The Arts & Crafts Movement: Research + Design

An Honors Thesis (HONR 499)

by

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Abstract

The Arts and Crafts Movement arose out of a desire to preserve the handcraft that was rapidly disappearing during the Industrial Revolution. Inspired by the writings of Pugin and Ruskin, among others, William Morris started a social crusade in England. Despite not reaching his intended goals, Morris and his contemporaries started a movement whose influence can still be noted today. Crossing the Atlantic to the United States, the Arts and Crafts were highly influential for several noteworthy architects and designers, including Greene and Greene and Stickley. Researching the historical precedents and categorizing the key components of the Arts and Crafts style, a house was created. Sited in coastal Oregon, this modern Arts and Crafts home is a new interpretation of the timeless ideals.

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The Arts & Crafts Movement

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Architectural styles have never been simply explained through a certain "look." From Classical, to Gothic, to Modern, and everything in between, these styles have evolved through the culture of the society in which they took root. The Arts and Crafts Movement is no exception. It did not arise out of the idle curiosity of a group of architects. It began as a cultural crusade in the late 1880s and early 1890s. Walter Crane, the president of the Arts and Crafts Exhibition Society formed in 1887, described the Arts and Crafts as "part of a great movement of protest—a crusade against the purely commercial, industrial, and material tendencies of the day (quoted in MacCarthy, 29)." Due to the industrial revolution, a hue and cry was raised at the loss of imagination and craftsmanship in art and design. From this humble beginning, an entire generation of designers, spanning across the Atlantic, was inspired to take the utmost care in their work, setting a tradition of straightforwardness and soundness, truth to materials, and attention to detail (MacCarthy, 22).

Before the Arts and Crafts were applied holistically to architecture, the movement had its start in England through the work of several small guilds and firms. These workshops specialized in smaller forms of art, including furniture, iron works, print lithography and patterning, pottery, and service ware. Beyond the workshops of craftsmen, the movement fostered a 'fullness of communal life (MacCarthy, 29).’ The groups of skilled laborers and guildsmen met frequently, discussing not only their work but cultural and societal topics of the time, enjoying the company of like-minded men. While these meetings may not have resulted in the sweeping reform of the arts that was intended, it did lead to a "more serious attitude to building, a fresh and simple style, a new appreciation of the objects round the house, and a sudden quite fanatical respect for craftsmen’s handwork (quoted in MacCarthy, 29)." People who were once caught up in the torrent of new industrial materialisms began to see that they were losing the spirituality that is inherent in a craftsman’s work.

Much of the Arts and Crafts movement rested on the character of William Morris. Born in 1834, Morris had a creative spirit from a young age. Besides his short stint in an architectural office, Morris
created textiles, paintings, furniture, and more (Pevsner, 49 [1970]). His influence on architecture began with his passion for Gothic design. He was of the mind that Gothic styling was of the noblest form.\(^1\) Morris valued Gothic architecture because he saw it founded logical and organic style. He admired it as a living architecture, growing from the conditions of its time (Pevsner, 111 [1982]). For that reason, Morris viewed neo-Gothic, or 19th century Gothic, design as distasteful, a poor imitation of its original medieval genius. For this among other reasons, Morris searched for a style to fit the modern time just as eloquently as Gothic was used in historic cathedrals. He did not want to merely copy ancient work, thinking it unfair to the old and unfit for the present. Building on his expertise in creative handcraft, Morris turned to architecture as the "master-art... one of the most important things which man can turn his hand to (quoted in Pevsner, 109 [1982])."

Morris viewed architecture as a union of the arts, "mutually helpful and harmoniously subordinated one to another (quoted in Pevsner, 110 [1982])." Brought to life by the crafts that support it, architecture offered a solution to the dying expression of art as Morris saw it. Instead of the intellectual power of design, Morris valued the crafts. The art in architecture was showcased through the "expression by man of his pleasure in [handcrafted] labour (quoted in Pevsner, 23 [1970])." This art was also meant to be shared by all of humanity. Each person should be able to feel the enjoyment of their senses, based on the desire for a comfortable lifestyle. This led Morris to socialism (Davey, 34).

Viewing capitalism as a propagator of the machine and industrialism, depriving men of their artistic expression, Morris wanted to bring his vision of artistry to all of society. Firmly rooted in the artistic community, Morris brought the Arts and Crafts from the scale of furniture to the scale of a building. Sharing his ideology with close friends, William Morris expanded his passion into a cultural movement

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\(^1\) This mindset was partially inspired by the influential writings of Augustus Welby Northmore Pugin. Pugin wrote *The True Principles of Pointed or Christian Architecture* (1841), saying that "...there should be no features about a building which are not necessary for convenience, construction, or propriety (quoted in Pevsner, 47 [1970])." Pugin also wrote *Contrasts* (1836) in which he praised Gothic as the only true Christian architecture (Davey, 15).
that helped to reshape architectural design goals and bring attention to the social reform that Morris was so adamant about.

One of Morris' close friends was Philip Webb. Merely three years older than Morris, Webb was the architect who brought the Arts and Crafts to life. Like Morris, Philip Webb also appreciated Gothic works, but was not too stubborn to appreciate the good proportions, right use of materials, and excellent craftsmanship that existed in buildings of any age (Kirk, 15). These are the design aspects of a building that Webb appreciated the most. Not seeking flashy facades or presumptuous ornamentation, Webb desired anonymity of style in his design and decoration: "I never begin to be satisfied until my work looks commonplace (quoted in MacCarthy, 25)." Turning Morris' principles into architecture, Webb focused on simple but excellent building, founded on common sense.

