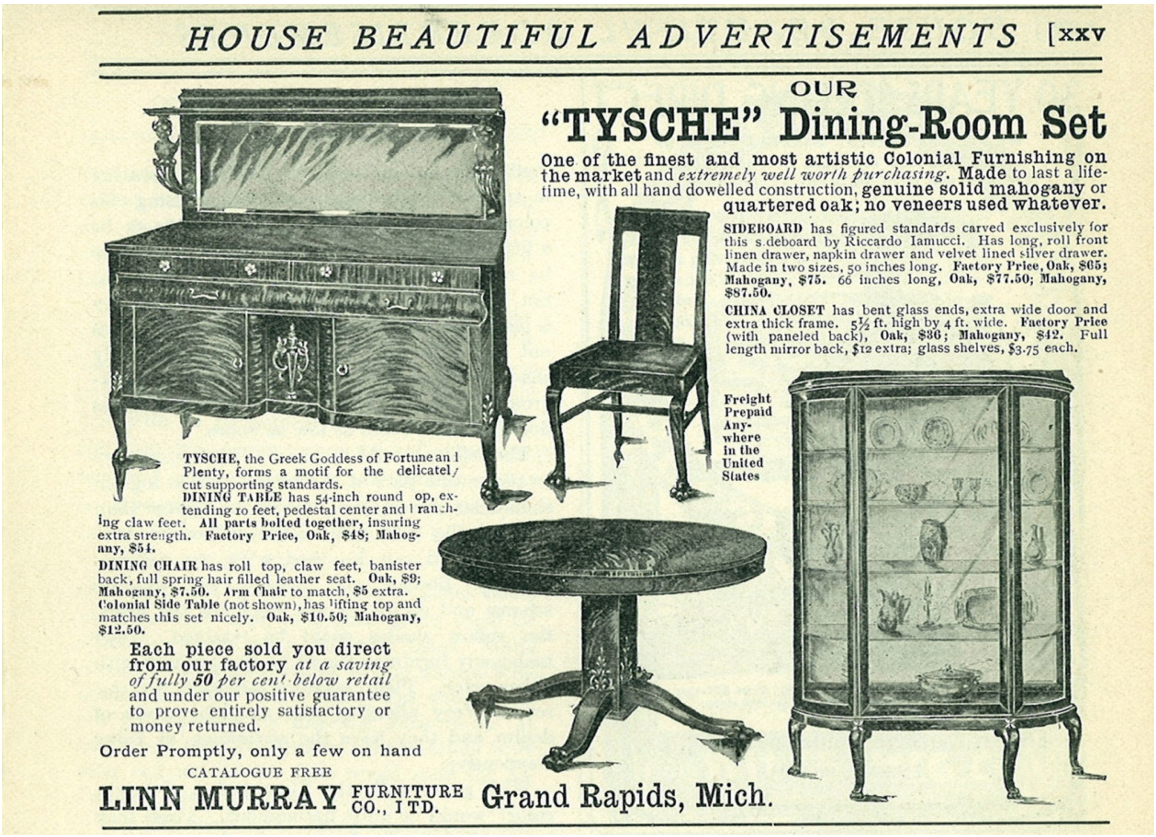


Figure 12: Advertisement, Lynn Murray, "Tysche." *House Beautiful*, May 1903, XXV.

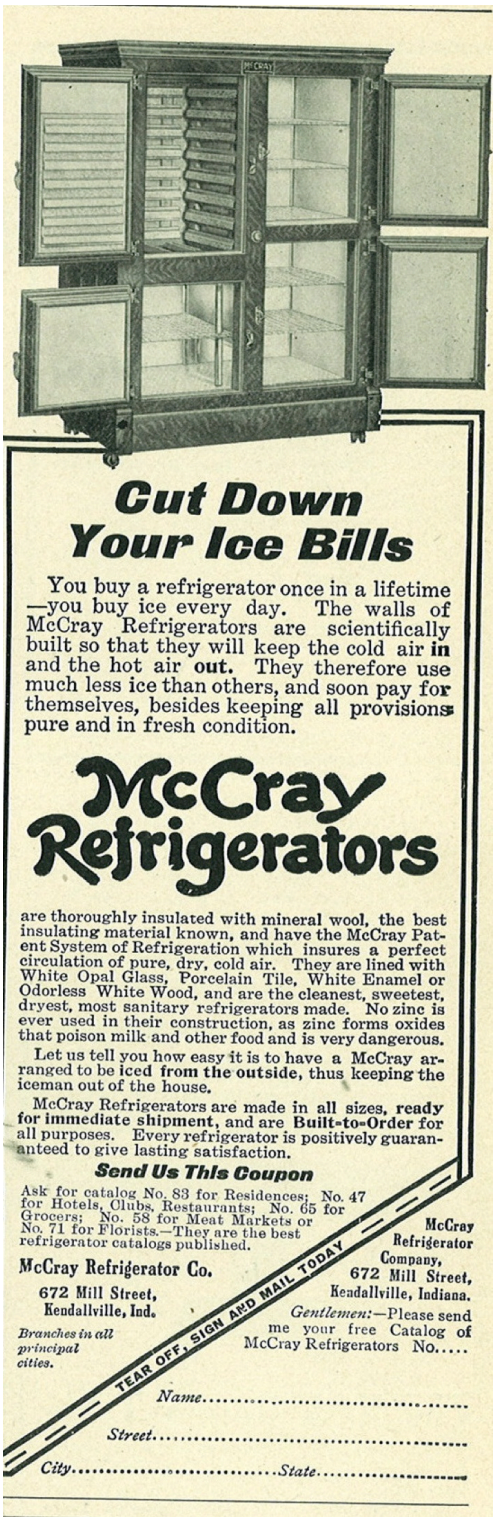


Figure 13: Advertisement, McCray Refrigerators, "Cut Down Your Ice Bills," *House Beautiful*, June 1918, XIX.

Figure 14: Advertisement, "Your Kitchen and Pantry Deserve the Finest Sanitation Equipment obtainable," Crane Company, *House Beautiful*, May 1922, 415.

Figure 15: Advertisement, American Radiators,"Why Maids Leave Home," *House Beautiful*, June 1924: 696.

AN IDEAL KITCHEN

By ISABEL McDOUGALL

IS the kitchen simply and purely a place for preparing food? Is it also a laundry? Is it besides these two uses to be regarded as the sitting-room and dining-room for the maid or maids?

Obviously the requirements of a model kitchen must differ according to its uses. Our great-grandmothers—Puritans, Pilgrims, Pioneers—did their own cooking, served their meals in the room where they were prepared, cleared away the table and sat about it with their household mending or knitting, while the children learned lessons to recite in the little red school-house, and the men-folk gathered about the fire, resting from a hard day's labor. The kitchen was in truth their living-room. How it would surprise them to hear that homely name applied to the present-day fad, with its easy-chairs, oriental rugs, book-lined walls, and costly lamps! In farm-houses to this day the type of kitchen remains the same: it is the family gathering-place, where "mother" does the work. In many old houses something of the old idea remains. Tubs and clothes-horse are part of the kitchen equipment; it is also the sitting-room for the maids, so that they naturally prefer to hide away in closets all the utensils and signs of work. They are given to putting chromos upon their walls, and any thoughtful mistress supplies them with curtains, rocking-chairs, and possibly a shelf of books.

Now, in the kitchen pure and simple these things are misplaced, and one symptom of the specializing spirit of the age is, that in new houses, and even in new flats, the tendency is to make the kitchen small and compact, putting the space thus saved into a maids' sitting or dining room, and exiling tubs and boilers to the basement or cellar. One must regard this as the right principle. Suppose a family of slender means; the wife probably does the cooking, but neither dines nor sits in the kitchen. What she requires is a small, spotless space, conveniently planned, with the tools of her occupation all in easy reach—something on the lines of a Pullman-car kitchen, or a yacht's galley, or a laboratory—a place planned merely for one kind of work, which she leaves when that kind of work is done.

In a more elaborate style a singularly perfect kitchen has recently been built, but its cost puts it beyond the reach of all but the fortunate few. It is in a mansion where there is light on all sides, where the halls are as wide as most rooms, where closets and cupboards and lockers abound, and where every closet has its own window. Please to imagine the largest and latest and most improved range cheek by jowl with an equally fine gas-range for use in hot weather, both set on a spacious hearth of red English quarries. These occupy the center of one wall; on either side of them is a window; opposite a folding door opens into a sunny, attractive servants' dining-room or sitting-room. This leaves the large, agreeable kitchen as a temple sacred to Epicurus, if he may be regarded as the patron of good eating, and the officiating priestess is undisturbed in her important service.

Everything in her temple is clean with the scientific cleanliness of a surgery, which we all know to be far ahead of any mere housewifely neatness. On the floor the linoleum was laid first and the base-board and strip of molding that unites them set on over it, so there is no accommodation for crack-haunting insects. In front of the range and of the table, to ease the cook's feet, are laid strips of cork

Figure 16: Article, Isabel McDougal, "An Ideal Kitchen," *House Beautiful*, December 1903: 27-32.

carpet, such as libraries commonly use on account of its noiselessness and elasticity.

So much for the floor. The walls are tiled to the ceiling with white tiles, varied with occasional lines of green. A row of the small green glazed bricks, for instance, occurs at about the height of a chair molding, and three more rows make a border near the top, which finishes with a pretty molded green cornice. The ceiling is covered with canvas painted cream-white. The furniture is of simple shapes in deal, stained green to match the tiles, instead of imitating oak or any other hard wood; the top of the table is covered with white oilcloth. The sink is a roomy one of white marble and porcelain, the marble grooved at increasing depth, as usual, to facilitate draining. Under it stands a pretty little hamper for dish-cloths; over it are nickel-plated fixtures for soap, sapolio, etc., and bars for hanging towels on, such as every well-appointed bath-room possesses. Over it also is a row of nickel-plated hooks for the soap-shaker, pot-chain, ladles, and other small kitchen utensils. The large pots and pans, which are of the finest white granite ware, are kept in their special closet, and this, like the king's daughter of the Psalms, "is all glorious within" with hard white enamel, easy to keep clean, and presenting an immaculacy inviting in anything that has to do with eatables.

Every article that hangs upon these white-tiled walls had to have an especial place bored for the shining peg or screw from which it depends. This must have been troublesome at the outset, but now that the clock and the racks of blue-and-white spice-jars are in their places there is pleasure in reflecting that they will never be changed. No tentative tack-marks, no scratching of matches, can ever mar these smooth and spotless walls.

Like the pot-closet, the hanging china cupboard is enameled white within and without. Every shelf has its smooth coating, although it is also covered with shelf-paper, and finished off by that pretty German edging that simulates blue-and-white needlework with its scallops and wheels and cross-stitched vine. Crocks, jars, patty-pans, bowls of yellow, brown, and gray earthenware, beside the blue kitchen dishes, show with a pleasant air of homely comfort through the glass doors.

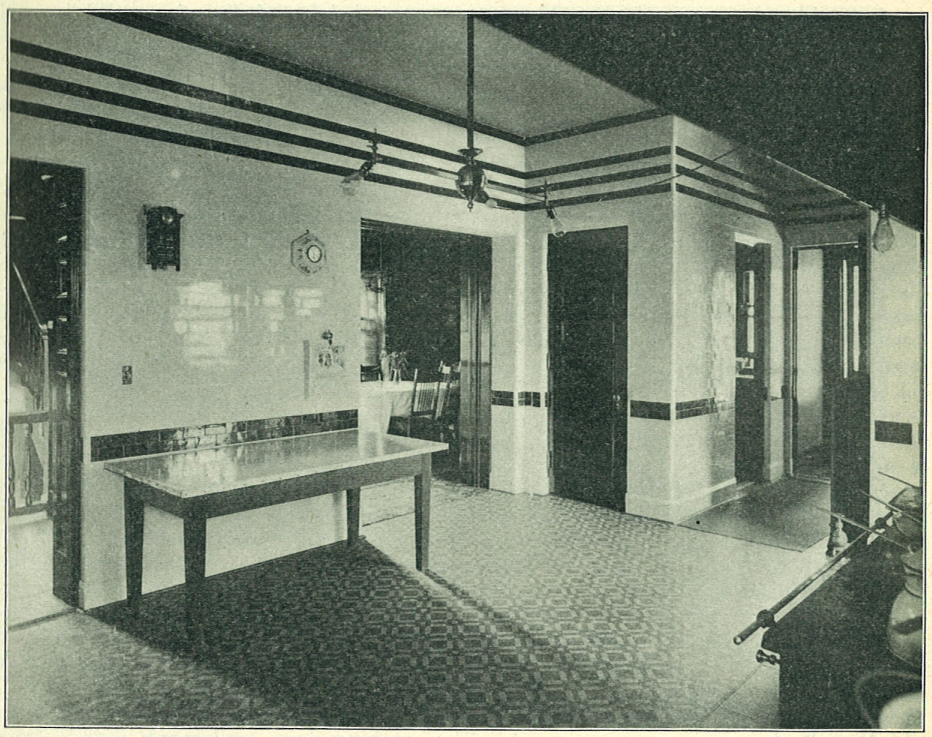
Adjoining the kitchen is the pastry-closet, with a marble slab for rolling dough, and a small sink. Condiments and flavorings of various kinds are arrayed upon the shelves. Flour and sugar are kept as grocers keep them, in bins that tip forward on a pivot as wanted.

On one side of the kitchen is a large store pantry, stocked with a completeness that every housekeeper would envy, having a generous refrigerator, and a window of its own for light and air. On the other side is the butler's pantry, communicating with the dining-room. Here the floor is composed of a material called "monolith," a species of cement scattered over carefully laid boards, and when hard receiving a coat of paint and varnish. It is brown, about the color of French walnut; it is easily washed off, and is practically imperishable; it is without joint or seam for the harboring of vermin; it curves up over the angle from floor to wall, leaving no cracks or corners for dust or insects to lurk in.

Other features are, as might be expected, a dainty and commodious sink, innumerable glass and china closets, innumerable drawers, shelves, and lockers for linen, silver, knives, etc. A sensible detail is a set of thick, perforated rubber mats, that lie on the marble side of the sink where the dishes are set to drain. They must save much chipping. A safe for silver is built in the wall.

A novel feature is the revolving cupboard on which the meal is passed from the kitchen. This is an oval affair, with two shelves large enough for the largest meat-platter. One side is glazed and the other is open. When turned towards the kitchen the glass partition is presented to the maid in the butler's pantry, who can see what the cook is putting on but cannot smell it. Then they swing it round so that the open side is towards the pantry for the viand to be removed, but the

Figure 16: Article, Continued.



AN IDEAL KITCHEN

glass barrier still effectually shuts out any kitchen odor. The cook may be operating on onions or fish or cauliflower, she may be sending in waffles or griddle-cakes as rapidly as the heart of a school-boy can desire, without a trace of grease or smoke tainting the air.

As might be expected, the basement arrangements are carried out to perfection, with a tub-room, a steam-drier, and an ironing-room where there is what is called a "tailor's stove," having a narrow iron shelf over the gas-jets, especially designed to hold irons, bosom-boards, sleeve-boards, and ironing-boards of every description. Farther along, the wood-cellar, the coal-cellar, and the wine-cellar are planned for the same thorough cleanliness, dryness, and regulated temperature.

One thing seen here probably exists in few houses, yet it presents visible proofs of its usefulness. In the ventilating tubes hang two cylindrical bags of white cheese-cloth. They are nothing less than giant strainers through which the cold air from outside must pass on its way upstairs. Every two weeks these are taken down and thoroughly washed and boiled. while others replace them. It is surprising to see how black with smoke, dirt, and other impurities they become in our ambient atmosphere—this although the house is situated in a residence region remote from factories or other commercial dirt producers.

While few people can indulge themselves or their servants in all the latest improvements, yet in certain cardinal points this model kitchen may have humble imitations. For that matter, doubtless every one has experienced how wilfully ser-

Figure 16: Article, Continued.

vants avoid using conveniences that are provided for them at considerable expense. The separate laundry must be insisted on whenever possible. To have soiled clothes sorted out in any place where food is prepared is repugnant to modern ideas of sanitation. To even have clean clothes ironed among the smoke and smell of broiling chops is repugnant to modern ideas of daintiness. Admitting that the laundry must be in the basement, the laundry-stove question is a complicated one. Most people nowadays have, beside the coal-range in their kitchen, a smaller cook-stove for gas, gasoline, or oil, according to their possibilities. This is an act of mercy to the cook in our violent summers, is sometimes a saving, and is at all events never dearer than using coal all summer. Now, then, a moot point is, whether, if you have a laundry-stove, it had not better be a small cook-stove, with an oven, so that on those historic Mondays and Tuesdays it may be used for cooking things that take long and steady heat, and are consequently expensive on the oil or gas stove. For instance, New England baked beans, or the special brand of rice pudding dear to old New York.

Another solution of the problem was adopted in a simple country house where the mistress also eliminated the boiler from the kitchen. She said it added to the heat and took up space, so she had it put in her basement and connected both with the furnace and with a small water-heater; thus, summer and winter, she has abundance of hot water both night and day, and any one who has once enjoyed that luxury will never be satisfied without it. In this case the heater cost twenty-five dollars (smaller ones may be had for less); it takes about two shovelfuls of coal ordinarily, and having a flat top, may be used on washing-days for boiling the clothes and heating the irons. It also comes into play at preserving time.