Despite not constructing a building until commissioned by Morris, Webb had a vast knowledge of the practicalities of building, along with the capabilities and qualities of materials (Kirk, 80). After his first commission, Webb had an illustrious career, always keeping himself grounded within his particular design philosophy. In keeping with the Arts and Crafts movement, Webb was influenced greatly by his love of the English landscape and the negative effects of commercialism and industrialism (machine production) that he saw on the decorative arts. Concerning himself with the particulars of each specific site and client, his open-minded design approach fostered a truthful expression of purpose, plan, construction, and materials (Kirk, 102-3). Credited with the design of the first Arts and Crafts house, Philip Webb boosted the ideals of William Morris into a full-fledged architectural movement.
THE ARTS & CRAFTS MOVEMENT

This new wellspring of artistry allowed more shops and businesses opened, focusing on creative skill and handiwork in their various professions. This surge of involvement in the Arts and Crafts, as well as the example put forth by Philip Webb, gave way to architecture that began to respond to the ideals of the movement. The same attention and care to detail given to smaller pieces of art, such as a wooden chair, was applied to an entire building. Such architects pulled away from the commercialism of building that the industrial age had brought about. Their care was to design and construct buildings that responded to the character of the site, the material palette, the client, and the structural and functional articulation of the building. The Arts and Crafts had a new application in architecture.

The Red House was built by Philip Webb for William Morris. Although Morris and Webb had both worked and met in the office of architect George Street, Morris had a more artistic background, and his few months spent in the office amounted to little architectural design and the development of few building skills (Davey, 30). While Webb himself did not have a building credited to him yet, his considerable background, rooted in the Arts and Crafts movement, and friendship with Morris cemented his contract for the Red House.

Considered a revolutionary design, the Red House is seen as the first major example of an Arts and Crafts home. Intended for Morris and his new bride as both home and studio, and as Morris' envisioned 'Palace of Art,' it was a modest building set in an apple orchard in Upton (Todd, 22).

Philip Webb created a house that did not conform to any particular style. Among other reasons, it was this that gave it such flair. With an asymmetrical L-shaped plan, it was designed from the inside

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2 Although Webb is credited with the first Arts and Crafts home, he had several peers in England, including Norman Shaw and Bailee Scott (Pevsner, 60, 162 [1970]).
out to meet the everyday needs of life (Cumming & Kaplan, 31). Eschewing any popular styling, its form was shaped around the arrangement and relationships of its rooms, corridors, and stairwells (Todd, 23). This planning approach became popular within the Arts and Crafts movement. As a collaboration between artist and architect in conception and furnishing, the practical rationality of the design worked well for Morris and his family.

The corner of the house helped to define a garden courtyard that the inner rooms looked out onto. This ‘outdoor room’ was further defined by trellised rose bushes, and presided over by a pleasant cone-roofed well. The house itself was partially influenced by Gothic thinking, a particular favorite of William Morris. The vertically oriented sash windows were topped with brick relieving arches, and the entrance porch had a grand arch to welcome guests into the house (see Figure 3 in the appendix). All of the arches in the façade and interior are part of the structure of the house, as well as reflecting the Gothic tendencies of Morris. The pointed arches were easier to construct, as well as carrying the load better to the walls. The main construction material was red brick, for which the house was named. John Ruskin, an early mentor of the Arts and Crafts³, had written that materials be suited to their terrain, claiming brick to be best in the flat country (Kirk, 28). It was also a popular choice for Gothic revivalists, which Webb was acquainted with, although the house showed no strictly Gothic ornament. Brick was also a vernacular building material, although the local brick was of a

³ John Ruskin had some very influential writings, including Seven Lamps of Architecture (1849) and Stones of Venice (1851). In Seven Lamps, the first lamp is sacrifice: dedicating oneself to a craft for God. The second lamp is truth, making an object by hand with joy (Pevsner, 23 [1970]). Morris also believed Stones of Venice “seemed to point out a new road on which the world should travel (quoted in MacCarthy, 23).”
yellow color. The steeply gabled roofs were covered with red clay tiles, complementing the red brick of the house. Keeping with Arts and Crafts ideals, Red House uses brick according to its material nature. The brick provides all of the structure, with no false façade. It is stacked in intricate ways to provide both textural and structural benefit. From the pointed arch lintels to the protruding oriel window, the brick does not betray its natural state. (Kirk, 23-27)

The variety of roof and window forms helped to give an exterior definition of the interior layout, with the design functionally articulated according to the volume and purpose of each room (Kirk, 32). The functions of some interior rooms can be clearly read by their exterior expression. The drawing room has its own roof, higher than the others. The main staircase is also evident through its pyramidal roof and window configuration running up the wall. In a similar manner, the run of circular windows facing the courtyard are indicative of an interior corridor. The interior was quite well lit, even on a dreary English day.

The Red House is equally understandable in plan. Similar to a medieval cloister, the L-shaped house is bent with the main staircase situated on the inside angle. Opposite the staircase are the dining and drawing rooms, located on the ground and first floor. All of the rooms are arrayed down central passageways which run along the courtyard walls. The main bedroom and studio are up the stairs, situated down the corridor above the entrance hall. Two other bedrooms, as well as the maids' quarters, were in the other wing (Kirk, 23). Each wing held a different functional group. Webb and his wife had all of their functions satisfied in the east wing, using
the master bedroom, studio, sitting room, drawing room, and dining room. The other wing held the
guest bedrooms and areas which were used by the maids, including the kitchen and access to the barn.

Designed as a combination between an artist’s studio and a single family home, Webb envisioned an
addition that would mirror the angle of the house and enclose the courtyard, providing even more
living/working space (Kirk, 22). The addition was never realized, but even as built the house was a
success for Morris and his family.

Working closely with his client, Philip Webb incorporated art into nearly every room of the
house. Not intended as mere architectural ornament, each piece fit the individual room and reflected
the character of its inhabitants. Art was painted onto the walls, incorporated into the furniture, and
embroidered into wall panels (Todd, 27). Most of these pieces were created by Morris and his close
friends, working within the firm of Morris, Marshall, Faulkner, & Co. Since Morris and Webb were well
acquainted before, Morris was closely involved throughout the process, actually moving close to the
construction site so that he could be on hand observing the progress each day (Kirk, 20).

The aesthetic of the house was carefully considered. Arts and Crafts design is meant to evoke
local craftsmanship, and Webb was influenced by the local vernacular, defined by close friend Gertrude Jekyll as “the
crystallization of local need, material, and ingenuity (quoted in Cumming & Kaplan, 34).” Fitting the local building tradition,
the house looks similar to a ‘parsonage’ design, avoiding architectural excess in favor of simplicity. For Morris and
Webb, it is the detailed craftsmanship within the house that showcases the inherent beauty of the design. Some of this
detail work included stained glass painted by Morris, the
frieze and built-in dresser in the dining room, and the brick patterning in all of the arches and fireplace.
Though Webb was dissatisfied with his solutions to, or the lack of solutions for, the few problems that surfaced along the way, the Red House stands today as a prime example of what the Arts and Crafts movement stood for. Although a sickness forced Morris to part with the house before all of its interior decorations were complete, the integration between art and architecture made each space a truly unique experience (Kirk, 22). Enhancing its idyllic English setting instead of dominating it, the Red House influenced Arts and Crafts thinkers for decades to come, and started an illustrious career for Philip Webb.

More than any other Arts and Crafts architect, Charles Ashbee attempted to turn the ideals of William Morris into an architectural reality. He started by forming the Guild of Handicraft in 1888, a combination of school and workshop. By the end of 1898, the Guild had grown large enough to move into a larger space, housing classrooms, workshops, and club rooms, and leading to the creation of the Essex House Press (Davey, 156). As a constructive socialist, Ashbee realized the potential dangers as well as the benefits of industrialization, saying in 1908 that the Arts and Crafts is a “movement for the stamping out of such things by sound production [of handicraft] on the one hand and the inevitable regulation of machine production and cheap labor on the other (quoted in Davey, 156).”

To prove that craftsmanship could compete with the factory system, Ashbee moved the Guild, along with 150 of its members, to Chipping Campden, a small country town where they could establish a stronger relationship between people, craftsmanship, and the land. To help subsidize the costs of their work to compete in the market, the Guild members lived off the land, growing their own gardens and raising their livestock (Davey, 157). The cheaper country lifestyle helped offset their costs, keeping their work more affordable and available to the general public. The drawbacks of their location soon became

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*Guilds and other organizations were crucial to the early development of the Arts and Crafts, based on the ideals of shared social communion. Besides Morris, Marshall, Faulkner, & Co. and Ashbee’s Guild of Handicraft, the Century Guild was formed by Arthur Mackmurdo in 1882, the Art Workers’ Guild and Home Arts and Industries Association were created in 1884, and the Arts and Crafts Exhibition Society came together in 1888 (Pevsner, 54 [1970]).*
apparent: they were isolated from their clients, at the mercy of railroad transportation, and could not exploit the wide labor market that a city offered. The Guild struggled on until 1919, finally being disbanded (Davey, 158).

Despite this defeat, Ashbee persevered: “the Standard of work and the Standard of life are one; the beauty of work and goodness are for craftsmen best expressed in the making of things that are serviceable (quoted in Davey, 158).” From the time of the Guild onward, Ashbee practiced as an architect. Influenced by a varying number of architectural styles, Ashbee developed several buildings around Chelsea and Chipping Campden. Near the end of his career, Ashbee was most concerned with the link between the old and the new. The best example of this was Norman Chapel, an eleventh-century church that was converted into a house in the fourteenth century, long gone to dereliction. Ashbee preserved the old work while adding his current work, bringing it “into harmony with it without in any way working to a period or falsifying history – the old work is old and the new new (Davey, 162).”

The Chapel stands as truth both to tradition and to contemporary need, working to preserve local English architectures through time. Working as his own contractor, Ashbee hired local masons, who used local stone to rebuild the moldings of the windows, mullions, and chimney caps in the traditional vernacular style. Solid axe-cut oak was used to repair the ceiling of the library, and all of the interior finishes were likewise similarly cared for. The orchard that the site sat on was used to incorporate a garden, simply adding terraced borders to the existing slope. Ashbee worked very hard to ensure that the history of the Chapel would
not be lost, and the resulting simple country home was beautiful for its thoughtful craft and detailing (Davey, 162).