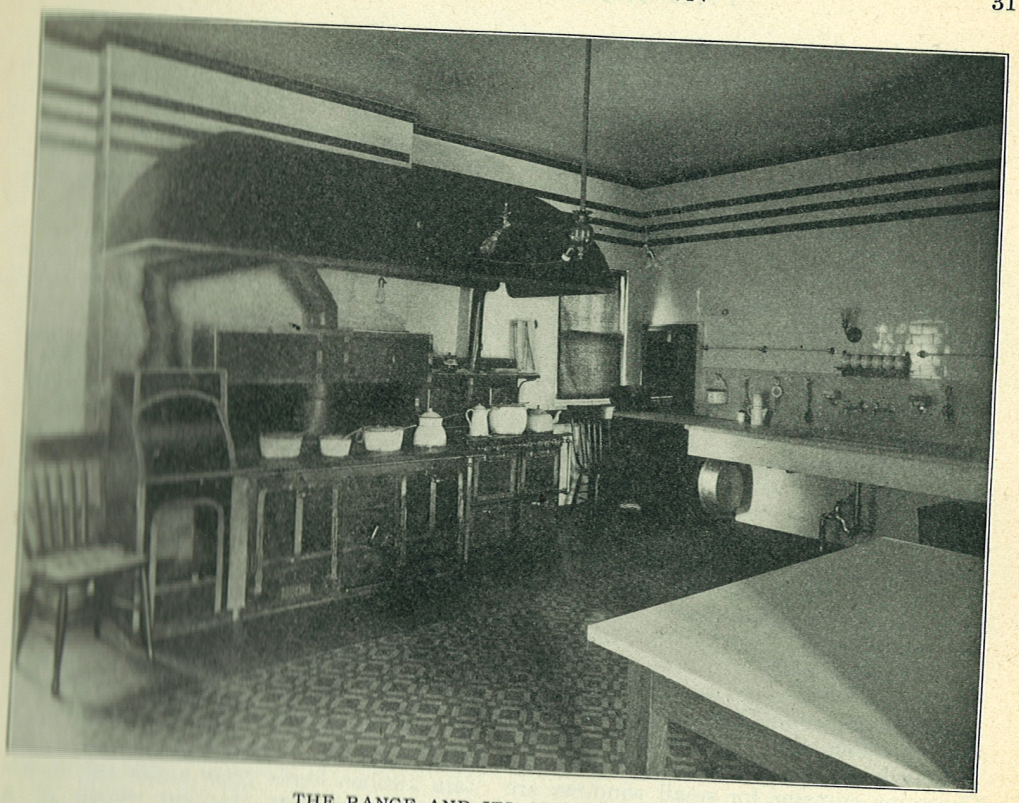
The same housekeeper, not being able to afford the beautiful white tiling already described, took counsel with the men who were laying a cement walk in the village street. She had her kitchen wall cemented to the height of five feet. While still soft, lines were ruled in it by hand, like those dividing brickwork; when entirely hard and dry it received several coatings of white enamel, and was finished off at the top with a narrow white ledge. Upon this are disposed blue and white dishes in the usual pretty but highly unpractical fashion. They are never intended to be taken down any more than the china and glass that ornament plate-racks and sideboards in the Dutch dining-room of this picturesque cottage. It may be pleaded for them, however, that the house is small and possesses no butler's pantry, so that my lady's stock of porcelain has to be stored somehow.

There is much to be said in favor of cement walls up to a certain height. The cement may be left in one of its natural colors of white or gray, or may be painted any color that suits the scheme of decoration adopted. Another substitute for tiles is oilcloth, stretched upon the walls precisely as the better grades of wall-paper are, selvedge meeting selvedge, put on with strong paste, and finished at the top with a wooden molding.

A good idea that was borrowed from a cooking-class equipment was a long table or counter running around one end of the kitchen and for a considerable distance along one side. The sink made part of it, and the rest took the place of a table. Above and below it were cupboards; the flour-barrel stood under it, beneath a square opening whose hinged lid lifted like that of your old school-desk. The scoop lay ever ready to the hand inside. And the man who put it in claims that this method is better than revolving bins. He says bins are built in for all time, that the wood is sure to gather impurities, and impossible to keep perfectly clean; whereas, when the barrel is empty it can be burned up and a new barrel put in its place. His opinion is given for what it is worth.

Every one will agree that prime requisites for a kitchen are storage space and absolute cleanliness. Hence the numerous closets and lockers; hence the demand for washable walls and for floors of cement,

Figure 16: Article, Continued.



THE RANGE AND ITS APPOINTMENTS

hard wood, or linoleum. On these hard floors any woman's feet will ache if she stands as much as does the average cook. A couple of rugs or strips of carpet must be provided for her, and they will have hard usage. The good old rag carpet is better for this purpose than any worn or dirty remnant that has seen better days in the dining-room or library. Indeed, a return to rag carpeting is upon us in all the unreasoning strength of reaction. People with more money and time than—Ahem! some people are buying bolts of denim, cutting the new goods into strips, and paying to have it woven together again for rugs. There is something that disturbs one's sense of fitness in this. But thrifty housewives in the country might cut up the contents of their "piece-box," and set their children rainy-day "stints" of tacking them together, just as our grandmothers did in the first half of the century. Woolen rags with some admixture of cotton, woven hit-or-miss, make a carpet that chimes in with any wall color, is tolerably soft to the foot, and costs from fifteen to twenty-five cents a square yard for weaving. Our grandmothers used to put it regularly in the tubs every few weeks, and keep it sweet and clean.

As for smaller furnishings, let there not be too many pots and pans if the quarters are small, and renew them as fast as they crack or darken. In a fairly well-to-do family I have seen empty cans pressed into culinary service, yet the same household on departing to camp out for a few weeks in the summer fitted itself out with all the latest patented gimcracks for cooking over camp-fires. Of course there must be a clock, with a good, clear dial.

Figure 16: Article, Continued.

An eight-day clock fastened to the wall is the best and the cheapest in the end, with another supplied in the maid's room, so that the kitchen timepiece shall not be carried up and down stairs. Most cooks appreciate a calendar in large print; one with saints' days and church festivals duly noted is preferable. A hanging slate and pencil for memoranda is a good thing. Orders written upon it, or anything lacking noted down as soon as the shortage is discovered, are less likely to be forgotten. A couple of book-shelves are desirable, too, for cook-books and other housewifely literature, such as Williams's "Chemistry of Food" or Campbell's "Household Economics." Some girls will read them, and take a more intelligent view of their work in consequence. To one astonished housekeeper her cook recently quoted Hutcheson's view on bread, from his somewhat deep work. Such novels or other light reading as every mistress should supply her maid with may also here find a place.

Once a kitchen is considered as the maid's sitting-room, there is no end to the fancies which may be carried out there. It may have window-boxes and curtains. Charming curtains for small windows are made of glass toweling, checked in red or blue; the gray crash that comes for kitchen towels is sometimes used. In what might be called "a freak kitchen" the woodwork and furniture were stained black, to harmonize, the owner solemnly declared, with the iron stove. Need it be said that this was in a bachelor's house? He admitted, however, a white oilcloth top to the table. The ceiling was white also, and the walls were papered in a gray and white tile pattern; a rocking-chair for the cook had a gay red cushion, and the curtains were of Turkey red, the most cheerful and durable of colors.

Another really beautiful kitchen has tiling of a rich wine-red two-thirds of the way, while the rest of the walls are deep yellow. Oddly enough in this kitchen the boiler is suspended from the ceiling and painted the same deep yellow, so that it is practically invisible. The pots and pans are copper, another peculiarity, and they hang resplendent in a way that does great credit to the kitchen-maid. The average family, keeping cook and "second girl" only, will feel that such doings are, as David or Job remarked, "too wonderful for me, I cannot attain unto it."

One of the most original and delightful of kitchens is in the country house of the Swedish painter Carl Larsson. It would be entirely impracticable and absurd in America, but its cheery red woodwork in the old Swedish style, its small-paned windows with window-boxes wherein certain kitchen herbs grow under the cook's careful tendance, its odd finish of a knife-board about three inches wide, with holes in which knives, forks, spoons, small ladles, and the like are suspended around the room, make it a characteristic and amusing (in the French sense of interesting, entertaining) apartment.

HANS HOLBEIN'S WINDSOR DRAWINGS

In view of the great difficulty of obtaining satisfactory pictures for household decoration at little expense, THE HOUSE BEAUTIFUL proposes to publish a series of twelve reproductions of portraits of illustrious persons, drawn in red chalk by Hans Holbein, and now forming one of the chief treasures of the Royal Library at Windsor Castle. These pictures are fac-similes of the originals, and will be found not only of great beauty and interest, but a collection otherwise practically inaccessible. They cover nearly the whole period of Holbein's sojourn in England, and represent some of his best work in portraiture from the time of his introduction to Sir Thomas More in 1526 until his death in 1543. The drawings themselves are executed almost entirely in chalk of various colors. The most notable personages represented in this series, after Queen Jane Seymour and her son Edward VI., the finished pictures of which exist, are Sir Thomas More and the members of his family.

The engravings by Bartolozzi, published in 1792, are of no artistic value whatever. In THE HOUSE BEAUTIFUL series, by the aid of photography, the artist and student is enabled to see and enjoy the finest works of a master never excelled in any time or country as a delineator of human features and character.

Figure 16: Article, Continued.

THE INSIDE OF THE HOUSE

KITCHEN UNITS

DO WORKING CENTERS HELP TO SOLVE THE PROBLEM OF CONVENIENCE?

CONDUCTED BY HARRIETTE TABER RICHARDSON

(During the coming year, Mrs. Richardson will point out the essential features that make for the convenience and beauty of the other rooms in the house. She will show us, in her next article, what constitutes a true living-room, what the working center, or perhaps, in this case, it would be better to say the resting center, of a living-room is made up of, and how the simplest of living-rooms may be a real focus for the interests of the whole family.

If any readers wish Mrs. Richardson to explain at length any of the kitchen units mentioned in this present article, let them write to Mrs. Richardson, care of THE HOUSE BEAUTIFUL, *Boston, and say so. The unit that excites the most interest in our readers will be answered by Mrs. Richardson in "The Inside of the House" at her first opportunity. —* THE EDITORS.)

CONVENIENCE in a kitchen is not a new demand, but standards have changed. The kitchen still remains the active center for housework, as in the past, but cooking and cleansing have now become its chief concerns.

In the days when the brown-skinned housewife moulded and baked her jar and afterwards stood above the flame fire, the needs of each kitchen were met by the separate household. The meat supply which bubbled in the jar was contributed by the family hunter. The kitchen was unwalled, had no water supply other than the spring, and cleansing brought no labor, because bark dishes gained in flavor with use, or the winds scattered them when they were broken.

To-day, a kitchen is dependent upon all kinds of materials from all parts of the world for common utensils, and a world-wide commerce fills its shelves with food. In three hundred years, kitchen life has changed. The room has grown complex, cookery has become intricate; where there were two or three ways of cooking meat at the open fire, to-day it can be treated in twenty or thirty ways at least, not to mention the suggestions of cook books in which recipes have come from many lands and which require unusual ingredients furnished easily by the grocery shops.

How, then, is it possible to find the simple essential demands for efficiency in kitchen work, especially as regards arrangement of utensils? Can the activities of this perplexing room be disentangled? If so, is it possible to relate the working centers to each other and in this way to attempt to standardize work?

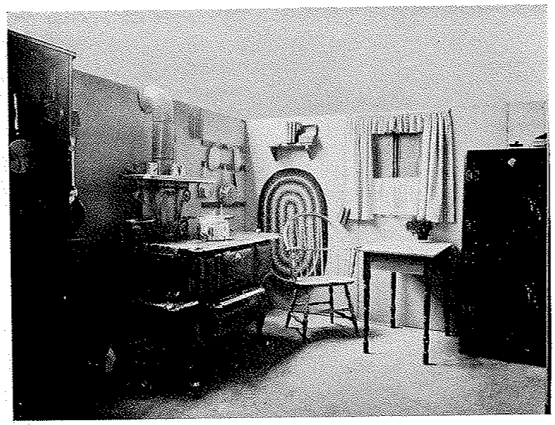
The problem of convenience lies in understanding the distinguishing features of kitchen work, and in answering the question as to whether they hold certain centers of work which may, for the sake of convenience, be called units, and which cover the main uses of heat and water in the kitchen. A kitchen, to be convenient, must place these working centers so that their positions will give equal service in any type of kitchen. It will follow that if these working centers are real divisions, the units must stand in the same relations — modified as to the individual needs of each house — in fixtures and utensils.

A kitchen is the room in any house where the art of cookery is practiced. Certain humble-minded women in the nineteen million households of the United States lay no claim to art in cooking, yet the fact remains that the kitchen is the room in which the art of cookery is practiced. This art implies the use of heat in preparing food, and heat is found in various forms and within many kinds of stoves.

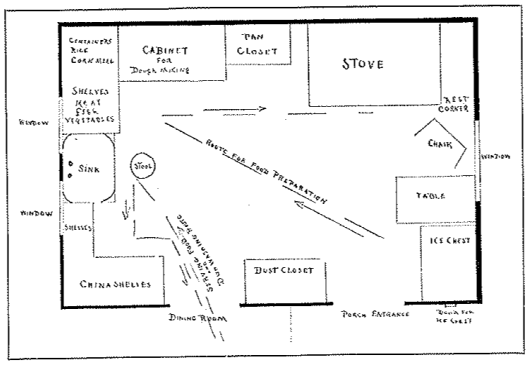
Water is a second element in the modern kitchen. These two elements, fire and water, as applied to producing delectable table food create the problems of the kitchen, and if they can be forced to yield swift results with ease, the kitchen becomes convenient.

What, then, are the essential needs of cookery? Work at the stove includes boiling, broiling, stewing, frying, sautéing, fricasseeing, steaming, roasting and baking. The flame has been controlled, and has ceased to exist with the advent of the electric range. At the same time, the sink has become a center of chief activities through the distribution of hot and cold water. Utensils have increased in number and lightness. Cleanliness is imperative.

The stove, and all things connected with it, form one unit in the kitchen. This working center includes the boiler, stove



The kitchen in this article is the "traveling kitchen" that Mrs. Richardson showed at the Woman's Exhibit of the Maine State Exposition at Portland last June, under the auspices of the Neighborhood Association.



The plan of the *convenient kitchen* is divided into units and may be utilized in any kitchen; the routing and arrangement will be the same. This kitchen has been planned for a house which has but one water supply and in consequence the dining-room dishes are to be washed at the kitchen sink. A wood-shed, a store-room, and pantry may be grouped around this primary plan.

Figure 17: Article, Harriette Richardson, "The Inside of the House: Kitchen Units," *House Beautiful*, January 1916: 58-59.

THE CONVENIENT KITCHEN LOOKS LIKE ANY KITCHEN: WHEREIN DOES IT DIFFER?

Why is the sink placed between the cabinet and shelves?
What is the height of the sink?
At what place in the room is the stove?
Where are the coffee pot, canister, and spoons placed?
Where are the utensils used on the stove?
Where are the pans used in the stove?
Where are the mixing bowls?

fixtures and all utensils used on the surface or within the stove.

The sink, with all cleansing supplies used daily, such as the drain boards, dishpans, and tools, forms the second and most important unit, rivaling even the stove as a center of active work. All working tools and every mixing bowl and baking dish must be washed, and often the dishes used in serving food are washed at the kitchen tap as well.

The third unit provides space for preparing meat, fish, vegetables and salads and stands in close relationship to the sink.

The fourth unit is the dough-mixing cabinet or corner around which are grouped all flours and flavorings, together with the tools for mixing doughs, pans for baking, and containers.

A fifth unit provides a place for storage of cooked food, either a refrigerator or cold closet.

A sixth unit includes shelves for table dishes, if the kitchen tap is the sole water supply on the ground floor, and if the dining table is distant.

A seventh unit gives storage room for brooms, dusters, and cleaning solutions; often the ironing-board and irons are also to be placed here.

According to the plan of experts one more unit is necessary. It is a comfortable corner where the worker may rest and consult cook-book and card catalogue of well-tried recipes.

To these eight units, as house space allows may be added washtubs and paraphernalia for laundry work.

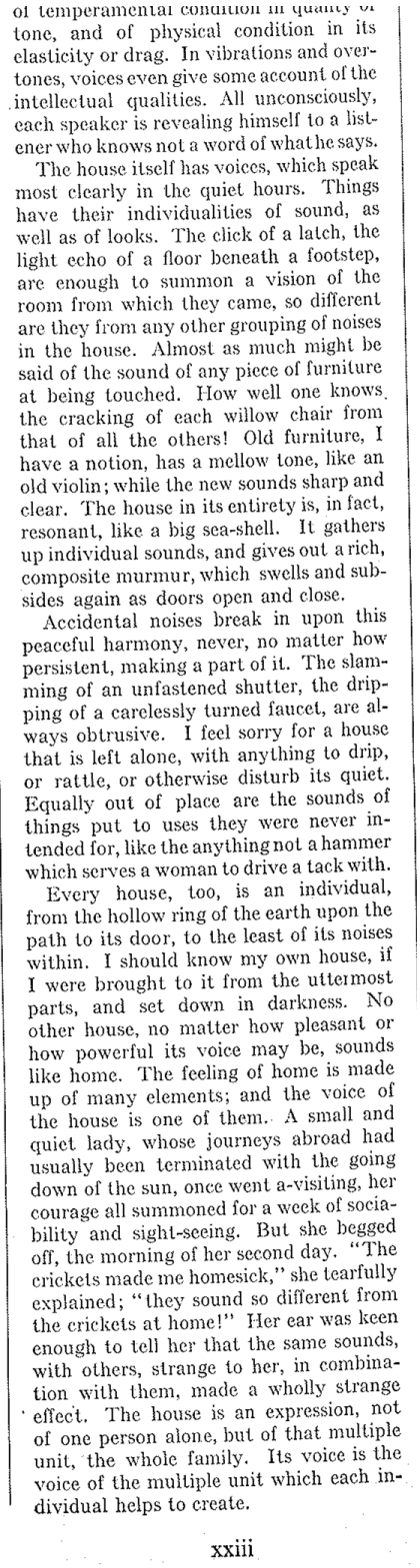
These units found in any house form the working centers of the kitchen. Can they force the secret of convenience? Can they make the kitchen serve the worker and give bountiful return for the time spent within its walls?