Charles F. Annesley Voysey (1857-1941) came to architecture almost by chance. Having shown no particular talents while in school or under a private tutor, he was apprenticed to an architect, eventually working for George Devey in 1880, who influenced Voysey throughout his career (Davey, 90). Despite an inauspicious youth, Voysey has left his architectural mark on dozens of country homes across England, and is a fine example of the Arts and Crafts movement built into practical homes. Maturing as an independent architect under the influence of Arthur Mackmurdo, Voysey started by designing textiles and wallpapers (Pevsner, 141 [1982]). Favoring design that was light and cheerful, but not overly ostentatious, Voysey carried his style over into his building designs. “Let us begin by discarding the mass of useless ornaments and banishing the millinery that degrades our furniture and fittings. Reduce the variety of pattern and colours in a room. Eschew all imitations and have each thing the best of its sort (quoted in Pevsner, 146 [1982]).”

Coming from London, Voysey found his appreciation for English tradition strengthen after he began to get commissions in the country. His intense feelings for nature led him to design houses that were unified with the countryside (Pevsner, 158 [1970]). From the early 1890’s, his success in residential architecture grew until by 1900 Voysey had a well-established practice.

Voysey designed only three commercial buildings in his career, with no public work at all (Pevsner, 150 [1982]). Within his residential domain, Voysey stressed precise craftsmanship matched by a concern for design economy (Kaplan, 55). With his buildings matching the maturing styles of his textile designs, Voysey showed an increased concern for simplified beauty, letting each piece of the design
have its spatial moment. Comparing an early wallpaper, 'Cereus' from 1886, to a later design, 'Trees and Birds' from 1895, it is clear that the pattern is much more simplified, letting each element have its design space. 'Cereus' is a very busy pattern, with a poor hierarchy of design detail and a severe lack of blank space to lend importance to the main elements, which are all squeezed next to each other (Pevsner, 144 [1982]). Using a 'Trees and Birds' design mentality, Voysey did not cover his interior walls in an overwhelming array of textures and colors, and the exterior facades were likewise left to showcase themselves without excess decoration. Consistency was crucial though, as he thought that architects and craftsmen should set an example by insisting that every part of a house fit with every other part (Hitchmough, 147). This usually meant that if the client could not afford oak detailing throughout the entire home, it was not used at all.

Many of his working tenets match those of the earliest Arts and Crafts architects, including Philip Webb. Voysey praised Gothic architecture because "outside appearances are evolved from internal fundamental conditions; staircases and windows come where most convenient for use. All openings are proportioned to the various parts to which they apply (Davey, 92)." He was always very conscious of site-specific design, espousing that "the character of the site will suggest many limitations and conditions as to aspect and prospect. The contour of the ground obviously controls the arrangement, and the colour, shape, and texture of hills and trees suggest the colour, form and texture of our building (Davey, 94)." These design strategies always manifested into a house that gave great comfort and functionality to its owners.
A hallmark of his work was Broadleys, built near Lake Windermere for A.C. Briggs in 1898. The house takes in as much of the view as possible with three bay windows in a row, one of which rises to the roof on the lakefront elevation. The main hall is a two story space, linked to the middle bay window. The left window links to a dining room, connected to the back of the house through the extensive kitchen wing. The right window is off of the drawing room, leading to a conservatory on the side of the house (Pevsner, 148 [1982]). These windows had completely unmolded mullions and transoms, pressed sheer and clean into the walls. The sweeping roof planes hide the complexity of the plan, while the deep eaves, wide doorways, and horizontal lines of the elevations are typical of Voysey. The house appeared very modern for its time, although Voysey, as a religious man, was very averse to the modern movement in his later years, claiming that it had no soul (Pevsner, 151 [1982]). He was of the opinion that “simplicity, sincerity, repose, directness, and frankness are moral qualities as essential to good architecture as to good men (Davey, 99).” Broadleys is an excellent example of Voysey’s design tenets, as well as another application of the Arts and Crafts principles in a home.

Outside of England, the Arts and Crafts movement resonated strongly with a growing American population. Adopting the spirit of the movement, it was seen that the United States needed architecture that reflected its own history, geography, and climate. Since America is so large, the country was broken down into region, where particular vernaculars were favored in addition to local materials and heritage (Hitchmough, 16). Colonial and English roots were explored in the Northeast, Prairie styles were developed in the Midwest, Spanish missions were adapted in the Southwest, and California developed a
style that benefited greatly from its benign climate and verdant vegetation, combining Japanese wood-
building techniques with Swiss chalet forms (Massey, 11-13).

From the 1880s to the 1920s, the Arts and Crafts found many admirers in America. Strengthened by such publications as Gustav Stickley's *The Craftsman*, the ideals of artistry were spread. Compared to England, however, America saw the machine as something to be tamed, not destroyed (Massey, 10). Many pieces of furniture and other objects were factory made, but the Arts and Crafts influence ensured that the industrial age did not poison their production. Spread through printed publications and a surge of crafted arts, the American architectural movement was taken on by architects in different regions around the nation. Although the peak of the Arts and Crafts was over by the end of World War I as the general population moved on to ready-cut houses and machine-stamped decoration, there are still fine examples of American Arts and Crafts architecture spread from coast to coast (Massey, 16).

Gustav Stickley was a leader of the Arts and Crafts in America. Born in Wisconsin, Stickley moved east to study furniture making and stone masonry. Visiting Europe in 1898, he met Ashbee and Voysey, and changed the name of his company to the Craftsman Workshops after his return (Todd, 88). Stickley became known across the country after he founded his magazine, *The Craftsman*, in 1901. It was partly intended to advertise Stickley's furniture, but it expanded to include all aspects of crafts, decorative arts, and architecture. Two years after *The Craftsman*'s first publication, Gustav printed an article on the "Craftsman Home" which illustrated a two-story home with plans and a brief description. From then on,
until the magazine stopped printing in December 1916, Stickley published monthly details of craftsman style homes (Davey, 193).

Stickley’s published homes ranged from Californian Mission and New England farmhouse styles to log cabins and Old English homes. With a readership across the United States, *The Craftsman* sought “a house built of stone where stones are in the field, of concrete where the soil is sandy, of brick where brick can be had reasonably, or of wood if the house is in a mountainous, wooded region... (quoted in Davey, 193)” An advocate of Morris’ socialism, Gustav was trying to promote the Arts and Crafts to the common people. The Craftsman Workshops favored the ideals of a “vital product of the time, place and people, with roots deep in geographical and human needs (quoted in Davey, 194).” Unfortunately, Gustav Stickley went bankrupt in 1916, out-competed by large firms who were able to produce cheaper imitations of the craftsman furniture, the main source of his revenue. However, Stickley had managed the most successful attempt yet to promote the Arts and Crafts, managing his commercial operation with an individualistic viewpoint.

Now considered masters of the Arts and Crafts Movement, the architectural firm of Greene and Greene refined their style to a high art. Charles and Henry Greene were brothers, opening a firm together in southern California after studying at MIT and apprenticing in Boston (Bosley, 20-21). Charles was artistic and handled the overall design vision for each project. Henry ran the office, and lent his method and precision to Charles’ visions (Bosley, 4). After their small start in low-budget housing, the Greene brothers began making a name for themselves in Pasadena. Charles and Henry began slowly building a repertoire of design elements for which they would later become famous. More generous budgets allowed the exploration of materials, garden and outdoor living elements, and Arts and Crafts tendencies. Adopting southern California as their home, they eventually decided that classicism did not fit the relaxed lifestyles and rugged terrain of the region (Cumming & Kaplan, 122). Their architectural
education in Classicism and industrial building technology became married to their growing enthusiasm for the Arts and Crafts movement.

As their connection to the Arts and Crafts movement grew, their firm grew to be recognized beyond the bounds of Pasadena. Greene and Greene were excellent at making large and expensive homes seem personal and inviting. Each house’s cozy aesthetic and warm atmosphere, combined with their layouts and building precision, were very popular (Smith, 25). Wood was their primary medium since it could be used and expressed in so many ways. For interiors and exteriors, the Greene brothers selected a wide variety of wood species and applied them to walls, floors, ceilings, trim, and details to great effect. Likewise, masonry and stone was used extensively in the construction of outdoor living and garden spaces. Each material was used to express its natural state; the end results were buildings that complemented their unique sites, both inside and outside of the house (Smith, 12). The structure of each house was also artistically applied, expressing itself in the form and details, becoming distinguished instead of hidden. Charles and Henry designed every detail of their houses, working with skilled craftsmen to accomplish their goals. With a design approach focused on regional building materials and aesthetics, this ‘new and native’ architecture gives their buildings a supreme sense of belonging (Bosley, 216). Their complex and intricate designs came together to form a simple and elegant whole.

Of the homes designed by Greene and Greene, the Gamble House stands as the best preserved example of their intricate design work and craftsmanship. Construction started in 1908 on land that
David Gamble had purchased just one year earlier. The exterior of the house is dominated by deep terraces and porches as well as a gabled southern elevation. These elements are unified through the horizontal line of the deep eaves and the exposed roof rafters and beams (see Figure 12 in appendix). The large two story mass is balanced by the small third-level attic space above it. The three sleeping porches in the mid-level of the house, which shelter the terraces below, challenge the distinction between indoors and out. Clad in split redwood shakes, the house seems to blend into its site. The shape of the terraces is natural enough to buffer the linearity of the house from the curve of the landscape (see Figure 13 in appendix). (Bosley, 116)

Inside, the Greene brothers strove for the ideal of a comprehensive artistic design of a living environment (Bosley, 4). Charles and Henry considered the design of furniture, lighting, rugs, metal hardware, and built-in features. The living room was designed in a square-cross plan which separated the space into five compactly functional areas, defined overhead by beams and trusses (see Figure 23 in appendix). An inglenook off of the living room contained a fireplace and built-in bench seating (see Figure 17 in appendix). The English Arts and Crafts used this technique to promote the family atmosphere of the hearth and home. The dining room
projects out of the house into the garden space. Paneled in mahogany, the room has a more formal feeling than the functionally articulated teakwood living room. The focal point of the room is a built-in sideboard, featuring beautiful wood grains and glass windows painted in a blossoming vine design. The beauty that was evident in all of the main rooms was carried throughout the house. The stepped bannister in the main staircase was constructed with wooden pegs and interlocking joints, typical of the wooden built-in construction (see Figure 22 in appendix). The chimney is pressed brick, arching outward as it rises to meet the ceiling beams. These structural details express the unique abilities of each material. A lot of the details are inspired by Japanese design, of which Charles was a huge admirer. The Gamble House is stunning both in its details and as a whole. (Bosley, 116-126)