The lowest estimate of time spent at the sink alone is two hours daily when there is no pantry water supply, and these two hours equal five days of twelve hours each in every month. When it is realized that these sixty hours are spent in useless stooping, and that, to this strain, is added the fatigue of miles of unnecessary steps, the urgent reason for studying these units will be seen.

It may be said that kitchens differ, that the individual requirements are too dependent upon the house plan for such a system of units; that the plan which brings convenience into one kitchen makes inconvenience in another. The essential needs are the same in every kitchen, and these are heat, water, and working space; light, ventilation, surrounding walls, and storage facilities are equally required. Each unit in each house needs the same utensils, the same working tools, the same materials, whether these are few or many. Expense, even, has little to do with their use; it modifies their choice. Already there is on the market a series of all metal units which are rapidly finding favor and which may be bought piece by piece to be related and placed as need arises. Architects are working with the builders of these pieces with interesting results. However, there is further room for practical study. Actual measurement of the utensils is more than necessary to provide useful shelf room. The architect plans

(Continued on page xiii)

Figure 17: Article, Continued.



of temperamental condition in quality of tone, and of physical condition in its elasticity or drag. In vibrations and overtones, voices even give some account of the intellectual qualities. All unconsciously, each speaker is revealing himself to a listener who knows not a word of what he says.

The house itself has voices, which speak most clearly in the quiet hours. Things have their individualities of sound, as well as of looks. The click of a latch, the light echo of a floor beneath a footstep, are enough to summon a vision of the room from which they came, so different are they from any other grouping of noises in the house. Almost as much might be said of the sound of any piece of furniture at being touched. How well one knows the cracking of each willow chair from that of all the others! Old furniture, I have a notion, has a mellow tone, like an old violin; while the new sounds sharp and clear. The house in its entirety is, in fact, resonant, like a big sea-shell. It gathers up individual sounds, and gives out a rich, composite murmur, which swells and subsides again as doors open and close.

Accidental noises break in upon this peaceful harmony, never, no matter how persistent, making a part of it. The slamming of an unfastened shutter, the dripping of a carelessly turned faucet, are always obtrusive. I feel sorry for a house that is left alone, with anything to drip, or rattle, or otherwise disturb its quiet. Equally out of place are the sounds of things put to uses they were never intended for, like the anything not a hammer which serves a woman to drive a tack with.

Every house, too, is an individual, from the hollow ring of the earth upon the path to its door, to the least of its noises within. I should know my own house, if I were brought to it from the uttermost parts, and set down in darkness. No other house, no matter how pleasant or how powerful its voice may be, sounds like home. The feeling of home is made up of many elements; and the voice of the house is one of them. A small and quiet lady, whose journeys abroad had usually been terminated with the going down of the sun, once went a-visiting, her courage all summoned for a week of sociability and sight-seeing. But she begged off, the morning of her second day. "The crickets made me homesick," she tearfully explained; "they sound so different from the crickets at home!" Her ear was keen enough to tell her that the same sounds, with others, strange to her, in combination with them, made a wholly strange effect. The house is an expression, not of one person alone, but of that multiple unit, the whole family. Its voice is the voice of the multiple unit which each individual helps to create.

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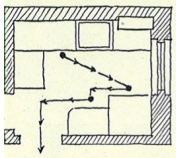
Figure 17: Article, Continued.

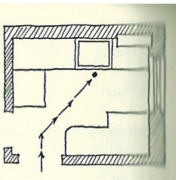


TO THE DINING-ROOM

A LILLIPUTIAN KITCHEN

In a Space Six by Eight is All the Essential Modern Equipment

BY MARY ELKINS

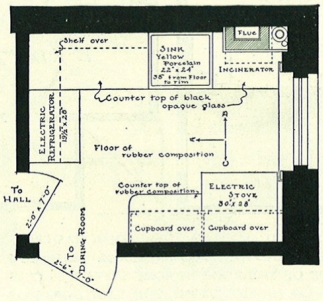


FROM THE DINING-ROOM

A SCORE of years ago kitchens were accepted as architects planned them. And architects were actuated by Heaven knows what motives. Fortunately, at some moment in the last decade, the spotlight of intelligent curiosity was directed upon them, with the result that archaic practices have given place to efficiency methods. Whether the first improvement was the result of a sudden illumination on the part of a housekeeper, a flashing recognition, when on her mashed-potato rounds, that a redisposition of equipment would reduce her mileage to a mere fraction of itself, or whether the same deduction was made by an architect by means of a diagram and a slide rule, is not known. Undoubtedly each contributed. But to whichever one came the inspiration, it must be obvious that a kitchen planned by a housekeeper who is at the same time an architect, will be worthy of study. Such a kitchen is here described.

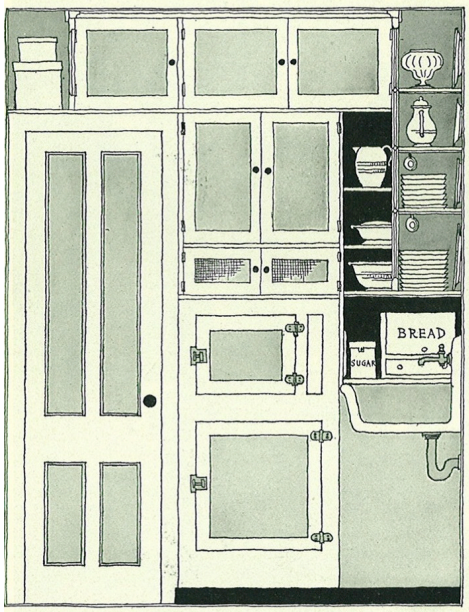
It must not be supposed that the space devoted to this kitchen is what would have been chosen could the housekeeper have taken at will a block out of mid-air and enclosed it within four walls. There were very definite limitations which made just this six by eight area all that could be put to kitchen purposes. But there are always limitations of some sort, which makes the problem that much more interesting.

In this case the problem was not only to get into this very small space all the equipment usually found in a kitchen, but to include as well an electric refrigerator and an incinerator, as it was important that the household should run independently of the iceman and the garbage man. When you notice on the plan that a fair-sized electric stove was also included, you can readily understand how the operations that require considerable mileage in a year in most kitchens are, in this one, performed by nothing more than a series of mere pirouettes. For instance, if the cook is standing at the sink and something on the stove demands her attention, a half turn to the right makes the connection. Similarly, if she wishes to put something away in the icebox, a half turn to the left is all that is necessary.

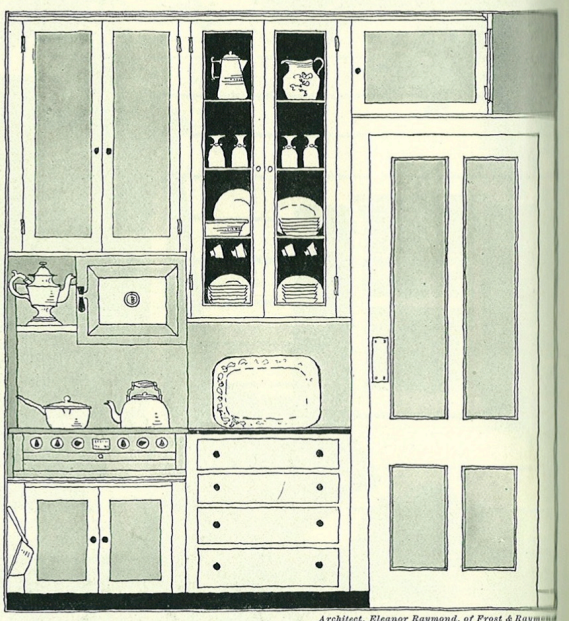


SO FEW STEPS ARE NECESSARY IN THIS KITCHEN THAT NEARLY ALL OPERATIONS MAY BE PERFORMED BY A SERIES OF PIROUETTES

Plans are deceptive, often making the actual space available appear greater than it is. In this kitchen, although there was originally a space six by eight, cabinets and other equipment have reduced the remaining floor area to a little over two by three. Draw in plan and to scale on this space the cook of average girth and you will see how small this area really is, and rightly deduce that an out-size cook would be necessarily excluded. It must be remembered, however, that this kitchen is not planned for all-day occupancy by a cook. It is planned for her daily presence for a few hours only



LOOKING TOWARD THE ELECTRIC REFRIGERATOR WHICH IS BUILT IN WITH A SANITARY BASE AND CUPBOARDS ABOVE IT



Architect, Eleanor Raymond, of Frost & Raymond

THE ELECTRIC STOVE IS ALSO BUILT IN AND IS SURROUNDED WITH CUPBOARDS

470

Figure 18: Article, Mary Elkins, "A Lilliputian Kitchen," *House Beautiful*, Novemebr 1923: 469-471, 524.

n she prepares the dinner for a family of
e business women. This fact modified the
l problem considerably.

he first step in planning a kitchen is to
e the two main operations: the prepara-
, cooking, and serving of food; and the
oving of food from the table, washing the
es and putting them
y. This routing must be
, of course, in relation
he dining-room. On the
ll diagrams on this page
se two routings are
nly indicated. At the
nter immediately at the
of the sink food is pre-
d. This counter is of
k opaque glass on which
tables and fruit can be
without staining and
out absorption and on
h pastry can be rolled.
hout moving, ingredi-
may be taken from the
ox and from the narrow
shelves in front where
supplies are kept in
bottles. Flour and
r are kept in tin con-
rs on the counter at
left. Mixing spoons,
beaters, measuring cups,
in fact all the utensils
in preparing food, are
er hanging under the
er shelf or are in the
wer under the counter,
baking dishes are on a
at the left. Hence,
hout taking a step, food
ade ready for the stove.
t the left of the stove
g the commonly used
epans, spoons, large
, and strainers. The
nter at the right is cov-
with a black composi-
on which hot pans
n directly from the
e may be placed with-
marring. As this
nter is the same height
he stove it is in effect a
convenient extension
he stove surface. Over this is a cabinet in
ch serving dishes are kept, so that from
food may be taken at once to the dining-
le.

rom the table the dishes are taken to the
nter at the right of the sink. (The omission
counter *each side* of the sink is an archaism
strangely persists but which an alert
sekeeper will never allow.) Here the dishes
stacked, then washed and put away in the
nets over the sink without further steps.
height of the sink, as the drawing shows,
hirty-eight inches to the rim. This is
er than is usually advocated but not too
for comfort in washing dishes for an house-

true, however, that when the adjoining counter, whose height is fixed by the height of the sink, is used also for a cooking area, it is better perhaps not to have the sink over thirty-six inches from the floor, because in the preparing of food, the operation of mixing, stirring and beating is more rapidly and comfortably accomplished at a lower height.

Under the counter at the right of the sink is an incinerator where garbage and refuse are burned. It was not possible to carry a flue to the basement which an incinerator installed there would necessitate, but after much careful planning, advantage being taken of every available inch, it was found possible to build a flue from this floor to the roof by corbelling out from a brick party wall — this kitchen, it should be explained, is on the third floor of a city house — and so install in the kitchen itself a garbage-burning stove. This is surrounded by brick on three sides. In front a cupboard door conceals it from view. When the incinera-

Architect, Eleanor Raymond, of Frost & Raymond

ON THE LEFT OF THE SINK, WHICH IS OF YELLOW PORCELAIN, IS THE COOKING COUNTER OF BLACK OPAQUE GLASS, WITH OPEN SHELVES OVER FOR DRY SUPPLIES. ON THE RIGHT, CONCEALED BY A CUPBOARD DOOR, IS AN INCINERATOR

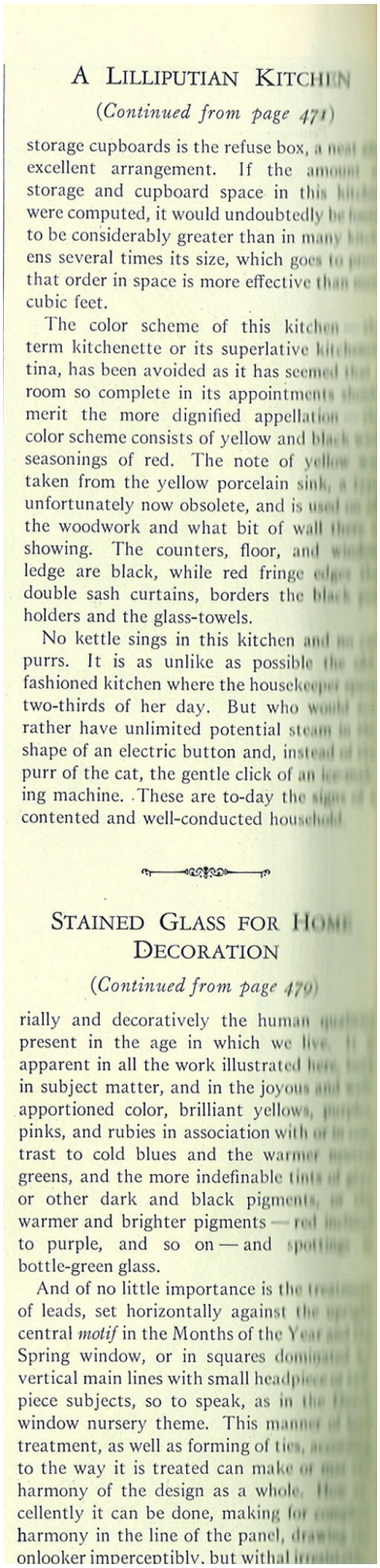
practically no heat is generated, this is only an extra precaution. There is a space of nine inches between the incinerator and the door which gives an opportunity for a towel dryer and, on the back of the door, racks for cleaning powder, sink brush, dish cloth and other unsightly necessities that are thus neatly hidden from view.

A word about the electric stove. It did not, upon first consideration, seem possible to fit in one that would be of sufficient size to be practical. But one was finally found with an overhead oven of ample dimensions, made especially for a kitchenette, as the oven, instead of being at one side, is placed over the cooking area. A great saving in space was effected by removing the legs of the stove and setting it on a wooden frame under which cupboards were built for large pans and kettles. By doing this it was possible also to fix the height of the cooking surface as desired, in this case thirty-three inches from the floor. Building wood close to the stove is possible with an electric stove as practically all the heat is confined to the plates where the cooking is done. Furthermore, the stove was placed directly against the wall on the left and cupboards built immediately over it. The oven of this particular stove is practically insulated so that all the heat is kept within but the extra precaution was taken of putting asbestos between the stove surface and the woodwork. The utilization of the space under and over the stove is of considerable importance in a room where no inch can be ignored.

The refrigerator also was built in which meant a saving not so much of space as of labor, as all those will know who have pursued dust to the furthest and most inaccessible corner, or seen a lemon take on the well-known characteristics of a collar button and roll merrily from the ice-chest to safe retreat beneath. Here again cupboards were brought down to the top of the chest. The lowest cupboard has screened doors for the cooling of food too hot to be put into the icebox.

Lining the three walls at the top are storage cupboards which are reached by means of a stepladder which when not in use hangs on the door, a stepladder which also does duty as a

Figure 18: Article, Continued.



A Lilliputian Kitchen

(*Continued from page 471*)

storage cupboards is the refuse box, a neat
excellent arrangement. If the amount
storage and cupboard space in this kitch
were computed, it would undoubtedly be
to be considerably greater than in many
ens several times its size, which goes to
that order in space is more effective than
cubic feet.

The color scheme of this kitchen
term kitchenette or its superlative kitche
tina, has been avoided as it has seemed
room so complete in its appointments
merit the more dignified appellation
color scheme consists of yellow and black
seasonings of red. The note of yellow
taken from the yellow porcelain sink,
unfortunately now obsolete, and is used
the woodwork and what bit of wall
showing. The counters, floor, and
ledge are black, while red fringe edges
double sash curtains, borders the black
holders and the glass-towels.

No kettle sings in this kitchen and
purrs. It is as unlike as possible the
fashioned kitchen where the housekeeper
two-thirds of her day. But who would
rather have unlimited potential steam in
shape of an electric button and, instead of
purr of the cat, the gentle click of an
ing machine. These are to-day the signs
contented and well-conducted household

Stained Glass for Home Decoration

(*Continued from page 479*)

rially and decoratively the human
present in the age in which we live.
apparent in all the work illustrated here,
in subject matter, and in the joyous and
apportioned color, brilliant yellows,
pinks, and rubies in association with or
trast to cold blues and the warmer
greens, and the more indefinable tints of
or other dark and black pigments,
warmer and brighter pigments — red
to purple, and so on — and spotting
bottle-green glass.

And of no little importance is the
of leads, set horizontally against the
central *motif* in the Months of the Year
Spring window, or in squares dominated
vertical main lines with small headpiece
piece subjects, so to speak, as in the
window nursery theme. This manner of
treatment, as well as forming of ties,
to the way it is treated can make or
harmony of the design as a whole.
cellently it can be done, making for
harmony in the line of the panel, drawing
onlooker imperceptibly, but withal

Figure 18: Article, Continued.

Figure 19: Alexander Lange, "The Woman Invented the Kitchen," *Slate*. October 25, 2012. www.Slate.com (accessed 15,2013).

A Pardoe kitchen, inspired by Gilbreth's Kitchen Practical design, by the Kitchen Equipment Co., Photograph by Theodor Horydczak/Library of Congress.

Figure 7: Alexander Lange, 'The Woman Who Invented the Kitchen," Slate. October 25, 2012. www.Slate.com (accessed 15, 2013).

http://fullcomment.nationalpost.com/2012/10/26/alandra-lange-on-lillian-gilbreth-the woman-who-invented-the-kitchen/

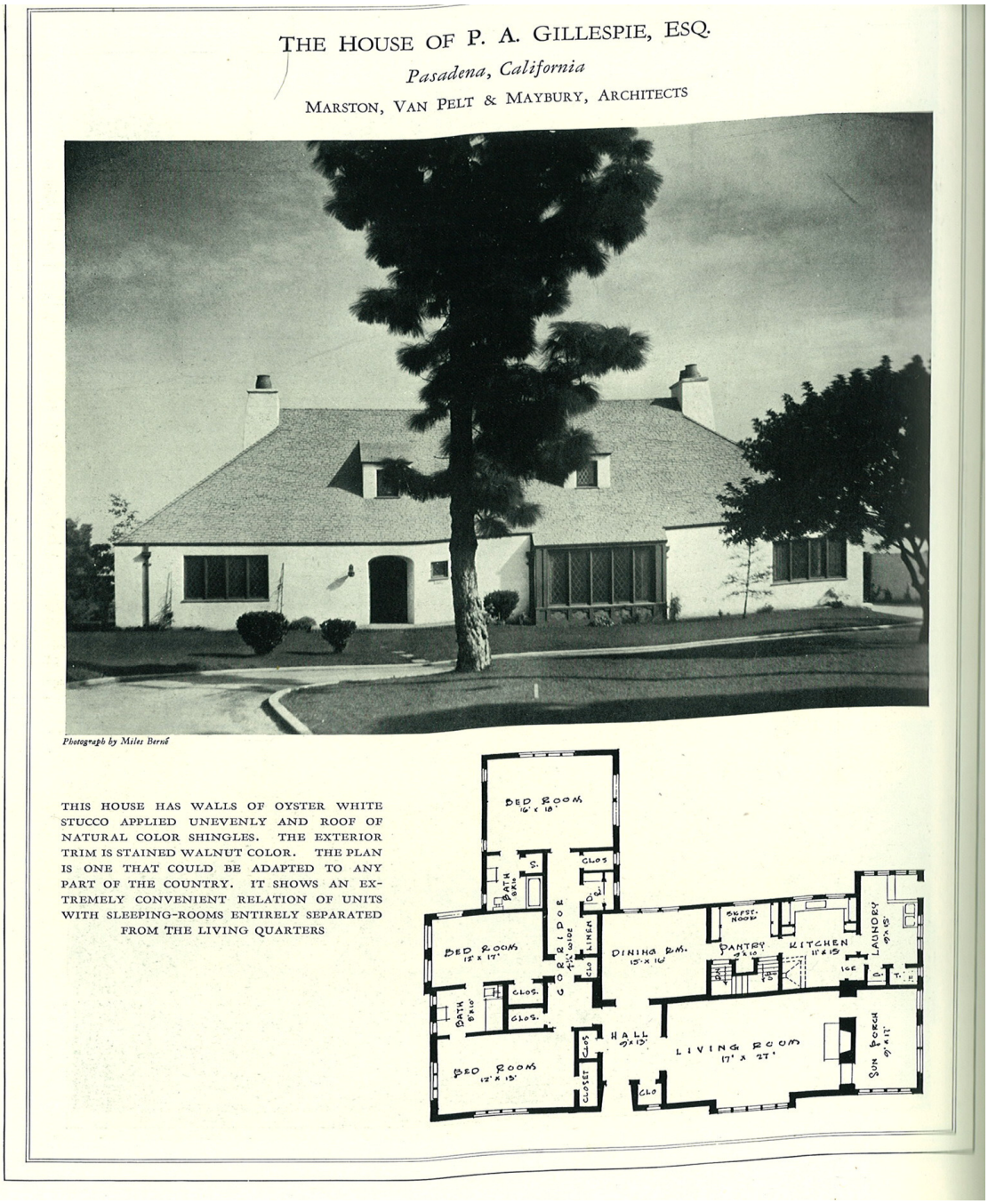


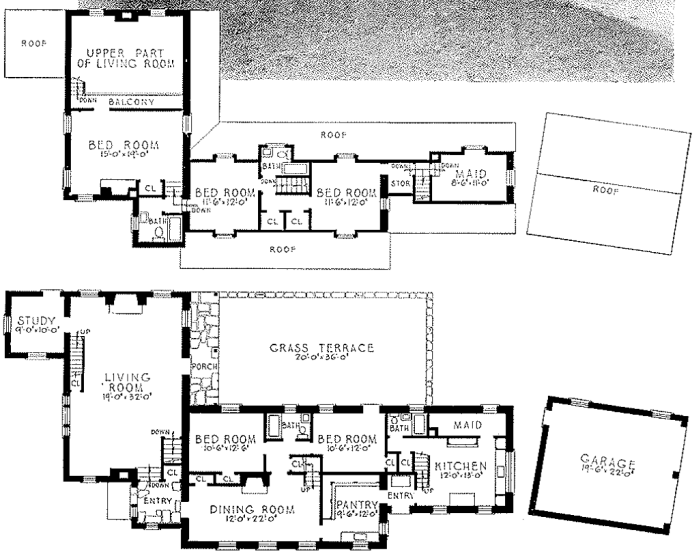
Figure 21: Floor Plan, Marston,Van Pelt & Maybury, Architects, "The House of Gillespie," *House Beautiful*, May 1927: 642.

ately tied to it. In the Flagg house, face stone and concrete backing are inseparably joined together. They are part and parcel of a single integral wall.

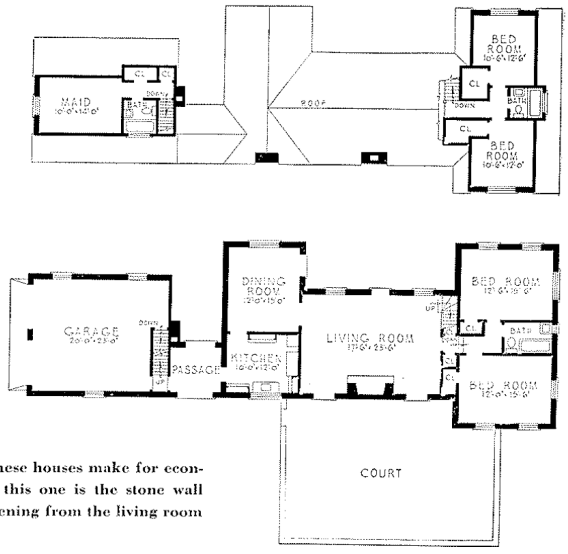
Five years after Mr. Flagg's discovery, Mr. Frazier Forman Peters worked out a modification of the method which he has used extensively in the East and particularly in Connecticut. To anyone who has ever lived in Connecticut it seems a logical background for experiment with stone construction. Mr. Peters tells of coming to the State years ago and buying an old frame farm house which captivated him with its age and charm. But the roof leaked, the sill was rotten and the paint was worn. Repairs were just getting under way when the house was damaged by fire. Beyond, in the newly mowed fields, was stone, "hundreds of stones with faces flat enough to make a mason's mouth water." They literally cluttered the place. Here was a building material in abundance which would not rot or burn.

His first venture with stone was the building of a cow barn, laying up the first stones by hand himself, then calling in a mason, finally pouring the back wall of concrete to save time and money. The front wall, laid up in the regular way, took two weeks. The back wall required about four days—and it was a better wall! It was then that Mr. Peters became interested in the combining of stone and concrete and investigated the Flagg method. In the end he abandoned all the features of the Flagg house except the method of the masonry construction.

This Flagg masonry has advantages in addition to speed in laying. One of the most important of these is that the chances of leaking are much reduced, and leakage is one of the great dangers in the stone house. In a wall of conventional stone masonry construction the stones are laid in mortar on their flat faces with the ends exposed. Water has a tendency to follow the face of the stone into the wall. If (*Continued on page* 82)



High dormers provide plenty of light and air to second floor bedrooms. The living room in a wing to the left partially incloses the terrace. Stone is left natural



The low walls used in all these houses make for economy. A pleasing detail of this one is the stone wall which incloses the court opening from the living room

Figure 22: Floor Plan, "Floor Plan." *House Beautiful*, October 1935: 75.

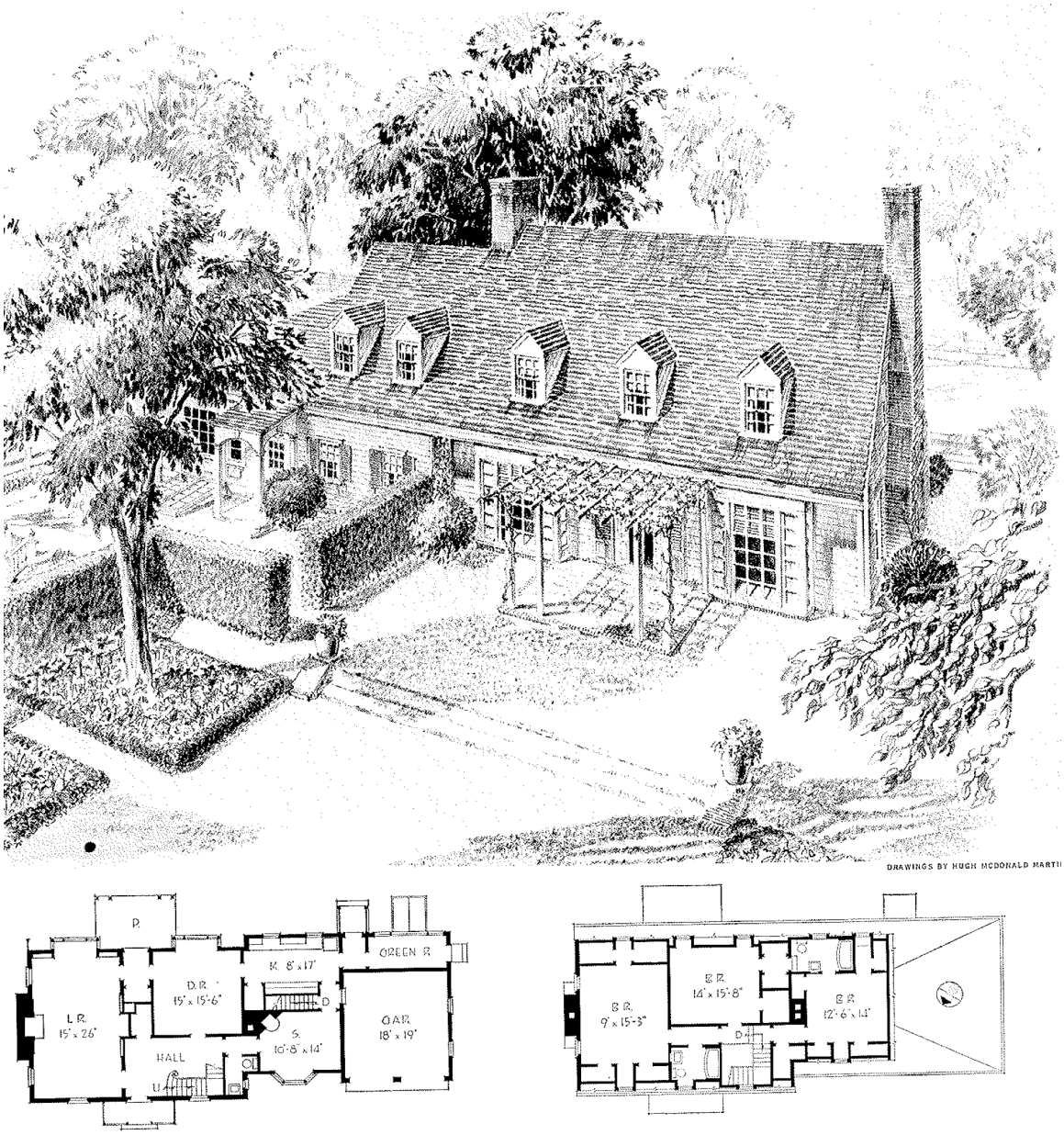


Figure 23: Floor Plan, "Floor Plan," *House Beautiful*, June 1941: 42.

FOR TODAY'S HOUSES

. . . KITCHENS . . .

EDITOR'S NOTE: *Better kitchens and kitchen equipment mean less work, more leisure. This is the fifth of our standardization series. In June, plumbing.*

NERVE-CENTER of your house is the kitchen. Above its counters there is an almost constant tune of clattering pots, running water, steaming food, snipping knives. Through its doors, day in and day out, passes an endless stream of food, dishes and people.

Small wonder, then, that most women will not look twice at a house or a plan which has an inadequate kitchen. Today we want kitchens which are spotless and convenient. Which make cooking and cleaning chores quick and easy. Which give us more time to relax and play.

Do most houses give us such perfection? Unfortunately, no. The number of old houses with poor kitchens is out of all proportion to the number of new houses with good kitchens. Yet there is no reason why this should be. American manufacturers and manufacturing methods today make possible kitchens which are comfortable and attractive as well as convenient. Whether you're building a new house or living in an old one, you can have a kitchen which will save you time, steps and effort.

Analysis shows that you do only these things in your kitchen—you store food and prepare it; you cook food and serve it; you clean up afterward. There are, therefore, three centers of action in every kitchen—the refrigerator, the range and the sink.

Not so long ago these major units were put haphazard into any empty corner. You know the results—inconvenience, waste motion, useless steps, loss of time, unused space. In a modern kitchen, however, this is next to impossible. For one thing, we've found that we don't need such large kitchens as we did when people used them as a second living room. For another thing, architects, designers and manufacturers have worked out seven basic floor plans which will apply to any size or shape room.

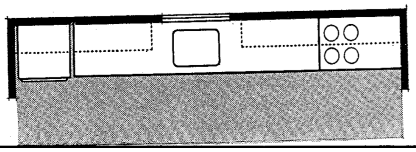
Kitchen Planning. First there's the U-Shaped kitchen—the ideal arrangement because the work surface is continuous around three sides of the room, and because the major units, plus a great many cabinets, can be fitted into a very small space.

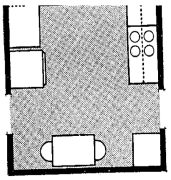
Second is the L-Shaped kitchen, which leaves two walls free for door and window openings, and allows more space for the servant's table and chair.

Third is the Two-Wall or Parallel kitchen, in which the two long walls are given over to counters, etc. This is probably the best plan for a long, narrow room.

Fourth is the Straight-Wall kitchen, in which everything is located along one wall. This plan is suited to an apartment or a home where there is a minimum of wall space. It makes, however, for more steps.

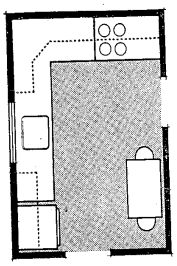
The fifth and sixth types are variations of the first two. There is the Broken-U, in which one arm of the U is placed somewhere else around the room, and the similar Broken-L. Both eliminate costly structural changes, and are therefore especially applicable to a remodeling job.



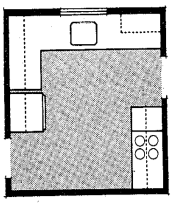


PLANS FOR EFFICIENT KITCHENS *dotted lines indicate the wall cabinets*

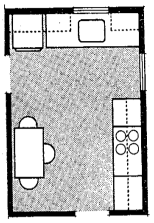
U-shaped kitchen. Probably the most convenient of all



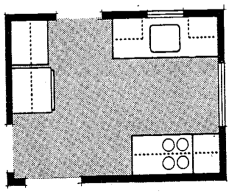
L-shaped kitchens are highly efficient, frequently used



Broken-U kitchen, for remodeling without moving doors



Also inexpensive to install is the Broken-L kitchen



Individual Center kitchens are best for cut-up rooms

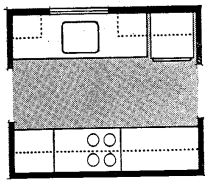
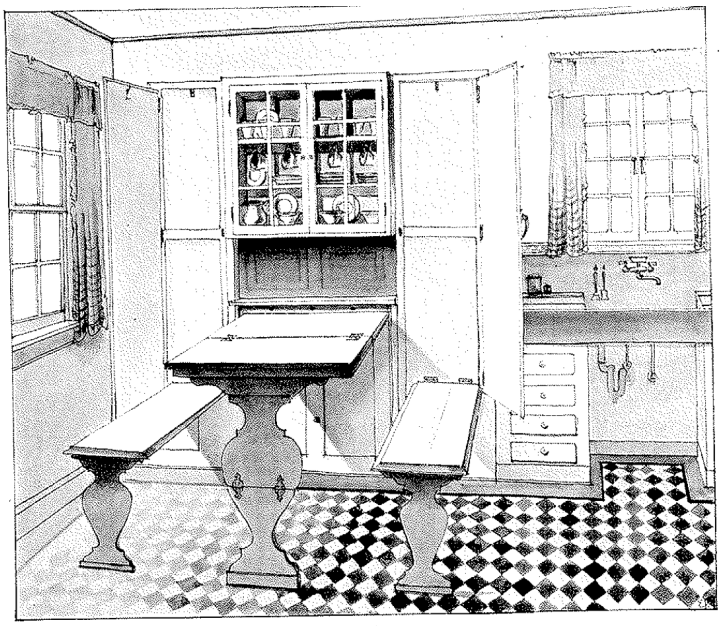


Figure 24: "For Today's Houses," *House Beautiful*, May 1940: 83.

Figure 25: Advertisement, Kitchen Maid, "Which Color Do You Prefer?" *House Beautiful*, March 1928: 341.

Figure 26: Advertisement, Armstrong, "Plan A Party Kitchen," *House Beautiful*, March 1936: back cover.

Figure 27: Advertisement, Briggs Beautyware, "Pin-up kitchen for a home front fighter!" *House Beautiful*, April 1944: 105.