Sadly, the Greene brothers' practice declined after their most lucrative years in the first decade of the 20th century. Tastes were drifting away from Craftsman style homes due to their expensive and prolonged design and construction phases. The Greene brothers attempted to shift the work of their firm to meet these new demands, but never again were as successful. In 1916, Charles Greene moved with his family to Carmel in northern California, leaving Charles to run the firm. Although the partnership did not officially end until 1922, and the brothers continued to produce work, the firm never recovered (Bosley, 201). As their fraternal association and client base grew weaker, the architectural legacy of Charles and Henry Greene began to diminish. Not until 1952, only a few years before their deaths, did the American Institute of Architects honor them with a Special Citation (Bosley, 216). Even so, the Greene brothers realized their goal of creating artistic dwellings of unique and lasting value for over 20 years in their quiet corner of California.

The Arts and Crafts in America grew rapidly as society fell in love with the character of the homes that they saw being designed and built. They typology of home that became most associated with this period was the Arts and Crafts bungalow. Although firms like Greene and Greene constructed such homes, they are seen as 'ultimate bungalows' far above the average lifestyle of the day. Much
more common were smaller houses, designed by architects, both registered or not, that met the demand across the country. Although the Southwest and Northeast saw their share of such homes, California is the place best known for its bungalow architecture. These democratic designs often featured an exterior aesthetic composed of low-pitched gabled or cross-gabled roofs with deep eaves (Cumming & Kaplan, 123). This gave the house a more horizontal line, letting it nestle into the site, as well as providing areas of shade in a time without air conditioning. Typically less than two stories in height, these homes were designed with each specific client in mind, fitting their morality and character in an intimate way. The honest use of materials, both for decoration and structure, are a hallmark of the Arts and Crafts, with each architect managing his or her own unique style. Sometimes incorporating courtyards or other ways to merge the indoors and outdoors, these homes were meant to facilitate a simple lifestyle, one that was able to enjoy the experience of living in all its forms.

Bernard Maybeck was one of these California architects, admired for their various contributions to the Arts and Crafts. Though celebrated as a modern architect of his day, when asked about modern buildings, Maybeck said “they haven’t anything to do with architecture. Architecture is an art.” Apprenticed at his father’s shop, a German immigrant living in New York City as a wood-carver and furniture-maker, he learned the process of design and construction at an early age (Winter, 51). Becoming interested in medieval architecture and the ideas associated with it during his time studying architecture at the Ecole de Beaux-Arts, his passions developed into an architecture that expressed the morality of design, seeking simple and well-crafted buildings.

In 1914, his Guy Hyde Chick house features built-in planters, trellises, and overhangs. This integration into nature is enhanced by sleeping porches and sliding glass walls that facilitate indoor-outdoor living. Maybeck also was utilizing the

Senger house by Maybeck, 1907 (Winter, 60)
exterior façade to showcase the interior planning of his houses. The Senger house was clad in a variety of materials, highlighting a privacy gradation through the house from the entertaining space up to the bedrooms (Winter, 61). Similar to most Arts and Crafts architects, he focused on the use of wood expressively through elegant detailing and artistic structural solutions. Retiring in 1937, Maybeck had a successful career, known for houses rich in experience.

Besides Bernard Maybeck, there was plenty of design talent among amateur architects spread throughout the state offering beautiful Arts and Crafts homes at an affordable price. Louis Easton was one of these, praised for work that was a combination of the economical, practical, and artistic. With Easton’s values of integration, harmony, and solid workmanship, he attracted clients who wanted simple lives with a connection to the land (Winter, 152). Easton designed the Johnson house and Caldwell houses. Emmor Weaver was another amateur architect, designing bungalows that are appreciated for their rustic beauty, folksy simplicity, and unique spatial qualities (Winter, 209). Weaver was influenced by the Prairie School, studying under Nathan Ricker at the University of Illinois. This led to Weaver’s expression of the site through the natural appearance of construction materials, as well as merging his houses into the surrounding terrain through the use of terraces and gardens. Well-known examples of Weaver’s design include the Easton bungalow, the Allen B. Cook bungalow, and the Barron ranch house. Arthur and Alfred Heineman were brothers, entering the field of architecture through financial real estate work. Using their complementary talents, the Heineman brothers...
designed the W.B. Ross house, the J.A. Gless house, and the O'Brien house among others. Operating without any certification to begin with, the Heinemans were pressured by local architects into getting a license. It was feared that such a high proliferation of houses designed by unlicensed architects would lower the reputation and value of the profession’s work (Winter, 138).

The O'Brien house, designed by Arthur and Alfred Heineman, was a speculative enterprise for O'Brien, who never lived in it and immediately sold it. For this reason, it was not designed with a particular client in mind. The Heineman brothers shaped the designs with no client direction and a large ($13,000) budget, leading to a house that exemplifies their design preferences (Winter, 144). The house features startling diagonals, adding a layer of complexity to the plans. A traditional Arts and Crafts inglenook displays a tile fireplace in the diagonally set living room. The Heinemans did not design their own furniture, but the interior architecture is still rich in art-glass windows, wood detailing, and the formal, yet inviting spaces of an Arts and Crafts bungalow.