BREAKFAST ALCOVE TO THE MINIMUM, AS WHEN NOT IN USE THE TABLE AND BENCHES CAN BE FOLDED AWAY INTO THE CABINET BEHIND CLOSED DOORS

KITCHEN AND BATHROOM EQUIPMENT

The Modern Housewife Realizes the Value of Keeping Her Home up to a High Standard of Technical Perfection

BY HARRIET SISSON GILLESPIE

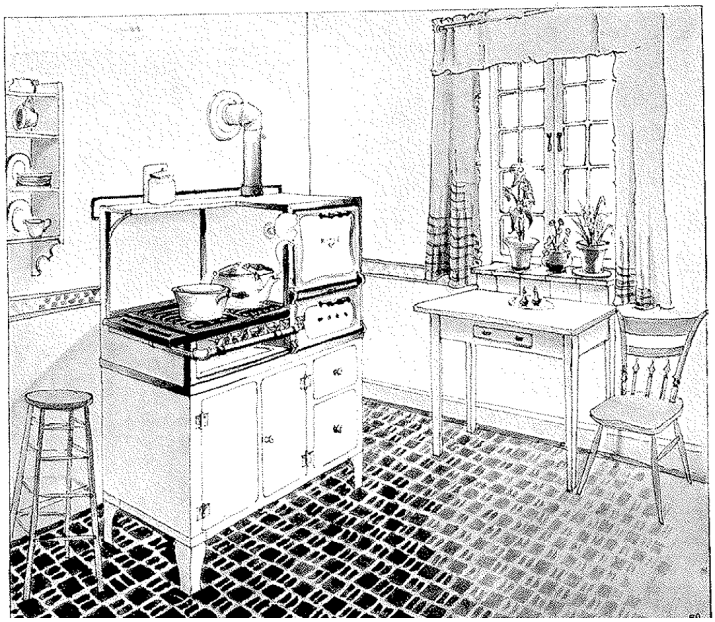
IT may be, as some claim, that the modern woman is not technically minded, but whether or no, she has at least acquired a nice perception of the many new devices to make housework easy, and in selecting her household equipment accepts only those things that pass the test of her own judgment and discriminating taste. She is enamored of the glamour surrounding the new inventions that cast such a spell of romance and mystery over the field of operations, for she has but to wave a magic wand to call up spirits that exorcise drudgery and turn work into play.

To have the assurance that her kitchen and bathroom, the two most important rooms in the house, are giving adequate service fills her with immense joy and satisfaction; for in keeping them up to the minute, in the light of the many enchanting new fittings she feels she is adding not only to the efficiency of the home but to the well-being of her family. But then, having satisfied herself of their essential qualifications, she woman-like, gives herself up to the full enjoyment of the delectable results.

She finds something extremely alluring in these spick and span interiors, for they satisfy her craving for beauty and order. She takes a frank delight in her well-arranged kitchen, with its cabinet-lined walls; in the model range, itself a marvel of engineering skill, and in the 'iceless' ice-box with its promise of relief from drudgery. And she gets a particular thrill from the fact that those fair paneled doors conceal a host of conveniences, ready to spring out as if by magic, to do her bidding.

The model bathroom, white and glistening, she greets with equally approving eyes, with the built-in tub that eliminates the necessity of cleaning beneath it; the glass screen and the glassed-in shower that bespeak better bathing comfort, the dental lavatory giving an unobstructed floor space, as also the alluring toilet table, mirrored to reflect her complaisance by reason of these inspiring accessories, are all assessed according to their intrinsic value and talismanic properties.

So, as she starts out on the incomparable adventure of fitting up her home after the newest modes, the progressive housewife glows with pleasant expectancy. The vast resources she finds opening up on every hand



THIS COMBINATION GAS STOVE AND CABINET OFFERS AN EXCELLENT SOLUTION FOR THE STORAGE PROBLEM IN THE SMALL KITCHEN, AND IS A CONVENIENT ARRANGEMENT UNDER ANY CIRCUMSTANCES. A NEW LINOLEUM THAT HAS THE APPEARANCE OF INLAID TILE IS EXCELLENT FOR THE PORCH AND SUNROOM AS WELL AS KITCHEN

Figure 28: Article, Harriet Gillespie, "Kitchen and Bathroom Equipment: The Modern Housewife Realizes the Value in Keeping Her Home up to a High Standard of Technical Perfection," *House Beautiful*, February 1927: 156,157, 204.

MACHINE IS A BOON FOR THE OWNER OF THE KITCHENETTE

might tend to make the selection difficult, were it not for the fact that the decreasing size of the house has, in a measure, helped to solve the problem for her.

But, while the kitchen and bathroom have diminished in size along with the house, their efficiency has increased in the same ratio. The servant problem has ordered the change, so the question resolves itself largely into a matter of elimination, or rather into one of greater discrimination. For, whether large or small, the equipment must be absolutely up-to-date.

Quite naturally, the kitchen occupies the centre of the stage, for the duties it performs bear so directly on the health and well-being of the family. The homemaker has learned, too, that the new labor-saving appliances to facilitate the dispatch of housework mean economy in the end and that money spent in their acquisition is money well earned. She finds the kitchen cabinet in its newest form a necessity, for it puts everything within reach of her hand and, with this, it is possible to adequately furnish a small kitchen with no other accessories than the practical zinc-covered table and the high working-stool.

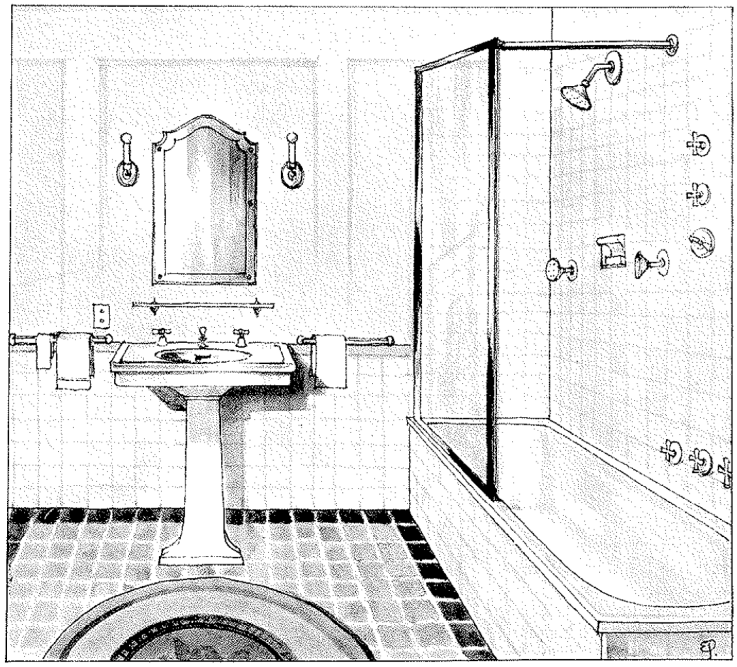
In single units or combined, the cabinets may be disposed to suit the size of the kitchen or to meet the culinary demands of the family. The different sizes and heights allow them to easily fit into compact space in kitchens already planned, or they may be built in kitchens especially designed to receive them.

One new model is a veritable *multum in parvo*, since it embraces within its capacious depths a refrigerator, range, dish closets, divers cupboards for food supplies, shelves for jellies and preserves, and even a top shelf for packages. Moreover, there are smaller receptacles for food charts and the household budget, and even tuck-away places for such trifling essentials as milk tickets and small change for the grocer man.

Nothing will delight the heart of the kitchenette housekeeper more than a cabinet having a four-burner gas-range, including broiling and baking ovens on one side, a mixing board and cupboards opposite, with, between, a perfectly adorable small white metal sink. As if this was n't sufficient to satisfy the domestic soul, another type there is with a two-burner folding gas stove. It turns back out of sight when not in use, so the shelf on which it rests may be available

for the preparation of the food it is later to cook. Tall, vertical dish closets with shelves and drawers are immensely valuable to fit into small space where the need is greatest.

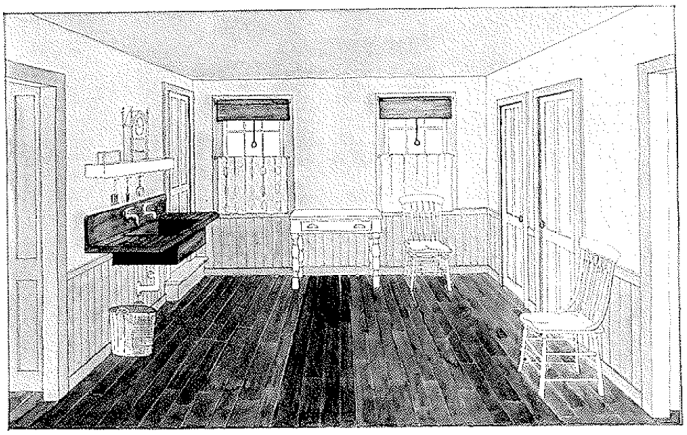
Now that the dining alcove has become so deservedly popular (*Continued on page 204*)



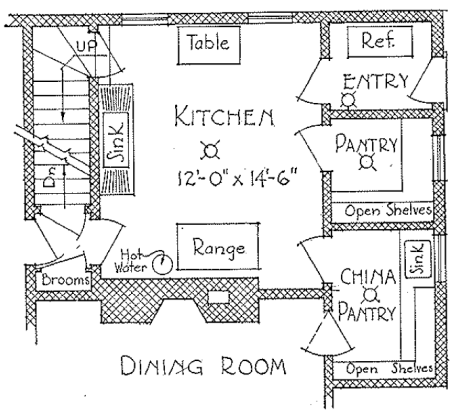
A GLASS PARTITION FOR THE SHOWER BATH, A MEDICINE CABINET ENTIRELY CONCEALED BEHIND A SWINGING MIRROR, AND OCTAGONAL RODS FROM WHICH THE TOWELS WILL NOT SLIP ARE NEW FEATURES FOR THE BATHROOM. AN ELECTRIC SWITCH PLATE OF TRANSPARENT GLASS IS THE LEAST CONSPICUOUS FORM OF THIS NECESSARY OBJECT

Figure 28: Article, Continued.

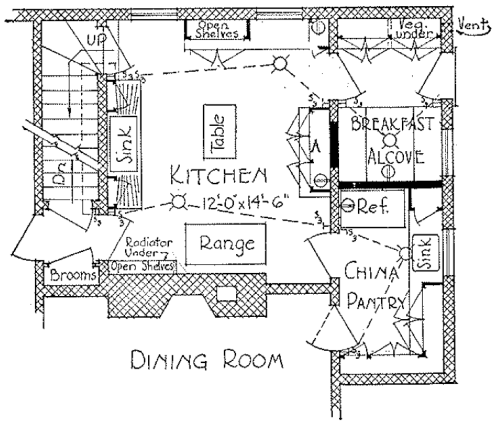
MODERNIZING THE KITCHEN



The sketch shown on this page is of an actual kitchen built about thirty years ago. Dark green plastered walls, pine woodwork, — including a varnished sheathed dado, — and a floor showing the remains of a high-gloss red-brown varnish gave a gloomy setting. With two full-sized windows and five doors, the small amount of wall space remaining was taken up by a coal range and copper boiler, a soapstone sink, and a table. One droplight with cord gave inadequate light. In the remodeling recommended, as few structural changes as possible (shown in heavily inked portions on the new plan) have been made. The sink and range remain in their original locations, and the centre for the preparation of food is now in the kitchen proper.



Before remodeling



After remodeling

BRIEF DIRECTIONS *for* MODERNIZING

In the following directions, the operations are grouped according to the different trades carrying them out.

CARPENTRY

Existing walls between pantry and entry and pantry and china pantry are removed, and a new 4″ partition to clear trim of existing pantry window is built. The pantry door is blocked and the entry door rehung to swing outward.

Because so much of the existing walls is to be hidden by built-in cupboards, the sheathing is left for painting. If preferred, this could be replaced by real or imitation tile, or by wallboard with simple wood dado strip and baseboard.

The cupboards and shelves are designed to hold all dry ingredients, equipment, and supplies: the open shelves between the windows holding those used in the prepa-

Figure 29: Article, House Beautiful, "Modernizing the Kitchen," *House Beautiful*, August 1931: 134-136.

ration of food, with flour and sugar in bins underneath; the small cupboard at the right, bowls and cooking dishes, with the counter connecting these to be used for the actual mixing; the cupboard between the china pantry and breakfast alcove, extra supplies, less frequently used pans, and such; the drawers on each side of the sink, linen, cloths, and so forth; the cupboards above, soap, powders, and other similar cleaning supplies; and the open shelves beside the stove, large kettles. The cupboard in the entry has a vegetable bin at one end, with outside vent. The shelves in the china pantry are enclosed with glass doors.

The counters are of birch, oiled. The counter on cupboard *A* projects sufficiently to take a meat chopper.

ELECTRICAL WORK

Two ceiling lights, one to serve sink and stove, the other the preparation-of-food area, replace the original. These have three-way switches as shown on the plan, so that at least one light can be turned on and off, whatever one's route to and from the room.

There are outlets for electric clock over the sink, refrigerator in china pantry (high enough in wall to be easily reached), stove, if electric is to be used, and at both cupboards to serve various electrical appliances.

PLUMBING

The coal range is replaced with a gas or electric one, and the boiler is removed, since a gas hot-water heater is to be installed in the basement. The old soapstone sink is replaced with one of slate. All existing traps and supply pipes should be checked and replaced where necessary. As heat was supplied before by a coal stove, a radiator is installed under the open shelves by the new stove. The metal sink in the china pantry remains.

PAINTING

The ceilings may be glue sized and whitened or painted a tone lighter than the walls. Before painting, the walls should be washed with soap and water, the plaster patched where necessary and touched up with paint of existing color, as otherwise light spots will show through the paint. All woodwork, except counter tops, and walls are painted a deep cream with insides of cupboards a light blue-green. Stove and utensils can be purchased in these same colors. As the walls are to be lighter than they were, the sizing coat is colored to approximate the desired finished color in order to minimize the number of coats required. The second coat has a large amount of varnish, and the third and final coat equal parts of varnish and turpentine. The varnished woodwork should be washed with sal soda and water to kill the gloss before painting.

MISCELLANEOUS

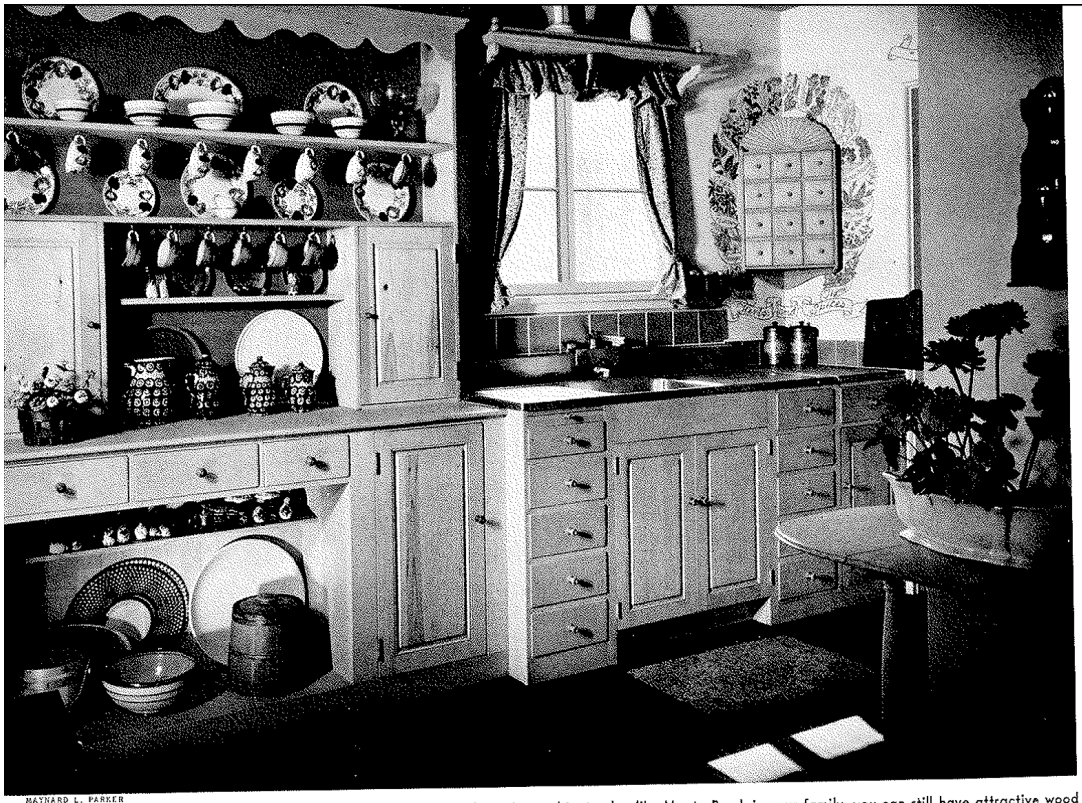
A linoleum of black and white is cemented to the floor by a representative of the linoleum company. The roller shades are removed and replaced with glass curtains of yellow voile with blue-green stripes.

SUMMARY

The working centres have now a logical relation to each other and are brought even closer together by a porcelain-top table on wheels in the centre of the room. The refrigerator is accessible to the main house when cold drinks are wanted, and permits the quick putting away of food at the place where the dishes are washed. The convenience of the breakfast alcove for maid and children is universally admitted. The attractive color scheme of yellow, blue-green, black, and white results in a room that the sketch shows to be a pleasant place to work in and one in marked contrast to the original.

This remodeled room is not set forth as the ideal kitchen. But it represents perhaps the solution of an average problem and does demonstrate what can be done without too great an outlay of money.

Figure 29: Article, Continued.



MAYNARD L. PARKER

Even if you haven't a cabinetmaker like Monte Burch in your family, you can still have attractive wood work counters and cupboards. For several manufacturers have developed hardwood cabinets with cutlery drawers, tray files, bread boxes, etc. The Burches hoard space jealously; buckets on bottom shelf house flour and sugar; it saves space to hang bread boards and baskets on cupboard side

There's

A SPLIT IN KITCHEN THEORY

One school believes in scientific efficiency without a light touch to distract from the main purpose

The other school believes in homey coziness that lures family and friends into watching and helping

By Florence Paine

There isn't much time for housekeeping and entertaining when both husband and wife have full-time jobs. But Ruth and Monte Burch, of Los Angeles, Calif., wanted to see their friends and family in spite of little leisure, so they gracefully hurdled the limitations that time would put upon them and made their kitchen a livable room, not just a workshop. Now their friends come early, walk right out into the kitchen, and either lend a helping hand or chat while the "party" is being prepared.

The Burches' kitchen isn't just fun to entertain in; it's fun to work in, too, because it has the most streamlined, labor-and-time-saving appliances. But they dressed up what they bought commercially, and added custom-made pieces of their own. For you see, together, they had the combined talents of a cabinetmaker in Mr. Burch and a stage designer in Mrs. Burch, who spends her days creating stage sets for 20th Century Fox. Mr. Burch engineered the cupboards, which are as efficient as they are beautiful. Mrs. Burch took her brush in hand and flourished it where it would be most effective, as witness her border of spices around the corner spice cupboard (above) and her Swedish designs on the over-range cabinets (following pages).

The Burches' cozy kitchen contains no "stage" props, either. Everything in it had to stand the test of purposefulness before it warranted a permanent place—even old copper molds. One was turned into a light over the sink; the other holds flowers.

Figure 30: Article, Florence Paine, "A Split Kitchen Theory." *House Beautiful*, February 1943: 33-35.

HERE'S A SPLIT IN KITCHEN THEORY

PHOTOGRAPHS BY MAYNARD L. PARKER

China plays a double role

Those charming Italian pottery plates aren't just for decoration! They slip quickly out of their hangers at salad time. Mr. Burch carved the lovely glass closet above fireplace. Note the cross-bars to keep glasses from sliding out

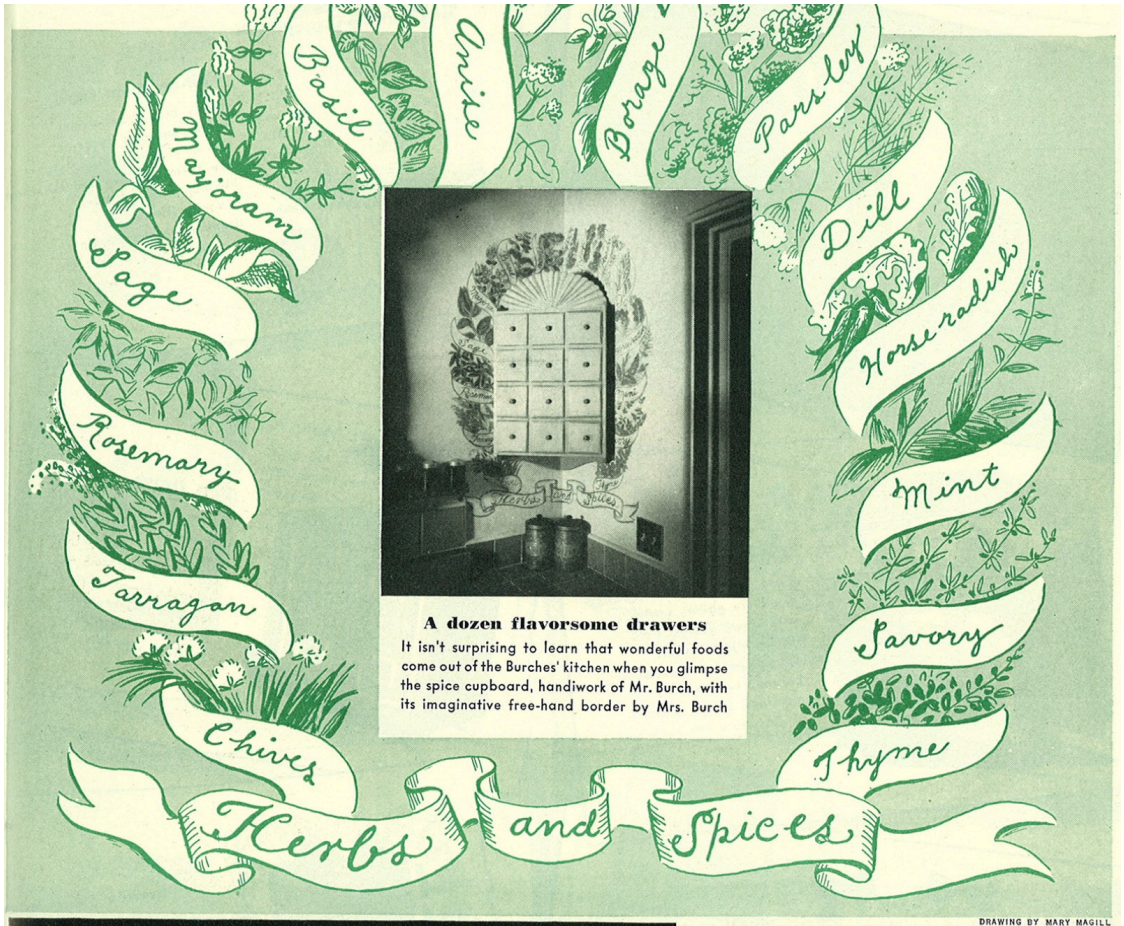
Wall bed houses extra guests

All nations meet harmoniously in the Burches' kitchen. Here in the French corner is a copy of an old French wall bed, designed by Mrs. and executed by Mr. Burch. Bed is long and deep enough to serve as a spare in emergencies

Necessity prompts table design

Transformation act for bureau

Figure 30: Article, Continued.



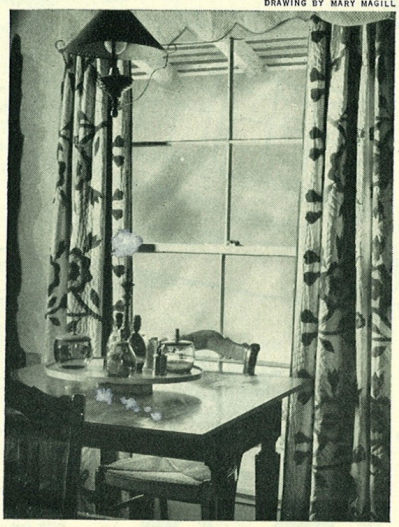
A dozen flavorsome drawers

It isn't surprising to learn that wonderful foods come out of the Burches' kitchen when you glimpse the spice cupboard, handiwork of Mr. Burch, with its imaginative free-hand border by Mrs. Burch

DRAWING BY MARY MAGILL

Arrangement makes work easier

No waste motion in the Burches' kitchen, for they keep their copper utensils in easy reach of the stove on a handsomely decorated strip underneath an equally original cupboard. Those less artistically inclined will find the current decalcomania and stencil lines of vast help in reproducing similar effects for themselves. Turn to this month's article on "She Stenciled Her Walls"



Ancestral dining spot

The Burches thank their grandparents for this corner. Draperies were quilted bedspread of Grandmother's. Table was remade by Mr. Burch from an old one built by his grandfather, who was also a cabinetmaker

Figure 30: Article, Continued.

Figure 31: Photo, Greg Castillo, *Cold War on the Home Front.* Minneapolis: University of Minnesota, 2010.

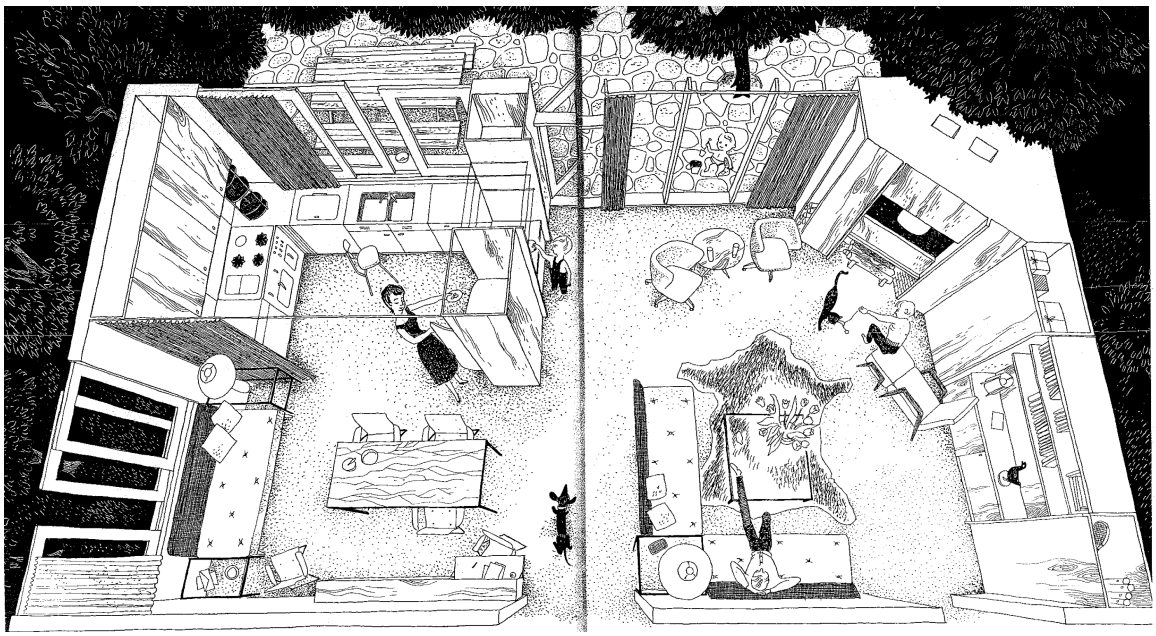


Figure 32: Wright, Mary & Russel. *Guide to Easier Living*, New York: Simon and Schuster, 1950, 48.

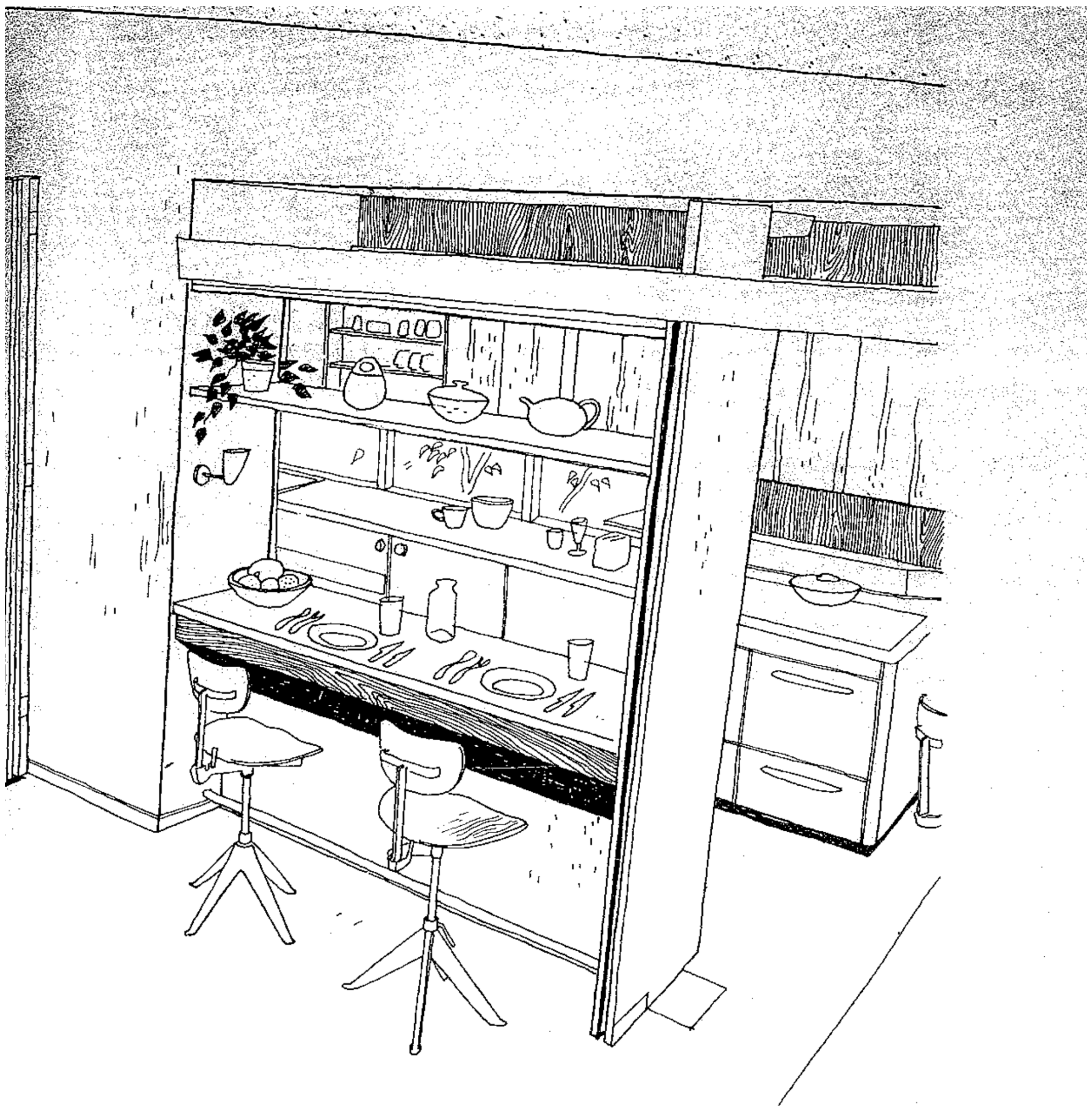


Figure Image 33: Wright, Mary & Russel, *Guide to Easier Living*. New York: Simon and Schuster, 1950, 31.

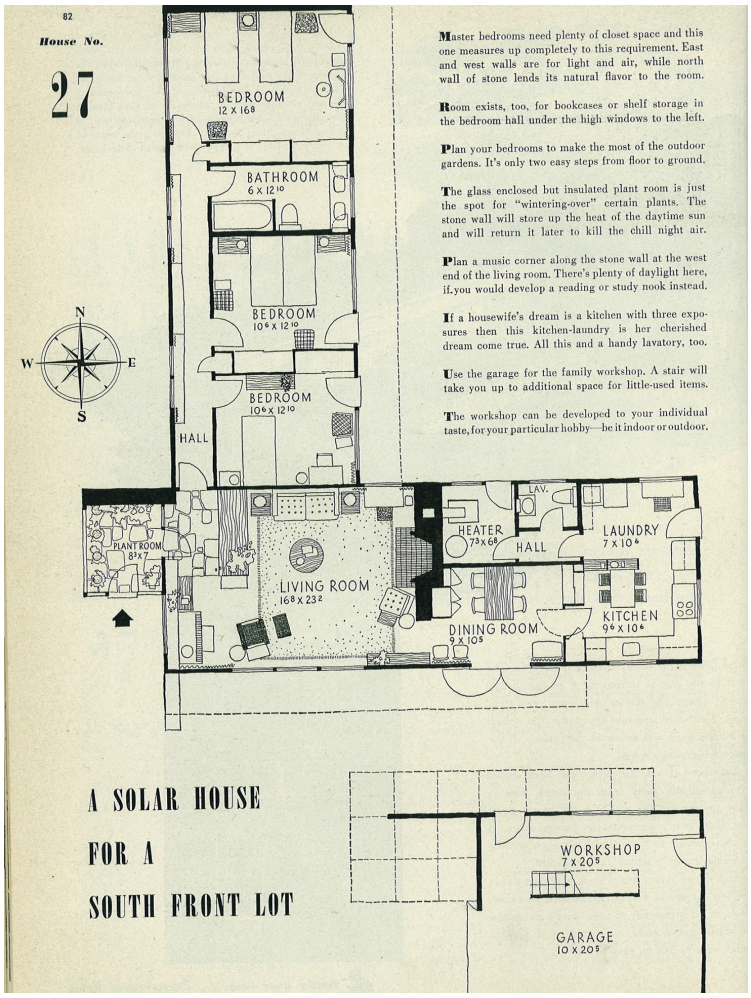


Figure 34: Floor Plan, "A Solar House for a South Front Lot," *House Beautiful*, January 1948: 82.

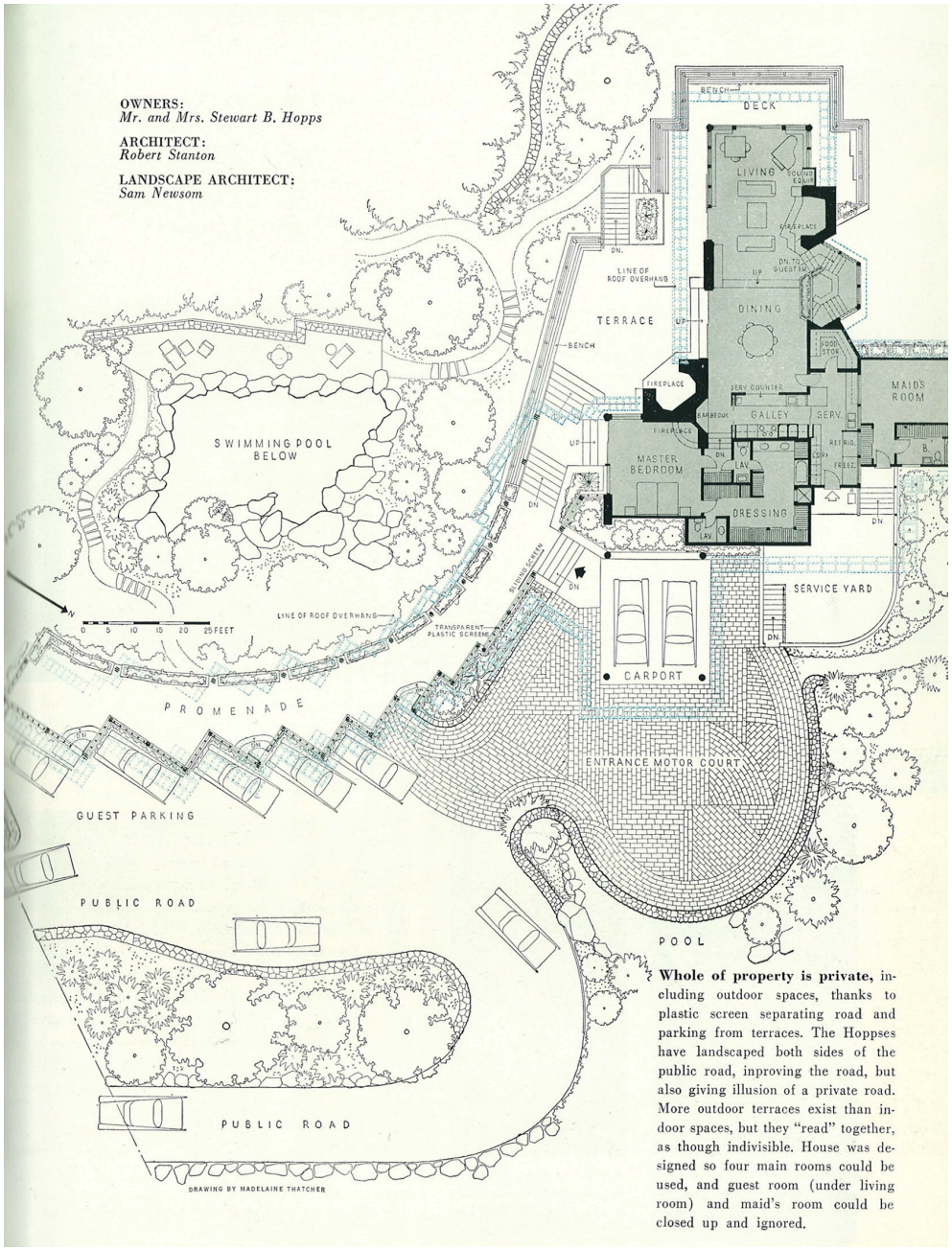


Figure 35: Floor Plans, Robert Stanton, "Home Plans," *House Beautiful*, November 1957: 257.