During a time of high volume single-family construction, one architect took the concept of the Arts and Crafts bungalow to the next level. Sylvanus Marston developed the bungalow court, adopting and retrofitting an Arts and Crafts mentality into St. Francis Court. It was meant to “provide a more tranquil, gracious, and homelike place to experience California’s
legendary outdoor lifestyle with like-minded neighbors (Winter, 170)." Despite the quick design and
collection, each house had its own unique detailing, however small. Varying exteriors, major
hardware differences, and changes within the basic plan structure kept each house along the court
unique (Winter, 178). While the bungalow courts could not exhibit quite the same attention to detail or
monumental budgets as other well-known Arts and Crafts examples, it was nonetheless an attempt to
bring the popular style of the time to the average client and set a high bar for future designers using the
same model.

The Arts and Crafts movement, coming out of Europe to the United States, offered a new
perspective on the value of handcraft. While William Morris and his peers in England developed the
most popular understanding of the movement, many major architects, both in Europe and the United
States, were able to embody the primary spirit of the movement while still following their own personal
tastes and styles. Arts and Crafts architects admired the simplicity, straightforwardness, and practicality
of a building. Good workmanship was essential, allowing the quality of materials and skill of the
craftsman to replace the decorative ornament of other architectural styles. No matter the scale of the
building, the proportions and composition of the whole was important, as well as the overall
functionality and usefulness to the clients. The Arts and Crafts began in England, a social movement
meant to bring quality of life to the average person. What started at the level of textiles and service
ware soon grew to encompass buildings and even entire bungalow courts. Public taste eventually
outgrew the Arts and Crafts, but the legacies of its builders still stand across continents, telling of a time
when people were more thoughtful of quality design and excellent craftsmanship.
The Arts & Crafts Movement

References


Appendix

Images related to the Arts & Crafts

Figure 1. West Elevation of Red House (Davey, 40)

Figure 2. East View of Red House (Kirk, 24)

Figure 3. North entrance of Red House (Kirk, 22)

Figure 4. Foyer Staircase (Kirk, 31)
Figure 5. Interior north corridor (Kirk, 26)

Figure 6. Drawing room reading nook (Kirk, 32)

Figure 7. East end of second floor studio (Kirk, 33)

Figure 8. Brick patterning on fireplace (Kirk, 30)
Figure 9. Front elevation of Norman Chapel (Davey, 161)

Figure 10. Lakeside front of Broadleys (Pevsner, 149 [1970])

Figure 11. Broadleys on Lake Windemere (Pevsner, 149 [1982])
Figure 12. Overhanging eaves at Gamble House (Bosley, 115)

Figure 13. Terraced pond and patio (Bosley, 117)

Figure 14. Covered sleeping porch off of a bedroom (Bosley, 117)

Figure 15. Wood detailing inside Gamble House (Bosley, 123)

Figure 16. Lighting design (Bosley, 122)
Figure 17. Inglenook in the living room of Gamble House (Cumming, 117)

Figure 18. Gamble House kitchen (Bosley, 123)

Figure 19. Gamble house kitchen (Smith, 150)
Figure 20. Arched brick fireplace (Bosley, 125)

Figure 21. Master bedroom entrance (Smith, 152)

Figure 22. Staircase wood joinery detail (Smith, 146)

Figure 23. Wood rafter detail (Bosley, 125)
Figure 24. North elevation drawing of Gamble House (Bosley, 116)

Figure 25. West elevation drawing of Gamble House (Smith, 22)
Figure 27. Caldwell House by Easton, 1907 (Winter, 157)

Figure 28. Caldwell House interior (Winter, 157)

Figure 29. Easton bungalow entrance by Weaver, 1910 (Winter, 212)

Figure 30. Easton bungalow rear garden (Winter, 212)
Figure 31. O'Brien house family room inglenook (Winter, 143)

Figure 32. O'Brien house dining room (Winter, 143)

Figure 33. This bungalow was on the cover of the Heineman brothers' catalog (Cumming, 125)

Figure 34. St. Francis Ct. design details by Marston (Winter, 172)
Author's Statement

Following my research paper, I wanted to apply the information that I had gathered to a modern design for an Arts and Crafts home. A large focus of the movement in America was centered in California, mainly due to the region's favorable climate and varied landscapes. As such, I kept my design on the west coast, located in coastal Oregon. Also, many Arts and Crafts designers built specifically for the client, meaning that they got to know what their clients really wanted in a design rather than making something purely out of their own taste. For this reason, I developed a client bio that informed a few of my design decisions about the house. My client is in his 40's, married with their kids away in college, but who visit during their school breaks. He works as a magazine editor for a photography design journal, which is how he got acquainted with the Arts and Crafts in his local area. He requested a vacation home that his family could eventually retire to, with a site in Oregon overlooking a bay on the Pacific. It is a remote site on a forested hillside, ideal for the natural inspiration treasured by Arts and Crafts architects.