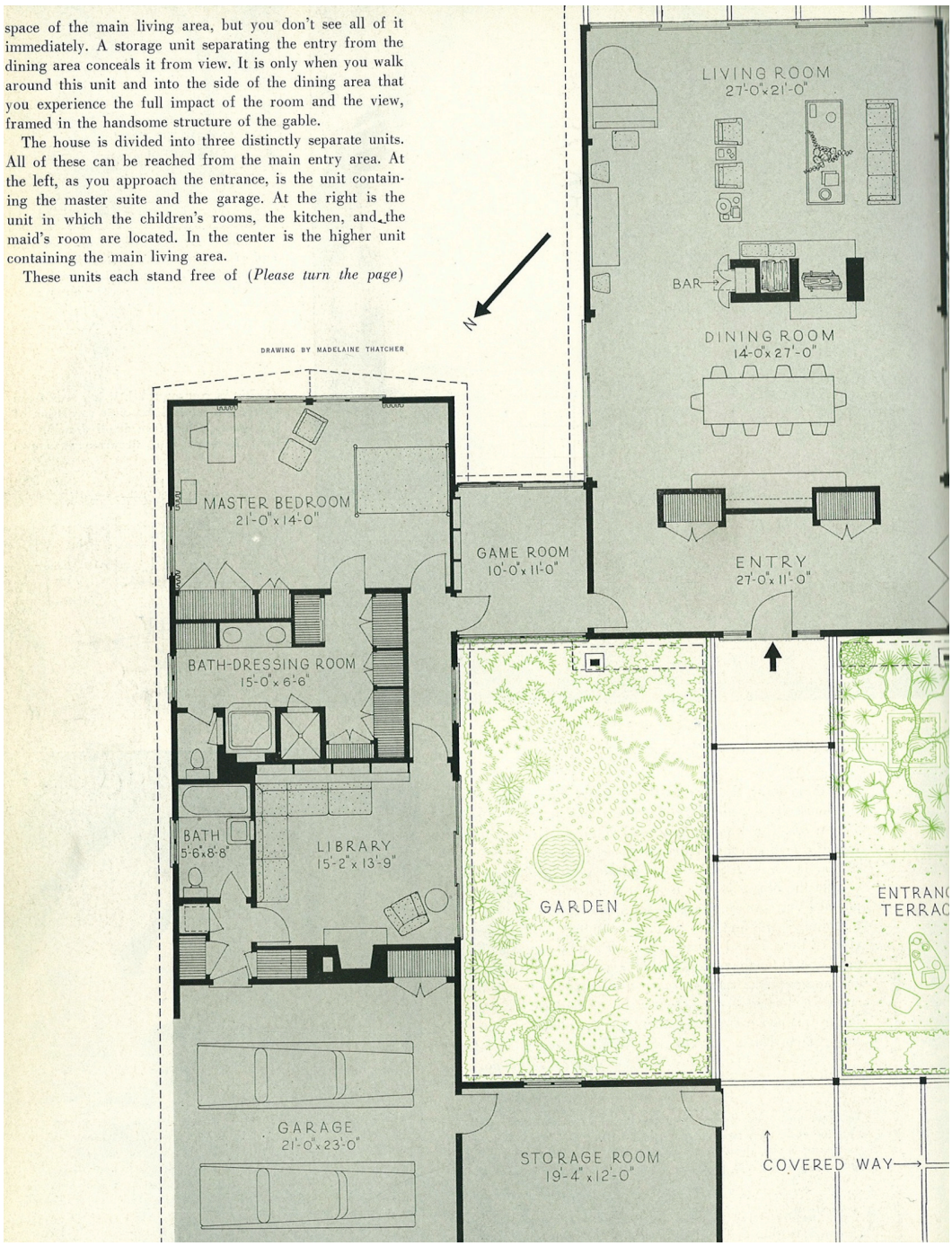


Figure 36: Floor Plan, Mark Mills, "House Plans." *House Beautiful*, October 1963: 196-197.

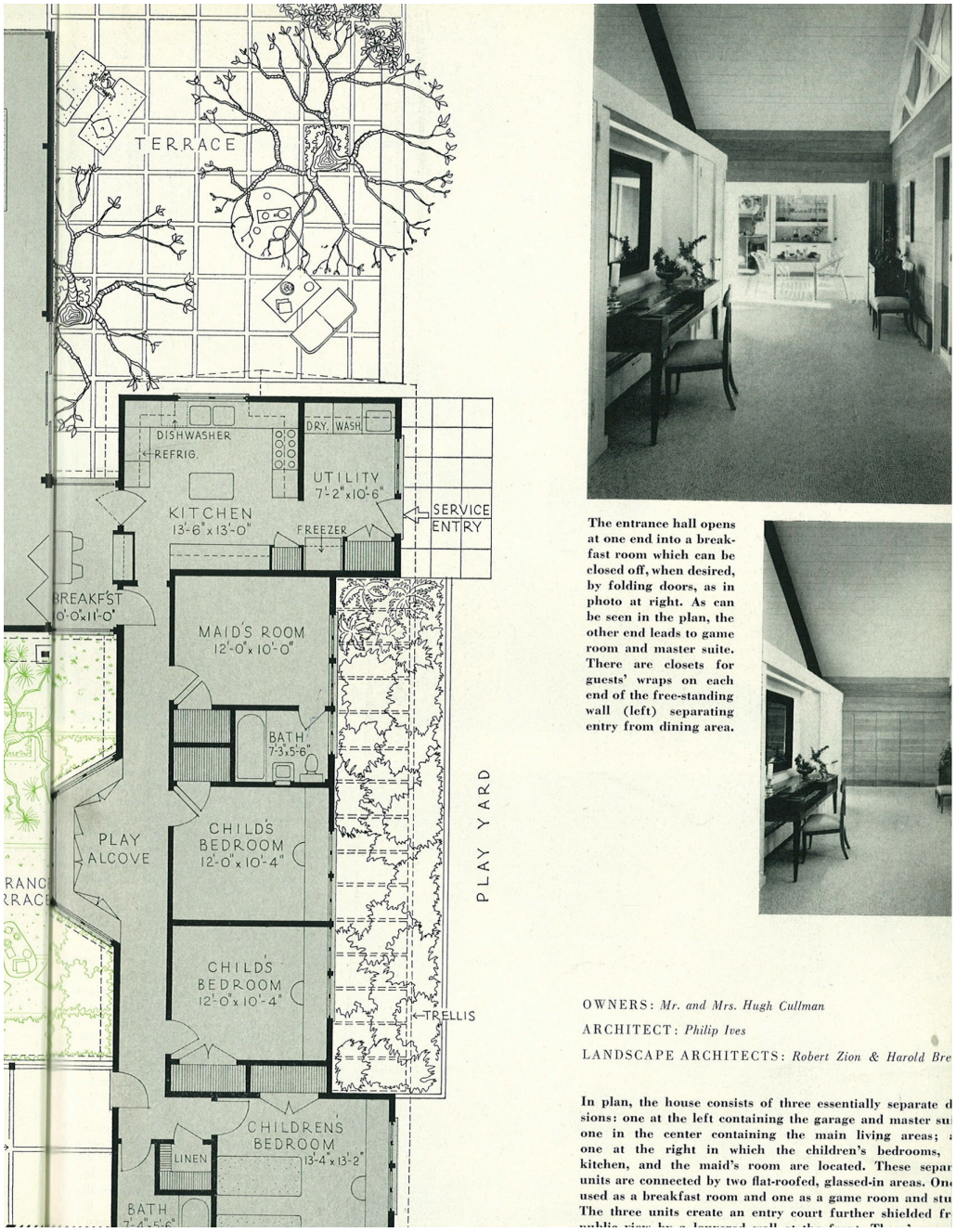


Figure 36: Floor Plan, Continued.

Figure 37: Advertisement, American Gas Corporation, "The Work Savingest Kitchen of the Century," *House Beautiful*, March 1946: 130.

Planned for a lady who loves to cook

IF YOU'RE a woman who makes an art of cooking, here's the kitchen for you. Its wealth of fingertip conveniences and fresh, colorful decorative ideas will make every hour spent in it more pleasant, more productive.

Take the delightful herb hothouse, for example. Built right out from the kitchen window, it permits you to pluck fresh herbs in any season. At the same time, it provides a refreshing "green view" from the sink all year long.

And note the smart "mobile" light fixture that also serves as a utensil rack. It's counterbalanced, so that frequently used utensils are always within easy reach, yet can be pushed out of head's way when not needed. Sharp knives, too, are kept handy—but safely out of Junior's reach—in the rack at the end of the counter. And the work table, topped with its generous butcher block, slides easily along the floor to wherever it's needed.

Cleaning up afterwards, usually the most tiresome of cooking chores, is no problem in this kitchen. Lettuce leaves and other food trimmings disappear down the hole in the counter into an enamel pan. And spilled flour and other ingredients sweep up in a jiffy from the smooth-surfaced floor of Armstrong's De Luxe Linotile®. Tracked-in dirt whisks away easily, won't grind in. Even grease and oil wipe up without a trace, because Linotile is *greaseproof*, not just grease resistant. And since Linotile is a resilient flooring of unusual toughness and durability, it does not indent easily, even under the weight of heavy appliances.

Linotile offers almost unlimited design possibilities since it goes down block by block. It is available in a wide range of colors, in both the popular swirl marbleization of Standard Linotile, and the new extra-rich graining of De Luxe Linotile shown above. The beautiful colorings go all the way through each tile. This floor never needs expensive refinishing, and you can look to it for a lifetime of service. Yet with all its durability, Linotile is still comfortably resilient and quiet underfoot.

Ask your Armstrong merchant to show you samples of Armstrong's Standard and De Luxe Linotile. He'll be glad to make practical design suggestions for your home, without charge, and give you a cost estimate. See him soon.

Friends can sit in the student chairs and enjoy the product of this "cooking kitchen" while they admire its beauty an convenience. The handsome floor is Armstrong's De Lux Linotile, Beige Antique No. 176, with feature strips Armstrong's Plain Linoleum, Turquoise No. 38, and Whit No. 23. Linotile is made from substantially the same basi ingredients as linoleum, but different processing results in tougher flooring material. Its exceptional density and extr smooth surface make Armstrong's Linotile the easiest of a Armstrong Floors to keep clean.

• • •

Send post card for free booklet.

It gives you complete information about Armstrong's Standard and De Luxe Linotile and shows the full range of colors available. A sketch plan of this kitchen with color scheme description and list of furnishings will also be sent free on request. Just send your name and address to Armstrong Cork Company, Floor Division, 5306 Atkins Ave., Lancaster, Penna.

ARMSTRONG'S LINOTILE

ARMSTRONG'S LINOTILE

MADE BY THE MAKERS OF ARMSTRONG'S LINOLEUM, ARMSTRONG'S ASPHALT TILE, ARMSTRONG'S QUAKER® RUG

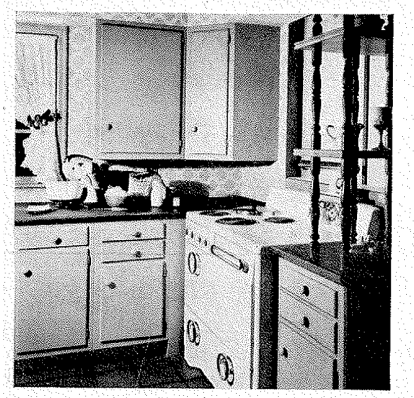
Figure 38: Advertisement, Armstrong, "Planned for a lady who loves to cook," *House Beautiful*, June 1953: 8.

Figure 39: Advertisement, IXL Furniture Company, "Yours! A Lovely Sulptured Spicewood kitchen like this can be personally-planned just for you," *House Beautiful*, June 1961: 76.

Figure 40: Photo, Julia Child Exhibit Smithsonian, taken by Toni Tassell, May 2013.

by Charlotte Eaton Conway

Kitchens needn't look CLINICAL



The kitchen with eye appeal is a sign of our times, a significant indication of a change in our basic ideas of how we want to live. Perhaps we have got over that snobbism which relegated the kitchen exclusively to the "help" with the implication that what it looked like didn't matter a bit, since it was only part of the machinery of the house, unseen by family or friends.

Now, if you eavesdrop just a little among your neighbors, or even among strangers in busses and trains, you learn that "sooner or later everybody ends up in the kitchen." And that applies to little tots, to teen-agers, to adult friends who drop in for an evening of bridge.

Basically, the change is one of social concept, evidence of the unpretentious living most of us prefer these days. We now see the kitchen as a living and entertaining room as well as a workshop, entitled to as thoughtful a decorative scheme as we have long given to the rest of the house. (*Text continued on page 131*)

The old-fashioned country kitchen was part parlor, library, dining room, and study. And so is its 1947 counterpart. Beamed ceiling, wallpaper, tile floor, cherry and pine furniture, gay little shelves for one's milk glass collection, all add up to a homey gathering place.

The working area, none-the-less efficient for its pleasant atmosphere, is compactly arranged with all the right equipment in the right place; refrigerator nearest the entrance door, then work counters and sink, then the range. Unsightly muss can be concentrated here.

The over-all kitchen size is large. But the working area is so compact one cannot criticize it as wasteful of time or motion. Refrigerator and range from Frigidaire. Cabinets, Mutschler Bros. Co. Breakfast set, L. & J. G. Stickley, Inc. Wallpaper, Hobe Erwin.

BETTER YOUR HOME · BETTER YOUR LIVING

ALL PHOTOGRAPHS BY EMELIE DANIELSON NICH

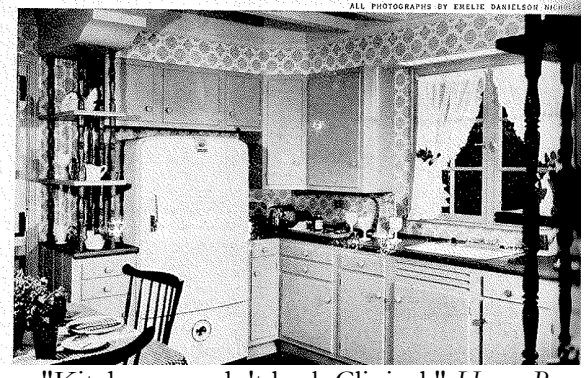


Figure 41: Article, Charlotte Conway, "Kitchens needn't look Clinical," *House Beautiful*, May 1947: 126-131, 220.

Kitchens on these six pages now on display at Marshall Field & Company, Chicago

Figure 41: Article, Continued.

Figure 41: Article, Continued.

PHOTOGRAPHS BY EMELIE DANIELSON NICHOLSON

Though only a tiny apartment kitchen, top left, facing page, it has plenty of character besides being functional. Note slots for trays beneath chopping and serving board, out-of-way but convenient niches for telephone and radio. Refrigerator and range, General Electric Co. Wallpaper, Bassett & Vollum.

If you like to eat in the kitchen, a snack bar is practically a must. Here, facing page, it is built with a sunken window box in front of a window with a view. Wallpaper, Bassett & Vollum. Refrigerator, range, Kelvinator. Stainless steel counter, Just Mfg. Co. Asphalt tile, David E. Kennedy.

In a large kitchen like that above, two sinks are much better than one. The double sink beneath the window is handily adjacent to refrigerator and range, while that at far right can serve as a butler's pantry, for salad making, drink mixing, flower arranging. Cabinets, Geneva Modern Kitchens, Inc.

Turn the page to see a modern kitchen with French Provincial overtones

BETTER YOUR HOME · BETTER YOUR LIVING

Figure 41: Article, Continued.

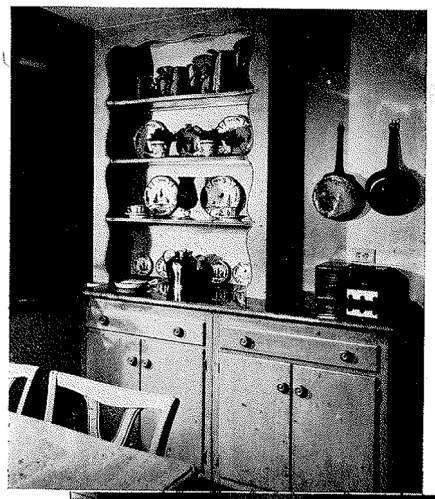
These kitchens now on display at Marshall Field & Co., Chicago

Figure 41: Article Continued.

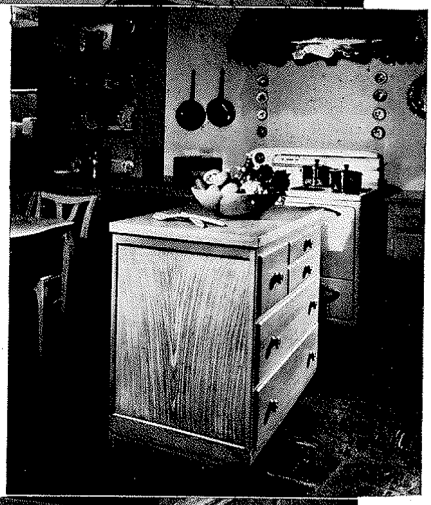
(*Text continued from page* 126) The four kitchens shown on these six pages well demonstrate that it is possible to apply decorating technique to the kitchen, even though its primary function necessarily must be that of an efficient workshop. Colorful wallpapers, appropriate curtains, shelves for display of decorative accessories need not detract from the efficient operation of the newest and latest equipment. On the contrary, they add a pleasant charm which conceivably will increase efficiency, for it's human to work better in agreeable surroundings.

That function has been a major consideration in these kitchens is readily evident. Equipment has been arranged according to accepted efficiency formulas. But also, in every kitchen, there have been added valuable conveniences such as a planning desk, telephone, cook book shelves, and a place for an informal snack. All these have become musts in our broadened concept of the kitchen.

The wealth of ideas in these four personable kitchens should be an inspiration in making *your own* kitchen the most popular room in the house for your family, a joy for you to work in.

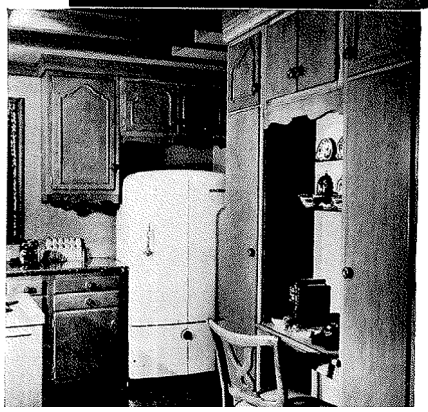


Standard Mutschler cabinets, with slight changes and addition of moldings, link cupboards to French Provincial theme. Copper hood, pans, Quimper pottery, breakfast set echo period.



The cabinet in the center of the room, with its storage space and extra work surface, is mounted on casters to move wherever it may be needed. Rubber tile flooring, Taylor Mfg. Co.

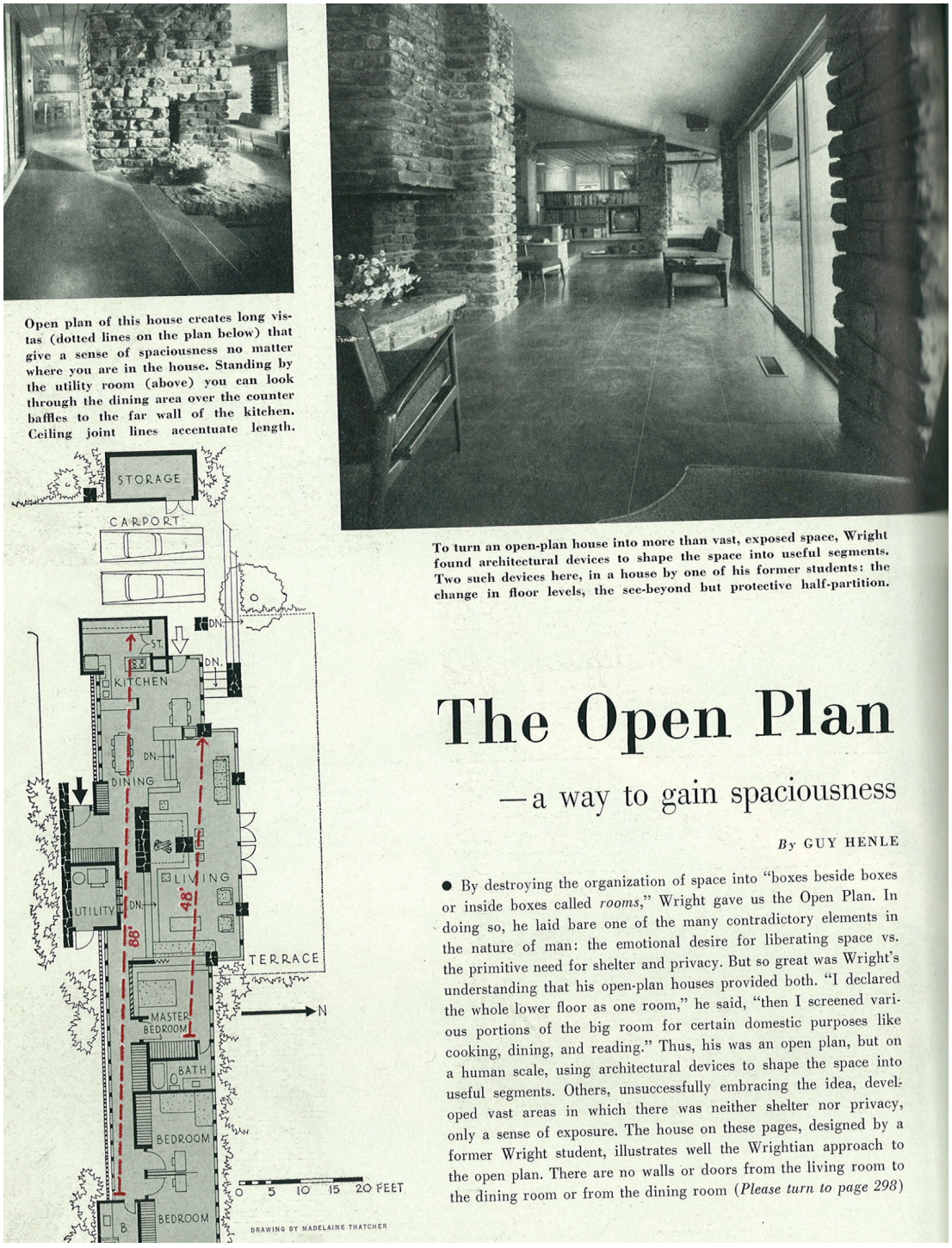
A shelf between two tall storage cupboards makes an adequate planning desk, with shelves above for books or bibelots. Marvalon, an easily-cleaned plastic cloth, covers wall over range.



Its French Provincial theme makes this kitchen essential part of decorative scheme of whole house. Refrigerator, range, Westinghouse Electric Corp. Breakfast set, Wisconsin Chair Co.

Kitchens needn't look CLINICAL

Figure 41: Article, Continued.



Open plan of this house creates long vistas (dotted lines on the plan below) that give a sense of spaciousness no matter where you are in the house. Standing by the utility room (above) you can look through the dining area over the counter baffles to the far wall of the kitchen. Ceiling joint lines accentuate length.

To turn an open-plan house into more than vast, exposed space, Wright found architectural devices to shape the space into useful segments. Two such devices here, in a house by one of his former students: the change in floor levels, the see-beyond but protective half-partition.

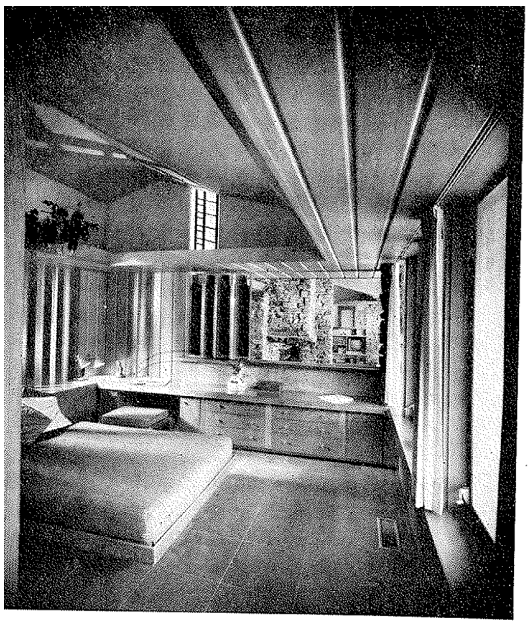
The Open Plan

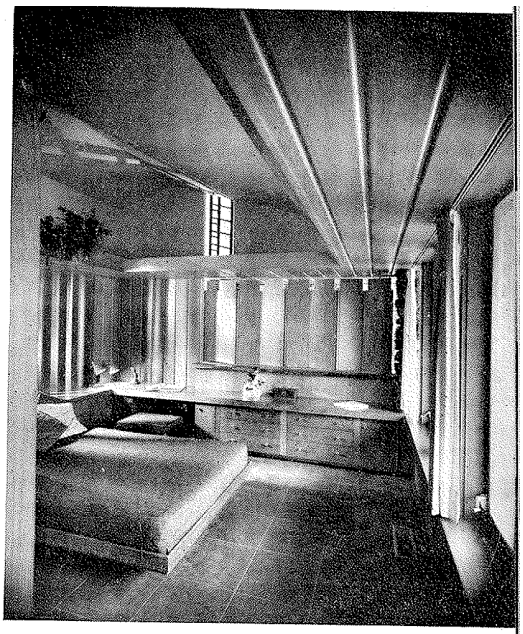
—a way to gain spaciousness

By GUY HENLE

● By destroying the organization of space into "boxes beside boxes or inside boxes called *rooms*," Wright gave us the Open Plan. In doing so, he laid bare one of the many contradictory elements in the nature of man: the emotional desire for liberating space vs. the primitive need for shelter and privacy. But so great was Wright's understanding that his open-plan houses provided both. "I declared the whole lower floor as one room," he said, "then I screened various portions of the big room for certain domestic purposes like cooking, dining, and reading." Thus, his was an open plan, but on a human scale, using architectural devices to shape the space into useful segments. Others, unsuccessfully embracing the idea, developed vast areas in which there was neither shelter nor privacy, only a sense of exposure. The house on these pages, designed by a former Wright student, illustrates well the Wrightian approach to the open plan. There are no walls or doors from the living room to the dining room or from the dining room (*Please turn to page 298*)

Figure 42: Article, Guy Henle, The Open Plan, *House Beautiful*, October 1959: 245, 298.





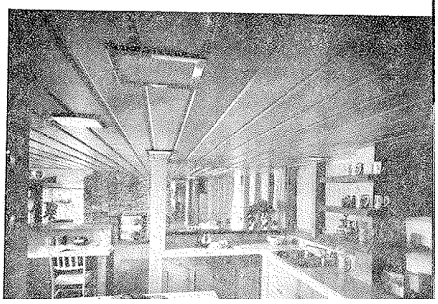
ALL PHOTOGRAPHS BY MAYNARD PARKER

Even the master bedroom can join the central living space

In most open-plan houses the partition-free area does not touch the bedrooms. Here, because he placed the master bedroom adjacent to the main living space, Architect Jones was able to join it visually to this central core. A four-foot-high wall opening, over ten feet wide, has a folding screen that glides back to reveal the living room. The screen is open in the photograph (above left) and you can look through to the TV set on the far wall, a distance of 48 feet. The continuation of the deep-grooved ceiling ties the two rooms even closer together. When privacy is desired, the screen is closed (above right). At left, a view toward the bedroom.

OWNERS:
Dr. and Mrs. Calvin Bain

ARCHITECT:
Fay Jones



Though the kitchen is open to the living room and dining room in a spatial sense, as a practical matter its work counters are fully shielded by the four-foot-high partitions. This separation is enhanced by the lower-level of the living room,

Figure 42: Article, Continued.

Provincial kitchen

—inspirational climate for a woman who loves to bake

Predominantly French Provincial in a somewhat free-hand fashion, the kitchen pictured, designed for the Russell Clarks' San Francisco house, provides Mrs. Clark with what she describes happily as "a wonderfully inspirational working climate." Her preference for French styles is apparent in the architecture and the furnishings of the rest of the house, especially in her own study, which leans toward Louis XVI. But it is only in the kitchen that the strength of two of her Gallic enthusiasms can be shown. These are her interest in French baking and her delight in their nonregimented kitchens, where pieces are not matched but individual—an effect she has secured, *(Please turn to page 205)*

Figure 43: Article, House Beautiful, "Provincial Kitchen," *House Beautiful*, March 1965: 178-181.

Opposite page and above: Mellow cabinets, made to order of black cherry, straightway establish the Clark kitchen's French Provincial tone, emphasized by an elaborately carved old *panetière*, no longer used as a locked safe for precious loaves fresh from a hearth oven, but working as a handy place to store cooking brandy and a few bottles of luncheon Beaujolais.

Right: Part of the charm of this coffee-break, recipe-reading corner is due to two French pieces widely different in origin: the marble-topped table began life in a French butcher shop, where it was reserved for preparing chicken livers, etc.; the

Above: To the right of the range, below the salad corner, a door conceals an especially useful cabinet equipped with a wire grid, a low-watt bulb, a small vaporizer and its outlet. This improvised arrangement provides the warm humidit needed for the rising or "proving" of yeast doughs.

Figure 43: Article, Continued.

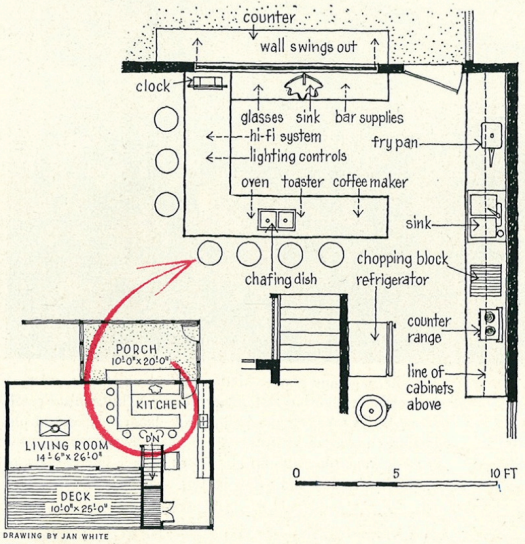
Party kitchen

—hospitable climate for a man who wears three hats: bartender, chef, and host

By NANCY CRAIG

As a hard-working sculptor and wallpaper designer, Jack Denst needs recurrent periods of peace and privacy for his creative work; as a genial man who enjoys entertaining his friends, he likes a place, away from the five-day world, where hospitality can be dispensed with minimum effort. He secured both, in one package, by building a very special weekend house in the Indiana Dunes area, overlooking Lake Michigan. On the main floor, bedrooms and baths; on the second floor, living-entertaining quarters arranged in a swirling stroke of genius, the centerpiece a most unusual kitchen. No range, but a bank of heavy-duty outlets where all manner of portable cooking appliances may be plugged in. Hi-fi system controls are there, too, as well as lighting controls, so he can run the whole show while still being a member of the party, never out of sight or earshot of his guests. His is a place full of original ideas, in engineering, in décor—an extraordinary mating of the functional and the for-fun. Examples: The fireplace shown opposite, radiating heat in all directions, has its flue covered with strings of Korean beads; the hearth is composed of clock-face rejects. Great thought for mild weather: The wall back of the bar (covered with a Denst mural) can be swung out and up to nest against the ceiling of the porch, which extends half the length of the room, making *en plein air* dining on the porch a simple-to-stage festivity.

Italian water jar shown above is splashed with bright colors of sunny yellow and orange. It is not only decorative but earns its keep by filtering the mineral-laden water. Refrigerator is painted midnight blue to minimize its size.



DRAWING BY JAN WHITE

Floor plan shows how party kitchen is part of, yet apart from, living-entertaining area. Both porch and deck are easily reached from it. Portable appliances are stored in cabinets directly beneath counter on which they are used.

Figure 43: Article, Continued.

PRODUCT INFORMATION ON PAGE 204

PHOTOGRAPHS BY EMELIE DANIELSON NICHOLSON

Above: The tiled counter can alternate as a buffet table and as a place where guests perched on bar stools can be served drinks and food. Doubly functional, too, the giant sea shell which, being equipped with a faucet and drain, is a bar sink when it isn't a vase. Beyond the counter, the hooded fireplace open on all sides, and a partial look at the living area. Left: Splendid work space and a wealth of cabinets to keep everything at hand but out of sight.

Figure 43: Article, Continued.

CHANGES IN KITCHEN DESIGN 1901-1964 / Historical Material Culture						
	Plan	**Furnishings**	**Components Kitchen**	**Type of Work Performed**	**Material Finishes**	**Decorative Elements**
GI GENERATION (1901-1924)						
SILENT GENERATION (1924-1945)						
BABY BOOMER (1946-1964)						

Figure 44: Chart, CHANGES IN KITCHEN DESIGN 1901-1964 / Historical Material Culture, created by Toni J Tassell, October 2013.

GI Generation 1901-1925 / Phenomenology				
Isabel McDougal, "An Ideal Kitchen." *House Beautiful*, December 1903: 27-32.				
Verb	Noun	Adjectives	Personal Items	People

Figure 45: Chart, GI Generation 1901-1925 / Phenomenology, created by Toni J. Tassell, October 2013.

Silent Generation 1925-1945 / Phenomenology				
Harriet Gillespie, "Kitchen and Bathroom Equipment: The Modern Housewife Realizes the Value in Keeping Her Home up to a High Standard of Technical Perfection." *House Beautiful*, February 1927: 156,157, 204.				
Verb	Noun	Adjective	Personal/Items	People

Figure 46: Chart, Silent Generation 1925-1945 / Phenomenology, Created by Toni J. Tassell, October 2013.

Baby Boomer Generation 1946-1964 / Phenomenology				
"Provincial Kitchen." *House Beautiful*, March 1965: 178-181.				
Verb	Noun	Adjective	Personal/Items	People

Figure 47: Chart, Baby Boomer Generation 1946-1964 / Phenomenology, created by Toni J. Tassell, October 2013.