Throughout the design process, I made sure to include as many Arts and Crafts details as I could, drawing from the research for my paper while also looking at other precedents such as the build-to-order Arts and Crafts bungalows from Stickley and Sears, Roebuck, & Co. With two main ideas to begin with, I decided that an angled, two-story plan would allow for some interesting form while incorporating several Arts and Crafts principles. The angled plan was popularly used by several early English designers, so there is certainly precedent for my decision. I chose to have the garage separate from the main house, allowing for a landscaped walkway and garden between the two buildings. The interior angle of the house's form seemed ideal to shelter a small landscaped seating area. Built back into the slope slightly, the house plot would feature several retaining walls and terraced levels built out of local fieldstone. I wanted to allow for lots of natural daylight to filter into the house, incorporating many windows in the façade, as well as dormers on the second level for the two guest bedrooms.

The internal plan is driven by the idea that the family space is the most important. The living room and hearth were central in Arts and Crafts homes in the early 1900's, so I developed an open loft above the living room, with the three bedrooms on the second floor arranged around it. I feel as if this fosters a more connected and communal sense of living. The dining room sits adjacent to the living room, separating it from the kitchen. The main floor has very few walls, creating an open flow between the spaces that encourages more family interaction. The dining room then is defined by the fireplace and by the table. The table has chairs with fairly high backs to them, which creates a separate space for the table to occupy. The fireplace anchors the table, separating the living room and kitchen while also being open on the three interior sides. The kitchen is a fairly typical modern layout, with the Arts and Crafts difference being in the cabinetry. I have several cabinets with glass faces to display any nice china, and all the cabinets would be crafted out of beautiful local wood, preferably with intricate joinery such as a mortise and tenon joint. The last large room on the main floor is the study, which I designed with my client's work in mind. The large south-facing windows are shaded by the balcony overhead, allowing both direct and indirect sunlight into the room throughout the day. Built-in bookshelves wrap around
the edges of the room, incorporating two separate desks in with them. The middle of the room is occupied by several low tables of modern taste. I planned this open configuration so that my client could lay out magazine spreads or photographs with plenty of space for movement and work. As a magazine editor, he would have subscriptions built up over the years, with plenty of shelf space to seat them as well as any other photography or design books in his collection.

The staircase wraps around the corner of the living room, leading to the open hallway on the second floor. The clearstory windows in the living room respond to the staircase, reducing in size as the staircase climbs the walls. I have included some sketches with my sheet set to indicate something of how the stair rail and bannister would look. The two guest bedrooms are located on the south wall, with a small bathroom located in between them. By splitting the bedrooms, I could also fit both closets between them as well, maximizing the use of the space on the second floor and keeping the open loft as large as possible. The two guest bedrooms have an open ceiling, gathering more natural daylight from the dormers in the roof, as well as getting a great view of the rafters and ceiling details of the space. The west wall directly off of the staircase incorporates an outdoor balcony. The chimney from the first floor rises up, creating the opportunity for a second identical fireplace directly above it, the perfect setting for an outdoor balcony veranda, sheltered by the deep overhang so often seen in Arts and Crafts homes. The master bedroom is located directly above the ground floor study in the angled wing of the home. I softened the angle of the walls by moving the laundry services and master bathroom to the inside of the angle. The plan shows some awkward wall space behind the master shower, which would be utilized as beautiful built-in shower treated-wood cabinets to hold any towels as well as soap and other bathing supplies. The master bedroom has a balcony of its own. Not only does the balcony shelter the planned garden below it and shade the study windows, but it provides another connection to the outdoors for my client.

I made the decision to use AutoCAD Revit for the production of my design. Its software allowed me to plan the house with freedom, while also managing a very buildable design. Other programs do not have the built-in information that Revit provides, which would have made it more difficult to produce such a house. On the other hand, I have limited prior experience with Revit, which made some tasks more challenging for me. If I had more time to explore the possibilities of the program, I am sure that I could have designed it exactly as I wanted to. For the time being, I am relegated to explaining some details that did not make it into the computer model. These details include wall moldings and all of the built-ins that I have described thus far. The study bookshelves would be built-in to the wall, recessed into the hill, as well as the entertainment center in the living room. I could not include the master bathroom built-ins previously mentioned as well. I was able to build the garage in the location I wanted to, but the precise topography changes needed to construct terraces are not currently within my grasp, as well as the capability to produce anything more than standard regional trees for any landscaping. For this reason I included a few sketches in my design sheets that I hope will explain a few things in a bit more detail, for the details are truly where the Arts and Crafts come to life. Despite this, I am pleased with the amount of work that was accomplished during the semester, including the research paper and the sheet set drawings that follow.
First Floor
1/8" = 1'-0"

Chris Hinders
Arts & Crafts House

Autodesk Revit
www.autodesk.com/revit

Floor Plans
No. Description Date
1 18R @ 3'-0" 6/32"-0"
2 6.0".0" 1'-0"
3 0.75"-0"
4 0.75"-0"
5 0.75"-0"
6 0.75"-0"
7 0.75"-0"
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9 0.75"-0"
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Perspective Renders

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Entrance Aerial 1
12" = 1'-0"

Study View
12" = 1'-0"
Autodesk Revit

Chris Hinders
Arts & Crafts House

Perspective Render
Project number: T1
Date: 5/3/2013
Drawn by: CSH
Checked by: Prof. Wolner
Scale: 12" = 1'-0"